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# PROCEEDINGS

OF THE

## Society for Psychical Research

VOLUME XXIV

(CONTAINING PARTS LX, LXI AND APPENDIX)

1910

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

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# PROCEEDINGS

OF THE

Society for Psychical Research.

PART LX.

MARCH, 1910.

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## PROCEEDINGS OF GENERAL MEETING.

THE 135th General Meeting of the Society was held in the Large Hall, 20 Hanover Square, London, W., on Monday, January 31st, 1910, at 5 p.m.; the President, MR. H. ARTHUR SMITH, in the chair.

A paper entitled "Seeing without Eyes," by MR. FRANK PODMORE, was read by Miss Alice Johnson.

SUPPLEMENTARY NOTES ON THE FIRST REPORT ON  
MRS. HOLLAND'S SCRIPT.<sup>1</sup>

BY ALICE JOHNSON.

*Proportion of Script printed.*

A CORRESPONDENT, Mr. J. Arthur Hill, asked me to state what proportion the printed parts of the script bear to the whole amount produced during the period dealt with in my first Report, so that he might be able to form a rough estimate of the proportion of evidential matter to the whole.

The script printed (which contained, as readers will have seen, a considerable quantity of non-evidential matter) amounts to about 65 per cent. of the whole. This may be divided into three periods: (a) From September, 1903, to February, 1904, about 68 per cent. of the script produced is printed (see *Proceedings*, Vol. XXI. pp. 176-240); (b) From January to December, 1905, about 45 per cent. of the script is printed (*op. cit.* pp. 241-278); (c) From January 1st to April 15th, 1906, about 90 per cent. of the script is printed (*op. cit.* pp. 279-369). It is to be noted that a large proportion of the cross-correspondences and other evidential matter belong to this third period.

Of the matter unpublished: (1) the greater part consists of general reflections more or less similar to those printed in the early part of the Report (pp. 192-219), and here and there throughout it. (2) There are also allusions to Sir Oliver Lodge and others of Mr. Myers's friends, a few of which were printed. Most of these are omitted, partly as being too personal to print, but still more because they could not in

<sup>1</sup>See *Proceedings*, Vol. XXI. pp. 166-391. All page references in this paper are to this volume, in connection with which the paper must be read.

any case be regarded as evidential. Thus, though Mrs. Holland did not know either Mr. Myers or Sir Oliver Lodge personally (she met the latter for the first time at the end of the period of my first Report), she was acquainted with some of their writings and had come to know that they were intimate friends. Hence she could form a pretty correct conception of their relationship to each other. There are indeed two or three cases relating to people whose special associations with Mr. Myers were, as I have reason to believe, much further beyond Mrs. Holland's ken, where the personal relationship is hit off in a few graphic phrases, suggestive of a certain degree of supernormal perception, such as the description of Dr. Verrall (p. 327). But here again, it is impossible to prove Mrs. Holland's complete ignorance of the matter, and further, the exactness of the portraiture must be more or less a question of opinion.

There are further occasional references, as I stated, to Lady Mount-Temple, chiefly about matters of fact known to Mrs. Holland, and a very few remarks about other persons known to her or included in the circle of her own friends.

Of the matter omitted, only a very small proportion consisted of definite statements which, if correct, might have afforded evidence of supernormal knowledge; so that, in considering how far chance may account for the evidential statements which were published, the omitted portions may practically be disregarded.

“*The Eidolon.*”

I find that the word “Eidolon,” Mrs. Holland's use of which is discussed (pp. 215-218), occurs in a quotation from the *Iliad* in a paper by Mr. Myers “On recognised Apparitions occurring more than a year after death” in *Proceedings S.P.R.*, Vol. VI. p. 64. In his discussion there of the true nature of a “ghost” two lines from the *Iliad* are quoted, with Dr. Leaf's translation of them: “There is some soul and wraith even in Hades, but there is no *heart* in them,” *eidolon* being rendered as *wraith*. The next paragraph contrasts Homer's view of the condition of the dead with the famous passage from Plotinus about the shade of Herakles, quoted again in *Human Personality*, Vol. II. p. 290. The word



“Eidolon” does not, I think, occur in *Human Personality*, which Mrs. Holland has read, so that it is interesting to find it in this the first important paper published by Mr. Myers on phantasms of the dead, in the *Proceedings* which she has not read. This additional fact does not make her use of the word any more evidential of the influence of Mr. Myers, since there are of course many other books in which the word is used in the same sense; it only adds somewhat to the appropriateness of the incident in connection with the Myers control.

Compare Mr. Piddington’s note on Mrs. Verrall’s use of the same word in her script of March 25, 1907, below, p. 17.

*Quotations identified.*

(p. 260) Poem signed “L. O.” Two correspondents have drawn my attention to the fact that the two last lines of this poem (which is signed with the initials of Laurence Oliphant):

“When the Invisible grows to fulfilment  
The Woman soul leadeth us upward and on,”

are apparently a translation of the last part of the Chorus Mysticus at the end of *Faust*, Part II., which is as follows:

Das Unzulängliche,  
Hier wird’s Ereigniss;  
Das Unbeschreibliche,  
Hier ist’s gethan;  
Das Ewig-Weibliche  
Zieht uns hinan.

Bayard Taylor’s translation of these lines is as follows:

Earth’s insufficiency  
Here grows to Event;  
The Indescribable  
Here it is done;  
The Woman-Soul leadeth us  
Upward and on!

Thus it appears that the last line in the automatic poem is quoted from Taylor's translation, while the previous line (which is repeated four times in the poem) seems like a loose composite rendering of the previous four lines of the Chorus Mysticus. Neither Taylor nor the script gives a quite literal translation of these four lines, but the script is rather further than Taylor from the original. The whole of the automatic poem is not, I think, founded on *Faust*; there are indeed certain superficial resemblances between it and the last scene in *Faust*; but its central conception is much more appropriate to Laurence Oliphant.

(p. 291) Script of Feb. 28th, 1906. "The Shameful Hill" (viz., Majuba Hill).

Mr. Andrew Lang tells me that this phrase is taken from a poem of his on General Sir Ian Hamilton at Majuba, one line in which is:

"The mists crept o'er the shameful hill."

#### *References to Mr. Roden Noel.*

In regard to the phrase, "was I a drone" (p. 322), a correspondent points out to me that "drone" is an anagram for "Roden," which confirms my view that the passage in which it occurred was intended to relate to Roden Noel.

As to the passage "Percival. Roden Noel—Settle—Seattle Seittle—Cornwall—where the one long street seemed to lead directly to the blue sea" (p. 324), Mr. Noel's daughter writes that he was much in Cornwall with Mr. Percy Addleshaw, who says:

Roden often called me "Percival" and often said that "Percy" was an absurd contraction of the name. The word "Settle" or "Seattle" is, I imagine, "Wrinkle," where he did stay with me for a considerable time, and there is a street of the nature you describe. It leads to the edge of the cliff, and there is a path from the edge down which he used to go to bathe.

Miss Noel remarks that the description of her father that follows this passage in the script: "Clear eyes under a broad brow—a shock of grey hair that was still thick" (p. 324),

is not very accurate. "His hair was very thin latterly, though curly, and it was hardly grey." My own recollection of the one occasion on which I saw him is that his hair was then decidedly thick and curly, as shown in the portrait prefixed to his *Collected Poems*.

As to the words: "Cary—Carew—Fowey. The Duchy" (p. 350) which I associated with Roden Noel, Miss Noel observes that to his poem "Fowey" in the collected edition, p. 435, there is a note: "Carew says that Fowey etc."

*A Latin Passage in Mrs. Verrall's script.*

Mr. Andrew Lang kindly sends me his interpretation of a Latin passage in Mrs. Verrall's script of March 21st, 1901, quoted on p. 379. By punctuating the Latin somewhat differently from what Mrs. Verrall had done, he arrives at the following translation: "Oh, if you cannot interweave, keep on pertinaciously writing. Ponder all that you know. Soon will come the inviolate light of the Sibyl, etc."<sup>1</sup> This brings out more clearly what Mrs. Verrall and I took to be the intention of the passage, as referring to my theory of cross-correspondences.

*Some Comments on Professor Gardiner's Review.*

In the *Journal of the American S.P.R.* for November, 1908, appeared an able and discriminating analysis and criticism of my Report by Professor H. Norman Gardiner, who writes, however, under a misapprehension as to certain matters of fact which have an important bearing on the evidence and which I wish therefore to re-state.

First, Professor Gardiner assumes that the possibilities of leakage of information in Mrs. Holland's direction were much greater than was actually the case at the time her script was produced. With the two or three exceptions mentioned below, the whole of her intercourse with the S.P.R. (of which she is

<sup>1</sup>Mr. Lang punctuates the passage thus: "O nexere si nequis, pertinax scribas. Omne scitum perpende, mox adveniet lux chalcidica inviolabilis." The original script of this passage contains no capital letters and no punctuation points, except the period after the last word quoted.

not, and never has been, a member) was carried on with me, and with me only. Almost all this intercourse was in writing; I preserved, of course, everything she wrote to me, often without even acknowledging it. I wrote to her comparatively seldom, and when I did so, generally kept copies of the whole of my letters. But in any case I always kept complete *verbatim* copies of any statements of fact I made to her, or of any questions I asked her about her script, (since questions may always be suggestive), or of any remarks made about persons connected with the S.P.R. who might be alluded to in the script. The parts omitted to be copied consisted simply of occasional references to her own affairs, encouragement to her to go on writing, and expressions of gratitude for the trouble she took to help in the experiments, etc.

I saw her four times only during the period in question; Mrs. Verrall saw her twice only, on both occasions in my presence; Mr. Piddington saw her once only, and that in my presence; and Mr. Feilding (who at that time knew practically nothing of the scripts) met her once not in my presence. These interviews no doubt influenced the scripts produced subsequently to them; but as I noted fully all the topics of conversation and facts mentioned, (Mr. Feilding having told me of what occurred on the occasion when he met Mrs. Holland), I know and have mentioned in my Report all the statements of any definiteness in the script that can have been derived from them.

Mrs. Holland and Mrs. Verrall have corresponded with each other directly only on the two occasions mentioned in my Report (pp. 328-9 and 364), where practically the whole of the correspondence is given. I have also seen all the correspondence—some three or four letters in all—that have passed between her and Mr. Piddington and Mr. Feilding up to the present date (January, 1910).

This comprises the whole of Mrs. Holland's intercourse with any members of the S.P.R. who had any acquaintance whatever with the experiments, or any intimate knowledge of the Society's general work. I believe in fact that she met no other members of the Society at all, except Sir Oliver Lodge at a later period (see p. 348). The effect of her meeting with Sir Oliver Lodge is described—with, I think, the most

ample allowance for any information that could have been derived from it—on pp. 348-359.

This being so, the words used by Prof. Gardiner in speaking (*Journal of the American S.P.R.*, p. 598) of “her more intimate initiation into the affairs of the S.P.R. and acquaintance with its *personnel*” and still more in saying (*op. cit.* p. 611) “Mrs. Holland did not know Dr. Hodgson, but she had met a number of persons who did,” give a very misleading impression of the actual state of the case.

I fully agree with Prof. Gardiner that the various “personations” in the script, however realistic and however closely they resemble the persons represented, cannot be treated, strictly speaking, as of any real evidential value. My view of this was, I think, made clear in my report. The personation of Dr. Hodgson is somewhat more impressive than the others, because the materials for it within Mrs. Holland’s knowledge were apparently far more scanty than in the other cases, but it is impossible to state positively that they were entirely lacking. The most striking points in the Hodgson control utterances are, I think, the cryptic mark “K 57” which was found to correspond with marks used by Dr. Hodgson in some rough notes, and the name of “Q”, which was correctly given (pp. 304-310). Prof. Gardiner asks “Why assume that that name, while the same as, was intended to refer to, Dr. Hodgson’s ‘Q’? If . . . some other Christian name had been used, would it not have been possible among the vast mass of Dr. Hodgson’s papers, to have discovered something which might be interpreted as an equally striking connection?” The reason why I think this name in Mrs. Holland’s script refers to “Q” is that it occurs three times in connection with Dr. Hodgson and never in any other connection, and that it is the name of a person associated in a very special manner with him.

Prof. Gardiner suggests a much more serious possibility of “leakage” in his criticism of the cross-correspondence “Ave Roma Immortalis.” I may remind readers that this consisted in allusions in Mrs. Verrall’s scripts of March 2nd, 4th, and 5th, and Mrs. Holland’s of March 7th, 1906 (Report, pp. 297-303). Of this, Professor Gardiner writes:

“We may surmise, indeed, that the evidence is not all in.



We may suspect, for example, some hint in correspondence between Mrs. Verrall and Mrs. Holland or Miss Johnson and Mrs. Holland during the interval between Mrs. Verrall's first script on March 2 and Mrs. Holland's script of March 7; Miss Johnson we may believe was 'discreet,' but discretion is a relative term when portions of the script of one automatist are being sent to the other for the discovery of pertinent incidents."

As to any hints "in correspondence between Mrs. Verrall and Mrs. Holland," no correspondence whatever was taking place between them at this time, and none took place during the whole period of my paper, except on the two occasions mentioned above.

As to any possible hints in my own correspondence with Mrs. Holland, I had not myself seen Mrs. Verrall's scripts of March 2nd, 4th and 5th, until some time after Mrs. Holland's script of March 7th was produced. No indiscretion of mine, therefore, however flagrant, could have given her hints concerning them. I may add that if I had committed any such indiscretion, I should certainly have mentioned it in my Report, as I have mentioned all circumstances known to me that have any bearing on the evidence; for no one could fail to see that if Mrs. Holland had seen or heard anything of Mrs. Verrall's scripts before she wrote her own, the whole evidential value of the case would have been destroyed.

Professor Gardiner's main criticism of my theory of cross-correspondences is to a considerable extent vitiated by his failing to take into account the order in which the events occurred. In his discussion of the "*Ave Roma Immortalis*" cross-correspondence he says that the two automatists were "experimenting for cross-correspondences at the time," and again, "there is at least the fact that both Mrs. Holland and Mrs. Verrall had at this time the thought of cross-correspondences in mind." But, as stated clearly in my paper, one reason why stress was laid on this case was that at the time it occurred, no one—as far as I have been able to discover—had ever thought of the notion of cross-correspondences. The experiments between Mrs. Holland and Mrs. Verrall were started in the hope of obtaining some evidence of telepathy between them (p. 250), and I think that

a good deal of such evidence was afforded. It was hoped that they might produce veridical statements about each other (and this occurred) or that identical or closely similar phrases might appear contemporaneously in both scripts. That this was in their minds is shown by the phrase in Mrs. Verrall's script of April 11th, 1906: "There is an effort to have the same words this time," and Mrs. Holland's remark: "I can't help believing that we shall be tuned into accord some day and register the same messages" (pp. 363-4). This is a kind of experiment between automatists that had been planned by Mr. Myers in his life-time (p. 371) and is what was apparently attempted in the cases recorded by Mr. Piddington (p. 372). The notion that a statement in one script might be intended to *complement* a statement in another came to me just *after* all the experiments recorded in my first Report. Soon afterwards I mentioned my theory to Mrs. Verrall and then to Mrs. Holland, to both of whom it came as an entirely novel idea. It is certain that neither of them had it consciously in mind at the time of the experiments, nor had any of the persons who were interested in their scripts.

Since that time the idea has become familiar to them and has no doubt influenced their scripts, so that it is a factor to be reckoned with in the future.

It may, however, be argued that Mrs. Verrall's subliminal consciousness had really evolved the idea some time previously, though supraliminally she had never become aware of it. In that case, the cross-correspondences might conceivably have been produced by telepathy from her mind. With this argument and with some of my later critics who have upheld it I deal in the discussion on the theory of cross-correspondences at the end of my second Report on Mrs. Holland's script below.

SUPPLEMENTARY NOTES ON "A SERIES OF  
CONCORDANT AUTOMATISMS."

BY J. G. PIDDINGTON.

ERRATA ET CORRIGENDA.

- p. 54.<sup>1</sup> Second line. For "make" read "makes."  
p. 83. 3 lines from bottom of page. For "the second of  
these three" read "the last of these three."  
p. 91. 6 lines from bottom of page. For "Desdemona not  
that is wrong" read "Desdemona no that" etc.  
p. 134. Last line but one of first paragraph. For "Myers<sup>P</sup>"  
read "Myers<sub>P</sub>."  
p. 274. Fourth line. For "my wood" read "my mood."  
p. 288. Ninth line. For "hands" read "hand."  
" Seventeenth line. For "April 15" read "April 17."

(p. 34.) The words "This witness is true" occur, as the  
Rev. C. A. Goodhart informs me, in St. Paul's Epistle to Titus,  
I. 13. The comments which I wrote under the misapprehension  
that "This witness is true" is not a quotation from St.  
Paul must be modified accordingly.

"MY STAR."

(pp. 67-8.) On Feb. 27, 1907 (see p. 337), Myers<sub>P</sub>  
mentioned "My Star" in connexion with the cross-corre-  
spondence "Browning, Hope and Star"; and on March 6  
(p. 340) "George Pelham" explained that "My Star" was a  
poem of Browning's which Myers had had on his mind "because

<sup>1</sup>All page references in this paper, except where otherwise indicated, are to  
*Proceedings S.P.R.*, Vol. XXII., in connection with which the paper must be  
read.

it was one of his test experiments with a lady in the body to whom he refers as V."

Although, of course, I searched the scripts of the automatists for allusions to *My Star*, I failed to discover any. But it happened that an acquaintance of Mrs. Verrall's, Miss S., on reading the Report, though not looking for references to *My Star*, came independently to the conclusion that the words "androsace, Carthusian, candelabrum" in Miss Verrall's script of Feb. 17, 1907 (p. 68), were allusions to that poem, which runs thus:

All that I know  
 Of a certain star  
 Is, it can throw  
 (Like the angled spar)  
 Now a dart of red,  
 Now a dart of blue;  
 Till my friends have said  
 They would fain see, too,  
 My star that dartles the red and the blue!

Then it stops like a bird; like a flower, hangs furred:  
 They must solace themselves with the Saturn above it.  
 What matter to me if their star is a world?  
 Mine has opened its soul to me; therefore I love it.

It was Miss S.'s recollection of the Alpine flower *Androsace* as resembling a constellation of bright pink stars, of which one here and there had faded to blue, that suggested "My Star" to her; for she took the word "Androsace", followed in the script by the drawing of an arrow-head and the words "many together", to refer both to the flower and to "Now a dart of red, Now a dart of blue". The other two words, "Carthusian, candelabrum", are both names of flowers, the first being the name of a *Dianthus* (*Carthusianorum*) and the second that of an *Acanthus*. Many *Dianthus*es have a candelabrum-like inflorescence, and *Acanthus* flowers might be described as "hanging furred", so that these words also have a certain appropriateness in connexion with the poem. Miss S., however, interpreted "candelabrum" not as a flower but as an attempt to introduce the notion of a prism, and thereby to represent "the angled

spar" of the poem. As it happens, when Miss Verrall, before being acquainted with Miss S.'s conjectural interpretation, was asked what the word "candelabrum" in her script of Feb. 17 suggested to her, she replied at once: "One of those old-fashioned chandeliers with glass prisms." Possibly "candelabrum" might be taken to contain a double reference: that is to say, a reference both to "flower" and to "angled spar".

The word "dart", which occurs twice in the poem and a third time in the form "dartle", would be represented in the script by the drawing of the arrow-head; nor is it, I think, any objection to this interpretation that this drawing of an arrow-head should thus have to perform the double function of representing "dart" and also one of the elements of the triple cross-correspondence "arrow" (see *Proc.*, Vol. XXII. pp. 77-86).

Miss Verrall's script of Feb. 3, 1907 (see p. 67) is clearly connected with the one just discussed. This earlier script contains both the word "star" and a drawing of a star, and ends with the drawing of a bird and the word "bird", suggesting the phrase in the poem "Then it stops like a bird". The later script also contains the word "star" and a drawing of a star, followed by the words "that was the sign, she will understand". "Star" is therefore prominent in the scripts, as in the poem.

I am not prepared to endorse Miss S.'s interpretation; but I think it certainly deserves consideration.

(pp. 82-83.) AN ANALYSIS OF MRS. VERRALL'S "ARROW"  
SCRIPT (FEB. 18, 1907).

I believe I have discovered the clue to some obscure associations of ideas in Mrs. Verrall's script of Feb. 18, 1907. If my solution of the puzzle is right, it supports the view expressed in my paper (pp. 83-85) that this script was the result of an attempt on the part of the scribe to get the word "arrow" written. In considering the analysis which follows, the reader must, however, make allowances for my lack of literary skill, which has made me represent in too downright and definite terms the subtle stages of a mental process of extreme complexity.



“*do ew.*” The scribe tells the automatist to “do a W”, *i.e.* the last letter of “arrow”. (Cf. the remark of Hodgson<sub>P</sub> on Feb. 19, 1907: “After that I saw w written I know” (p. 78).

“*No.*” The scribe says that “ew” is wrong.

“*Alembert*” I take to be the result of the scribe’s first attempt to get the whole word “arrow” written. The want of success is recognised by the scribe who says “No” after Alembert.

From the fact that “Alembert” was immediately followed by “Mont alban” and “Mont auban”, I think we may infer that the name “Montalembert” was vaguely present in the scribe’s or the automatist’s consciousness. I suspect that, if this were so, it was the village (near Melle, in the department of Deux Sèvres) and not the well-known writer of that name that was being thought of, for the train of ideas seems to be concerned *at this point* with names of places, and not with names of people.

*Mont alban or Mont auban.* “alban” and “auban” represent the result of the scribe’s second and third attempts to get “arrow” written. This time, though only one, the initial, letter is right, the right number of letters is given.

Mont Alban, the French form of Mons Albanus, *i.e.* the hill of the city of Alba (Longa), whose name is derived from *alba*, meaning “white”, suggests to the scribe “Mont auban”, *i.e.* the French town of Montauban in Tarn-et-Garonne, which was founded on the site of a Roman station called *Mons Albanus*.

“Alembert”, “Mont alban” and “Mont auban” introduce the idea of French.

“*The white hill.*” These words show that the scribe or the automatist was thinking of the original significance of *Mons Albanus*, the hill of the White City.

At this point the scribe stops trying to get the *word* “arrow” written, because he suddenly realises that certain associations of ideas, aroused in his mind by what has appeared in the script, could be so utilised—if he could but get the automatist to share them—as to lead on to an idea closely and frequently allied with “arrow”, and that this in turn might lead to getting “arrow” itself expressed as well. By which I mean

that the appearance of the French words (“Alembert”, “Mont”, “alban”, and “auban”), the form of the words “alban” and “auban”, and the idea of whiteness suggested by these two words, had brought to his mind Villon’s lines, which speak of a *white* queen and close with the word “antan”:

La royne Blanche comme ung lys  
 Qui chantoit à voix de sereine  
 Berthe au grand pied, Bietris, Allys,  
 Harembourges qui tint le Mayne  
 Et Jehanne la bonne Lorraine  
 Qu’ Anglois bruslèrent à Rouen,  
 Où sont-ils, Vierge souveraine ?  
 Mais où sont les neiges d’antan ?;

that these lines had provoked the thought of Jeanne d’Arc (“Jehanne la bonne Lorraine”), and finally that the place-name Arc had suggested *arc* in the sense of “Bow”.

From this point onwards to the end, then, I conceive that the scribe no longer tries to get the *word* “arrow” directly written, but tries instead to make the automatist seize the French word “arc”, in the hope that this word may suggest “bow” to her, and “bow” in turn provoke the *idea* of “arrow”.

But to go back a little. “Blanche de Lys” is followed by the words “or some such name—but it is all only symbolic”. These words may only mean that “Blanche de Lys” is a mistake for “la royne Blanche comme ung lys”; but I think they may also mean that it is not the name of the “Queen white as a lily” which is wanted, but another name; and anyhow they imply that it is a *name* that is wanted.<sup>1</sup> And “*but it is all only symbolic*” I take to mean that, even were the name Jeanne d’Arc written, it would not be the real

<sup>1</sup> Mr. J. Arthur Hill, who independently suggested that the script contained an allusion to Joan of Arc due to an association of ideas with “arch” and “arrow”, points out that “de Lys” was the name under which Joan of Arc’s family was ennobled after her death. If the scribe was thinking generally of the verses in which come the words “la royne Blanche comme ung lys”, and particularly of Joan of Arc, “Blanche de Lys” (note that “Lys” is written with an initial capital) may be accounted for as a “portmanteau” resulting from a fusion, which was also a confusion, of the two ideas.

objective (arrow) and would only indicate symbolically a word that was wanted (i.e. *arc*, meaning bow) in order to lead up to the real objective.

Now to continue my analysis of the rest of the script:

If, as I suggest, the scribe was trying to approach "arrow" *via* "Jeanne d'Arc", "*arc*", and "bow", it explains not only the drawing of the two bows back to back which immediately follows the allusions to Villon's lines, but also the repeated stress laid in the sequel upon the word "Arch" and the words beginning with arch; for *arc* in French, like *arcus* in Latin, means both a bow and an arch. The scribe, it will be observed, is aware that though the word "Arch" obsesses him, it is not the word he wants: "There has been great confusion here, and I do not think anything has been accurately said." The probably undesigned use of the word "accurately", which contains the letters arc, helps the scribe to introduce other words containing the same three letters, namely, "*accurate*" and "*adcuranda*".

To me it seems certain that the scribe—whether that be a part of the automatist's consciousness or an external mind, or a mixture of the two—knew that the word wanted was *arc*. The automatist appears to have vaguely apprehended the French word *arc* (although she did not write it), for both meanings of it are expressed in the script: the meaning "bow" by the two bows drawn back to back, and the meaning "arch" repeatedly in the last part of the script. That she emphasised the second meaning, and not the first, may have been due to her having been put on to a wrong scent by an association of ideas between the word "arch" and the name "Archipiada", which occurs in this same poem of Villon's, though not in the passage where Jeanne d'Arc is mentioned.

#### LITERARY PERSONATION.

(pp. 227-9.) It may be remembered that in Mrs. Verrall's script of April 3, 1907, Myers<sub>v</sub> leads up to the idea of "wings" by a quotation from Lucretius, which in the original has no reference to wings, but into a poetical paraphrase of which Frederic Myers had introduced the words "with wings unfurled."



I believe this coincidence is not accidental, and that it forms one of a good number of cases of what—ignoring the question of how far such coincidences may contribute towards a proof of identity—we may call “literary personation” of Frederic Myers, by not only Myers<sub>V</sub> but also Myers<sub>HV</sub> and Myers<sub>P</sub>.

Appended are some of these parallel instances :

(1) *Proc.* Vol. XXII. pp. 131-136, where Myers<sub>P</sub> approaches the name Plotinus by first mentioning names clearly connected therewith in *Human Personality*.

(2) *id. ib.* p. 135, where Myers<sub>P</sub> connects Plotinus with St. Paul and *Crossing the Bar*, just as Frederic Myers had connected them on p. 290 of the second volume of *Human Personality*.

(3) *id. ib.* pp. 252, 253, and 260, where Mrs. Verrall's script of March 25, 1907,—a script which undoubtedly purports to be inspired by Myers—displays connexions of thought manifested by Frederic Myers<sup>1</sup> in a paper published in *Proc.* Vol. VI. p. 64 and in *Human Personality*, Vol. II. p. 290.

(4) *id. ib.* p. 113, where Myers<sub>V</sub> leads up to the idea of the external calm of nature by quoting the title, “Faery lands forlorn”, of one of Frederic Myers's poems in which this idea is emphasised.

(5) *id. ib.* pp. 61-62 and 68, where Myers<sub>V</sub> and Myers<sub>HV</sub> produce anagrams in automatic script. This incident should be compared with the following extract from Frederic Myers's article on *The Dæmon of Socrates* (*Proc.* Vol. V. p. 532):—

It may be remembered that one of the pieces of evidence which I cited in order to show that *written* messages were not always the mere echo of expectation, was a case where *anagrams* were automatically written, which their writer was not at once able to decipher. [The reference is to *Proc.* Vol. II. p. 226.] Following this hint, I have occasionally succeeded in getting anagrams tilted out for myself by movements of a small table, which I alone touched. . . . The anagrams—or rather jumbles of letters forming a short word—which I have myself obtained, have been of the simplest kind. . . . This is a kind of experiment which might with advantage be oftener repeated; for the extreme incoherence and silliness of the responses thus obtained does not prevent the process itself from being in a high degree instructive.

<sup>1</sup>Cf. Mrs. Holland's use of the word *Eidolon*, see above, pp. 3-4.

(6) *id. ib.* pp. 62, 75 (text and foot-note), 307-11, 326 and 410. In view of the important part played by Browning's *Abt Vogler* and "Music" in two inter-related communications of Myers<sub>V</sub> (*i.e.* Mrs. Verrall's scripts of Dec. 17, 1906, and Jan. 28, 1907), and by *Abt Vogler* and the word "Music" in the responses to the Latin message made by Myers<sub>P</sub>, the following extract from one of Frederie Myers's papers on *The Subliminal Consciousness* (*Proc.* Vol. VIII. pp. 343-4) is of interest:—

There exists among men a mighty complex of conceptions which lie apart from,—some say beyond,—articulate speech and reasoned thought. There is a march and uprising through ideal spaces which some hold as the only true ascent; there is an architecture which some count as alone abiding,—

Seeing it is built  
Of music, therefore never built at all,  
And, therefore, built for ever.

Whether considered in relation to its development in the race, or to its activity in the individual, Music resembles not so much a product of terrene needs and of natural selection as a subliminal capacity attaining to an accidental manifestation independently of the requirements or of the external stimuli of the supraliminal self. We know the difficulty of explaining its rise on any current theory of the evolution of human faculty. We know that it is like something discovered, not like something manufactured;—like wine found in a walled-up cellar, rather than like furniture made in the workshop above. And the subjective sensations of the musician himself accord with this view of the essentially subliminal character of the gift with which he deals. In no direction is "genius" or "inspiration" more essential to true success. It is not from careful poring over the mutual relations of musical notes that the masterpieces of melody have been born. They have come as they came to Mozart,—whose often-quoted words I need not cite again,—in an uprush of unsummoned audition, of unpremeditated and self-revealing joy. They have come, as to Browning's *Abt Vogler*, with a sense of irrecoverable commingling of depths of soul and heights of heaven.

(7) *id. ib.* p. 299, where in a script of Mrs. Verrall's full of allusions to Death is introduced a quotation from the *Aeneid*,—*Manibus date lilia plenis*—which, together with its context, had clearly been a special favourite of Frederie Myers's. (Cf.

*Essays Classical*, p. 116, text and foot-note<sup>2</sup>, p. 117, text and foot-note<sup>1</sup>, and p. 176.)

(8) *id. ib.* p. 251, where Myers<sub>P</sub> apparently led up to the announcement of "Harold" as the subject of a cross-correspondence experiment by first giving a paraphrase of some lines from Frederic Myers's poem *Harold at two years old*.

(9) See Mrs. Sidgwick's paper below, p. 186, where a combination of topics made by Myers<sub>P</sub>—"Exile, Moore, Harp, Orpheus and Eurydice"—appears in Miss Verrall's script with the addition of "willow" and "lute": significance attaching to the addition because in Frederic Myers's *Essay on Greek Oracles* is a passage combining allusions to "Orpheus and Eurydice", "lyre" and "willow tree" (*Essays Classical*, p. 54.)

Another instance, and a striking one, occurring in Mrs. Piper's trance, will be found in connexion with the "Lethe" case in my paper below, pp. 128-133, and the list might be considerably prolonged; but I think I have quoted examples enough to show that the presence in the communications of Myers<sub>P</sub>, Myers<sub>V</sub> and Myers<sub>HV</sub> of associations of ideas once familiar to Frederic Myers is not accidental, and that they are introduced—often with considerable delicacy and subtlety—for the purpose of suggesting the action of his personality.

More interest attaches to the literary reminiscences of Myers<sub>P</sub> than to those of Myers<sub>V</sub> and Myers<sub>HV</sub>; for, while Mrs. Verrall is familiar with Myers's works, and Miss Verrall has some acquaintance with them, and both are classical scholars, Mrs. Piper's acquaintance with Myers's writings is scanty, her literary interests are small, and she has no classical knowledge.

(pp. 107-172.) THE CONNEXION BETWEEN "IN MEMORIAM"  
AND *αὐτὸς οὐρανὸς ἀκύμων*.

It was the occurrence in Mrs. Verrall's script of March 6, 1907 (see *Proc.* Vol. XXII. p. 115) of a quotation from Section XI. of *In Memoriam* that first suggested a connexion between *αὐτὸς οὐρανὸς ἀκύμων* and its context (Plotinus, *Enneades* V. 2-3) on the one hand and *In Memoriam* on the other. An Associate of the Society, Miss W. B. Hammond, has pointed out how appropriate it is that the quotation should have come from this particular Section, inasmuch as

reference is made in it to three of the conditions—calm of earth, sea, and air (see *Proc.* Vol. XXII. p. 126)—which Plotinus (*loco citato*) says are essential to ecstatic communion with the Divine. Thus:

“Calm and deep peace on this high wold” . . .

“Calm and still light on yon great plain” . . .

“Calm and deep peace in this wide air” . . .

“Calm on the seas, and silver sleep,

And waves that sway themselves in rest” . . .

It seems possible, then, that not only were Sections XCIV. and XCV. of *In Memoriam*, as Mrs. Verrall suggested (see *Proc.* Vol. XXII. pp. 118-122), influenced by the Plotinian passage, but that Section XI. was also.

Furthermore, a comparison of Sections XI. and XII. with Sections XCIV. and XCV. seems to me to show that the parallelism between the passage from the *Enneades* and *In Memoriam* is more extensive than Mrs. Verrall supposed. Plotinus taught that before communion with the Great Soul could be attained not only must nature be at peace, but the soul likewise must be “collected into calm.” Now in the trance described in Section XII. this last condition is lacking; for, though there is calm of a kind—the calm of despair—in the poet’s heart, he is at the same time filled with “wild unrest” (Sections XV. and XVI.). Hence, though he seems to himself to leave the body and hover about the ship that bears his friend’s corpse homewards through distant seas, there is no true Vision: the experience is purely subjective; nothing is contributed to it, as in genuine ecstasy, from outside; it involves no contact with another mind. It is only in the later trance, described in Sections XCIV. and XCV., when *all* the Plotinian conditions are fulfilled: when, that is to say, not only nature is at peace but the poet’s “spirit is at peace with all” as well, that communion with the Divine Soul and with the spirit of his friend ensues:—

“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. . . .”

(pp. 116, 145 and 238.) MRS. VERRALL'S SCRIPT OF MARCH  
11, 1907.

I remarked (p. 116) that the language of this script (quoted on p. 145) is reminiscent of the last stanza of F. W. H. Myers's *Stanzas on Mr. Watts' Collected Works*. There are, besides, Wordsworthian touches in it, as comparison with two passages in Wordsworth's *Prelude*, Book I, "One summer evening . . . a trouble to my dreams" and "Ye Presences of Nature . . . work like a sea?", will show. It probably contains as well reminiscences of the following lines from another poem of Myers's, *The Renewal of Youth*:

"Or one from Plato's page uplifts his head  
Dazed in the mastering parley of the dead,  
Till at dark curfew thro' the latticed gloom  
What presence feels he in his lonely room,  
Where mid the writ words of the wise he stands  
Like a strange ghost in many-peopled lands,  
Or issuing in some columned cloister, sees  
Thro' the barred squares the moon-enchanted trees;  
Till, when his slow resounding steps have made  
One silence with their echoes and the shade,  
How can he tell if for the first time then  
He paces thus those haunts of musing men. . . ."

The phrase "the lonely hills," which occurs in the script, is Wordsworthian also:

The silence that is in the starry sky,  
The sleep that is among the lonely hills.  
*Song at the Feast of Brougham Castle.*

#### PHRASES INDICATING CROSS-CORRESPONDENCES.

(pp. 174, 176, 177.) I maintained that such phrases as "I said", "he said", "they said", were used in the waking-stage of Mrs. Piper's trances to indicate that the word or words thus "said" were the subjects of attempted cross-correspondences. In support of my view I was not able to bring forward much evidence; but that my conjecture was



right has been amply proved by Mr. Dorr's recent sittings in America (see, *c.g.*, below, pp. 104, 105), which contain dozens of absolutely conclusive instances of these phrases, and especially of "I said", being used not only in the waking-stage, but in the trance-script as well, with reference to cross-correspondences. And this frequent usage was not due to any suggestion of mine (or, for that matter, of any one else's), as neither Mr. Dorr nor Mrs. Piper was aware of the interpretation I had put upon it.

(p. 182.) MRS. VERRALL'S SCRIPT OF MARCH 20, 1907.

As pointed out above (p. 21), Mrs. Verrall's script of March 11, 1907, probably contains reminiscences of Wordsworth's *Prelude*. The phrase, "the Evangelist is our patron", in her script of March 20, 1907, among a series of references to St. John's College, Cambridge, is also probably reminiscent of a line in Book III. of the *Prelude*, in which Wordsworth, speaking of his life at Cambridge, says: "The Evangelist St. John my patron was." Dr. Hodgson—whose acquaintance with the English poets was extensive—often used to express his pride at having been a member of the same college as Wordsworth. Hence it is appropriate that a reminiscence of this particular line of Wordsworth's should appear in a script which I was led for quite other reasons to attribute to Hodgson.

(p. 261.) MRS. HOLLAND'S SCRIPT OF MARCH 27, 1907.

This contained the words:

Peter is the second one—

On March 25, 1907, Mrs. Verrall had written a script which opened with the word *Claviger*. For reasons set forth on pp. 253-6 of my paper I took the epithet "Claviger" in the sense of Club-bearer to allude to Heracles, and in the sense of Key-bearer to allude to Janus and St. Peter.

I am inclined to see in Mrs. Holland's "Peter is the second one" a reference to the second Key-bearer of Mrs.

Verrall's script. Only 48 hours separate the two scripts, and Mrs. Holland's was written on a day of the week, Wednesday, on which connexion with Mrs. Verrall's was specially aimed at (see pp. 206-7, 225, and 291). Moreover, while Mrs. Verrall's "Claviger" script refers to "shadow" and indicates that it is the subject of a cross-correspondence; Mrs. Holland's "Peter" script contains the word "Shadow" twice. Accordingly if "Peter" is taken as an allusion to "Claviger", these two scripts show two points of contact at least. And they may show more, for, if my interpretation of the group of automatic writings discussed in Section XIX. of my paper is right, they both furnished several contributions to the Concatenation of Ideas. See further the cross-correspondence *Janiculum* in Miss Johnson's paper below, p. 204.

(pp. 265-268.) MRS. HOLLAND'S SCRIPT OF APRIL 8, 1907.

I pointed out that the allusions contained in this script to Leah and Rachel, and Martha and Mary, as alternative types of opposite temperaments, were almost certainly borrowed from Dante, partly from *Convito* IV., 17; 85-111, and partly from *Purgatorio*, Canto XXVII. This theory as to their source was strongly supported by the fact that in Cantos XXVII. and XXVIII. of the *Purgatorio* are to be found grouped together several of the topics which emerged about this time in Mrs. Verrall's script and Mrs. Piper's trance. In a foot-note to p. 267 I drew attention to the fact that Mrs. Holland, who frequently (I might have said, usually) 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. At the time of writing I supposed that Mrs. Holland must at some time or other have read *Purgatorio*, Canto XXVII., and either *Convito* IV., 17; 85-111, or a quotation of it in a commentary on the *Purgatorio* passage; and that she had subconsciously retained and reproduced recollections of them, although they had passed out of her conscious memory. The following statement, however, made by Mrs. Holland on April 9, 1909, in response to my

enquiries, makes it very difficult to maintain this supposition:—

My knowledge—or rather, my ignorance—of Dante is that of the man in the street. I have always intended to read the *Divina Commedia*, if only in translation, but have never done so. When I was in [Italy] eight years ago, I bought a little vellum-covered *Commedia*, and found it far too difficult for my budding Italian. The lady who gave me lessons made me read Tasso with her. I am fairly familiar with the *Vita Nuova* because of Rossetti's beautiful translation; but I do not even know the scheme of the *Commedia*. It will be simplest to set down the little I know of it: Virgil is Dante's guide through the Inferno, and over its gate is written "All hope abandon, ye who enter here." Of course I know the Paolo and Francesca story; and some Doré illustrations seen long ago dealt horribly with the "sea of thick ribbed ice," the sinners head downward in flames, and the enchanted tree that bled and moaned when a branch was broken. Dante meets Beatrice ultimately, but I do not know where. I cannot remember anything else.

When I was at ——— last month I glanced through a translation of the *Commedia* to see if I could find the "Leah and Rachel" passage, but I could not. I chanced upon the "sevens" passage, which interested me, as Miss Johnson had told me of a reference to it in the script [see Miss Johnson's paper, p. 241], and I am certain I never read the passage before. My father was saying lately it was disgraceful of us not to possess a translation of Dante.

This statement may be supplemented by an extract from a letter addressed to Miss Alice Johnson by Mrs. Holland on April 8, 1909:

This morning came a note from Mr. Piddington asking about my knowledge of Dante. I shall have to confess my ignorance. My father was saying just the other day that it was rather shocking we have no translation of Dante. "Should we read it if we had?" asked I. "Well, no"; and there we left it.



(pp. 215-220). MRS. HOLLAND'S SCRIPT OF APRIL 16, 1907.

In this script, likewise, there appears an allusion to a literary passage unknown to the automatist.<sup>1</sup> The allusion is made in the words "Lucus(?) To fly to find Euripides Philemon"; which, as explained in detail on p. 217, clearly relate to Browning's *Aristophanes' Apology*. "Euripides" was mentioned by Myers<sub>p</sub> in a context which strongly suggests that it was meant to be a cross-correspondence, and anyhow Euripides figured prominently in two of Mrs. Verrall's scripts.

A triple cross-correspondence of a simple and direct type was accordingly created by the appearance of the name Euripides in the three scripts. The allusion to Browning's *Aristophanes' Apology*, however, both strengthened the coincidence and made it more complex and less direct; because the names Euripides, Lukos (*i.e.* "Lucus") and Philemon point to the verse-translation of the *Hereules Furens* incorporated in *Aristophanes' Apology*, and Mrs. Verrall's two "Euripides" scripts (March 4 and 25, 1907, see pp. 213-4) both explicitly refer to the *Hereules Furens* of Euripides. A striking point was therefore made by the allusion in Mrs. Holland's script to Browning's poem, which would have appeared to be dragged in superfluously, had Mrs. Verrall's script, like Mrs. Piper's, mentioned "Euripides" only, and not the *Hereules Furens* as well.

Yet though the reference in her script to *Aristophanes' Apology* is clear, it would seem not to have emanated from Mrs. Holland's mind. Early in November 1907 Miss Johnson wrote to Mrs. Holland, and, without explaining why, put this question to her: "Have you read *Aristophanes' Apology*?" On November 24, 1907, Mrs. Holland replied as follows:

I have not yet attempted to read *Aristophanes' Apology*. It and *Red Cotton Night Cap Country* and the person whose name I forget who worked in distemper [*i.e.* *Pacchiarotto*], are three peaks in the Browning range I still wait to scale.

It is of course conceivable that in casually turning over the leaves of her Browning Mrs. Holland may have noted and have subconsciously remembered and afterwards reproduced

<sup>1</sup>With this and the preceding case the "Roden Noel" incident described in *Proc.* Vol. XXI. pp. 316-327 should be compared.

in her script the names, Lukos, Euripides and Philemon. But, if this is the true explanation, I would remark that her retention and reproduction of these three names were singularly fortunate; for they seem nicely calculated to fix the precise reference which was required to bring about a complex cross-correspondence. Euripides and Philemon without Lukos would have suggested the two Greek dramatists of those names, rather than Browning's *Aristophanes' Apology*. Philemon and Lukos alone without Euripides, while suggesting Browning, would not have produced the triple cross-correspondence on the name Euripides. Euripides and Lukos alone without Philemon, while fixing the reference to Euripides' *Hercules Furens*, would not have brought in Browning's verse-translation of the *Hercules Furens*; whereas part of the complexity, as I think, of the cross-correspondence, consisted in the fact of one script referring to *Euripides'* play and of another script referring to *Browning's* translation of the play.

On April 22, 1908, a year after the allusion to Browning's *Aristophanes' Apology* in Mrs. Holland's script, came what must, I think, be admitted to be an allusion to the same poem in Mrs. Piper's trance by Myers<sub>p</sub>. In order to show what led up to the allusion a few extracts from sittings previous to that of April 22, 1908, must first be quoted:—

*Extract from record of sitting with Mrs. Piper held on  
April 13, 1908.*

(Present: G. B. Dorr.)<sup>1</sup>

G. B. D. Then another [cross-corresponding] message, which I will speak of now to prepare you for it, is "Atlas."

Globe (Hand draws circles.) Globe.

G. B. D. Good. I see you remember. See if you can also recall the tale of Hercules and Atlas, and tell it to me later.

(Hand makes gesture of assent.)

On April 14 and 21, 1908, Mr. Dorr reminds Myers<sub>p</sub> that "Atlas" is to be given as a cross-correspondence, and that he

<sup>1</sup>For an account of Mr. Dorr's sittings see papers below, *passim*.

wants Myers<sub>p</sub> to tell him about the story of Atlas. The next reference to the subject was as follows:

*Extract from record of sitting with Mrs. Piper held on April 22, 1908.*

(Present: G. B. Dorr.)

(G. B. D. goes through the list of cross-correspondences that have been arranged, and on coming to "Atlas" reminds Myers<sub>p</sub> that the story of Atlas is still to be told him.)

(Myers<sub>p</sub> communicating.)

He —

G. B. D. Best not take it up now; it would interfere with the messages.

Oh yes it's partly myth.

Mrs. Verrall has written a few verses from Browning which I, Myers, gave her recently from Euripides. Where she has selected the verses, the words appeal to me and describe one of our messages here.

G. B. D. Can you tell me what play it was from which Mrs. Verrall's verses were taken?

Let me think it over—. Pallas Pedestal hair.

G. B. D. You had best not try and tell me now, but take more time about it. [G. B. D. apparently thought that "Pallas Pedestal hair" was an attempt to explain which play the verses were taken from. But they are really an unmistakable recurrence to subjects mentioned at the sitting of April 13, 1908. *Note by J. G. P.*]

No, I am only telling you—

(G. B. D. interrupts, and reads a few lines here and there from Browning's translation of the *Hercules Furens*. On his reading the lines where Hercules' plucking of the golden apples in the garden of the Hesperides is described, the hand wrote:)

I am listening carefully—Apple—correct. She [*i.e.* Mrs. Verrall] quoted it in answer to apple.

(G. B. D. finishes his reading from the Browning translation.)

Mr. Dorr's contemporaneous note on this incident is as follows: "The reference to a translation by Browning from Euripides, or from the Greek plays at all in fact, is interesting, for I did not know that he had made any such until I looked it up at the sitting . . . in the book of Greek Ode translations which I had brought with me to it. Finding there a translation by Browning from the *Hereules Furens* I glanced it through, and read a few lines here and there to see if the control would identify the ones referred to; but nothing was identified, unless it were the lines in which Hercules' coming to the Hesperides and the plucking of the golden apples is described."

Myers<sub>p</sub>, it will be noticed, said that the lines from Browning, written by Mrs. Verrall, "describe one of our messages here"; and then identified the lines as those referring to the apples plucked by Hercules in the garden of the Hesperides; and added, "She quoted it in answer to apple".

Now this was all quite consistent, for on March 23, 1908, Myers<sub>p</sub> had chosen "apple" as a cross-correspondence, and on April 6, 1908, had claimed to have given "apple" to Mrs. and Miss Verrall.<sup>1</sup>

We find then that, while in April, 1907, Mrs. Holland's script completes and elaborates a triple-correspondence on the subject of Euripides and the *Hereules Furens* by an allusion to Browning's *Aristophanes' Apology*; in April, 1908, Myers<sub>p</sub> claims to have brought about a cross-correspondence on the subject of "apple" by making Mrs. Verrall write "a few verses from Browning which I gave her from Euripides"; the context showing that he meant thereby Browning's translation of the *Hereules Furens*, which is embodied in *Aristophanes' Apology*. Neither Mr. Dorr nor Mrs. Piper was in any normal way aware that "Euripides" or the "*Hereules Furens*" was the subject of a cross-correspondence; and neither had seen or been told about Mrs. Verrall's scripts of March 4 and 25, 1907, or Mrs. Holland's script of April 16, 1907.

Only twice was Euripides mentioned in the course of Mr. Dorr's sittings: first, in the passage quoted, on April 22, 1908, and a second time in the waking-stage of the trance

<sup>1</sup>See Mrs. Sidgwick's paper, pp. 190-3, for a reference to the golden apples of the Hesperides in Miss Verrall's script and to this whole incident.

of May 4, 1908, when the name only was uttered disconnectedly. And out of some 70 or 80 cross-correspondences arranged for at Mr. Dorr's sittings Myers<sub>p</sub> claimed to have given Mrs. Verrall only one other quotation from Browning, and that was on May 8, 1908, when he said he had given her "Grow old along with me," which is a line from *Rabbi ben Ezra* (see Miss Johnson's paper below, p. 223).

That Myers<sub>p</sub> should have brought up the subject of Browning's translation of the *Hercules Furens* just after Mr. Dorr had made a reference to Hercules and Atlas is, I think, interesting in view of the suggestion put forward in my paper (*Proc.* Vol. XXII. pp. 257-8), that Atlas might be implicated in the references to Hercules and Prometheus in Mrs. Verrall's "Euripides" and "*Hercules Furens*" scripts.

I know that some people, who have no doubts as to the reality of telepathy, nevertheless hold that, though an idea may be impressed from outside on an automatist's mind, the form in which it is expressed in the automatist's script is not determined by the external agency, but solely by the automatist's own peculiar mental habits. Thus, in the first of these two cases, while they would readily agree that the abstract idea underlying the references to Leah and Rachel, and Martha and Mary, was impressed on Mrs. Holland's mind by the agency which impressed cognate ideas on Mrs. Piper's and Mrs. Verrall's minds, they would argue that the form in which Mrs. Holland's script clothed it was determined by Mrs. Holland's own recollections of two Dante passages. That the form in which an idea is expressed in a script is very often thus determined, I do not for a moment doubt; but I see no grounds whatever for supposing that it invariably is. If telepathy is a fact, what is to prevent a percipient receiving an idea in a particular concrete form hitherto unknown to him, provided that this novel form can be communicated by means of a combination of words or other symbols already familiar to him? When, then, a script contains a quotation or an allusion to a passage in literature which we have good reasons for thinking was unknown to the automatist, and when, as in these instances, there is evidence to show that the automatist is a good telepathic percipient; when she has, moreover, given ample



proofs of candour and accuracy, no proofs of reluctance, and many of readiness,—nay, of eagerness—to reveal all her normal sources of knowledge, why need we conclude that the quotation or allusion was merely a revived memory rather than a message impressed upon the automatist *ab extra*?

If these were the only appearances in script or trance-utterances of literary allusions apparently unknown to the automatist, it might be hazardous or premature to elaim them as anything more than revivals of submerged memories; but, as we shall see later (in the papers by myself and Mrs. Verrall below, pp. 39-150, *passim*), they do not stand alone.

(pp. 296 and 304.) “SIX TYRANNUS.”

With regard to the words “six . . . Tyrannus,” “semper — — — — Tyrannus” uttered in the waking-stage of Mrs. Piper’s trance of April 17, 1907, Miss W. B. Hammond points out that they are clearly intended for “*Sic semper Tyrannis*,” the motto of the State of Virginia. She adds: “These words were spoken by John Wilkes Booth when he shot President Lincoln, April 14, 1865. The date, which few Americans would forget, might have something to do with the appearance of this quotation in the trance of April 17.”

It is worth remarking that Mrs. Piper gave these words in the same context as *Thanatos* (Death), which formed the subject of a cross-correspondence with Mrs. Holland and Mrs. Verrall, and they seem to reinforce and emphasise her mention of Death. Mrs. Holland’s contribution to the same cross-correspondence was also found by Miss Johnson (see her paper below, p. 221) to be more complete than I had represented it.

Miss Hammond also tells us that “United we stand, divided we fall” (words spoken in the trance of January 2, 1907: see *Proc.* Vol. XXII. pp. 316-317) is the motto of another State.

FURTHER EXPERIMENTS WITH MRS. PIPER IN 1908.

INTRODUCTION.

BY MRS. HENRY SIDGWICK, MRS. A. W. VERRALL AND  
J. G. PIDDINGTON.

IN the spring of 1908 a series of 21 sittings in Boston with Mrs. Piper was carried out by Mr. G. B. Dorr, a Vice-President of the Society for Psychological Research, he being himself the sole sitter throughout. It is with certain results of this series of sittings that the following three papers deal.

Mr. Dorr was a friend of Dr. Hodgson's, and had had many previous sittings with Mrs. Piper. On this occasion his object was twofold. In the first place he desired to continue the experiments in cross-correspondence with other automatic writers on the lines of the English experiments in 1906-1907, described in *Proceedings S.P.R.*, Vol. XXII., with a modification of the conditions introduced by two new factors: (a) the other automatists were wholly ignorant that cross-correspondences were being attempted, or even that sittings were being held at all; (b) the sitter was not in communication with any of the other automatists, and had no access to the scripts they produced, so that thought-transference from the sitter was throughout eliminated as a possible cause of any interconnexions which might exist. In the second place he tried the very interesting experiment of "reviving the literary memories" of the trance-personalities, with a view to obtaining statements that might help to solve the problem of the identity of those personalities.

The papers that follow, by Mrs. Verrall and Mr. Piddington respectively, deal with the second of the above mentioned

classes of experiment—Mrs. Verrall's giving a general conspectus of the evidence and Mr. Piddington's dealing mainly with a remarkable special case. In the third paper, by Mrs. Sidgwick, the cross-correspondences and interconnexions between the automatists are discussed.

It is hoped that for students of Mrs. Piper's trance utterances the cases described and the extracts quoted from the sittings give substantially all that in the present series of sittings (which if printed in full would run to over 200 pages) can be said to throw new light on the nature of the intelligence at work. Without describing every incident falling under either of the above heads, great care has been taken to give, as far as possible, a fair general impression both of the degree of success attained in the whole series of experiments and of the extent and nature of the failures, and we have been careful also to omit nothing that bears on any experiment selected for full description. Moreover, the complete records will of course be preserved.

As in other cases of Mrs. Piper's trance, of which accounts have recently been published, the communicating intelligence calls itself "Myers" or "Hodgson" or "Rector," the latter professing as usual to act as amanuensis, though "Myers" and "Hodgson" also at times write directly. In the waking-stage, as before, Mrs. Piper speaks *in propria personâ*, repeating what she hears or describing what she sees. Neither the spoken utterances of the waking-stage, nor those written during the deeper trance, seem to remain in Mrs. Piper's normal consciousness when she has returned to her ordinary waking life. What psychological facts underlie the drama; whether the personalities who appear to take part in it are merely phases of Mrs. Piper's consciousness; how far they are in telepathic communication with other minds, either of living persons or of persons no longer in the body; and if they are, whether there is any truth in the claim that intelligences other than Mrs. Piper's are actively and deliberately concerned; and, in any case, what are the relations of the personalities to each other;—all these questions which recent evidence about automatism has brought so prominently forward in our *Proceedings* are again raised by the present series of sittings. And we think it will be generally admitted that these



sittings furnish an important contribution to the accumulating evidence in which answers to these questions must be sought.

It is hardly necessary again to remind the reader that in giving, *e.g.* the name Myers<sub>P</sub> or Myers<sub>V</sub>, or even Myers by itself, to the communicating intelligence, we are not doing anything so question-begging as to assume that that intelligence is Frederic Myers. We are merely giving it for brevity and convenience the name which it gives itself, adding a suffix to indicate the automatist concerned. Whether its account of itself can be accepted at its face value depends on its credentials, and these are mixed. That Myers<sub>P</sub> is not Frederic Myers as we knew him, with all his memories and associations of ideas and modes of expression intact, is clear from internal evidence, both by excess and defect. Some of the associations of ideas and modes of expression (see Mrs. Verrall's paper, pp. 79, 80) are natural in Mrs. Piper but not in the supposed communicator,<sup>1</sup> and some of the confused and erroneous statements would have been quite impossible to Frederic Myers in the full possession of his faculties. There is then unquestionably at least some degree of personation—conscious or unconscious. On the other hand there is knowledge shown which, so far as can be ascertained, had never been in the mind either of Mrs. Piper, or of the sitter Mr. Dorr, or of other living persons with whom there is evidence of telepathic communication, but which was almost certainly possessed by Frederic Myers. The high-water mark of this kind of evidence is reached, so far as the present sittings are concerned, in the "Lethe" incident described by Mr. Piddington. And not only was the knowledge shown in this case almost certainly possessed by Frederic Myers, but the arrangement of it, fragmentary though it be, fits in well with his associations and ways of looking at things. This kind of evidence certainly points to

<sup>1</sup> There is one incident, outside the experiments, worth mentioning in this connexion. At the first sitting of the series (March 9th, 1908) Myers<sub>P</sub> made a spontaneous attempt, savouring very much of guesswork, to recall the occasions when Frederic Myers had met Mr. Dorr. In the course of this attempt an allusion to Cambridge (where by the way Mr. Dorr had not visited Mr. Myers) is scarcely expressed as Frederic Myers would have expressed it. Myers<sub>P</sub> said "I wish you could remember my showing you the students' hall and our walk across the little bridge over the river."

the intelligence of Frederic Myers being in some way or other behind, or concerned with, Myers<sub>p</sub>.

The successful cross-correspondences described in Mrs. Sidgwick's paper are interesting and important, but, as will be seen, they are not of a kind which adds weight to the claim that a third intelligence has actively intervened, since, so far as we can see, telepathy between the two automatists concerned would sufficiently account for the facts.

It is important to observe that the two numbers of the S.P.R. *Proceedings* which deal with cross-correspondences were not published till after the conclusion of these sittings with Mrs. Piper. Part LV., Miss Johnson's report on Mrs. Holland's script, appeared in June 1908, and Part LVII. (Vol. XXII.), Mr. Piddington's report on the experiments with Mrs. Piper, appeared in October 1908. Mr. Dorr had received a general account of the line taken in the English experiments with Mrs. Piper, but he had not seen the record of the sittings, and knew nothing in detail about the results.<sup>1</sup> Neither Mrs. nor Miss Verrall knew anything about Mr. Dorr's sittings till long after their conclusion. It was only when Mrs. Verrall was shown the record of these sittings in October 1908, that she had any idea that communications from Myers<sub>p</sub> had been obtained or aimed at, after Mrs. Piper's return to America in the summer of 1907.

We have for convenience given a list of the sittings with their dates, and references to quotations from them. This is intended to enable the reader to trace the chronological sequence of topics dealt with in the papers, should he wish to do so. The amount of matter in these sittings unconnected with the two kinds of experiments with which these papers deal, is—apart from discussion with the controls about arrangements for sittings, etc.—very small. And what there is, is for the most part neutral and unevidential in character<sup>2</sup>—uninstructive to those who already know, as readers of the *Proceedings* abundantly do, what a sitting with Mrs. Piper is like.

<sup>1</sup>For an account of communications on this subject with Mr. Dorr, see Mr. Piddington's paper, note A, p. 136.

<sup>2</sup>An exception to this has been referred to in a foot-note to the preceding page.

*List of the sittings with Mrs. Piper with which this Report deals, giving the dates on which they were held, the headings under which they are referred to, and the pages where they are quoted.*

1908.

- March 9. The whole of the record of this sitting, so far as it is concerned with the two kinds of experiments discussed in this paper, is quoted on pp. 171-7 *à propos* of cross-correspondences "Neptune," "Troy," "Exile."  
 It is also referred to in the Introduction, p. 33 (foot-note).  
 And is referred to in connexion with "Virgil's *Aeneid*," pp. 61-3.  
 And in connexion with "The Horace Ode Question," p. 153.
- March 10. *Aeneid*, pp. 64, 65, 67, 68, 145.  
 The Sibyl, p. 145.  
 The Horace Ode Question, pp. 153, 154.  
 Cross-correspondence: "Neptune," p. 178.
- March 16. *Aeneid*, pp. 67, 68, 69, 71-3, 145.  
 The Sibyl, p. 145.  
 The Horace Ode Question, p. 155.  
 Cross-correspondences: "Neptune," p. 178; "Troy," p. 182.
- March 17. *Aeneid*, pp. 53, 74, 77.  
 The Horace Ode Question, p. 155.  
 Cross-correspondences: "Neptune," p. 179; "Troy," p. 183; "Apple," p. 192.
- March 23. The Sibyl, pp. 89, 146.  
 The Lethe Incident (Cave, Iris), pp. 87-9.  
 Cross-correspondences: "Troy," pp. 183-4; "Exile and Moore," p. 186; "Pharaoh's daughter," pp. 184, 189; "Apple," p. 192.
- March 24. Ajax and Ulysses, p. 52.  
 Parthenon, p. 56.  
 The Lethe Incident (Cave of Sleep, Iris, Ceyx), pp. 90-5.

- March 24. The Sibyl, pp. 93, 146.  
 Cross-correspondence: "Neptune," p. 179.
- March 30. Ajax and Ulysses, p. 53.  
 Cyclops, Centaurs, etc., p. 54.  
 Parthenon, p. 57.  
*Aeneid*, p. 81.  
 The Lethe Incident (Ceyx, Janus, Echo and Narcissus, Orpheus and Eurydice), pp. 95-7, 104-5.  
 The Sibyl, pp. 96, 146.  
 Cross-correspondences: "Neptune," pp. 179-80; "Exile and Moore," p. 186; "Pharaoh's daughter," p. 189; "Palm branches," p. 196.
- March 31. Agamemnon, pp. 47, 52.  
 Ajax and Ulysses, p. 53.  
 Cyclops and Centaurs, p. 54.  
 Parthenon, p. 57.  
 The Horace Ode Question, p. 157.  
 The Lethe Incident and Ovidian Allusions (Echo and Narcissus, Orpheus and Eurydice), pp. 105-6.  
 The Sibyl, p. 147.
- April 6. Agamemnon, pp. 47, 52.  
 Ajax and Ulysses, p. 53.  
 Parthenon, p. 58.  
*Aeneid*, p. 69.  
 The Horace Ode Question, p. 157.  
 The Lethe Incident (Ceyx, Hyacinthus, Pygmalion), pp. 97, 106-7.  
 The Sibyl, p. 147.  
 Cross-correspondences: "Neptune," p. 180; "Palm branches," p. 196.
- April 7. Agamemnon, pp. 48, 52.  
 Ajax and Ulysses, p. 53.  
 Parthenon, p. 58.  
 The Lethe Incident (Ceyx, Hyacinthus, Pygmalion), pp. 97, 107-9.  
 Cross-correspondence: "Neptune," p. 180.
- April 13. Agamemnon, pp. 48, 51-2.  
 Cyclops and Centaurs, p. 55.  
*Aeneid*, p. 69.

- April 13. The Lethe Incident (Pygmalion, Hyacinthus), p. 109.
- April 14. Agamemnon, pp. 49, 51-2.  
 Ajax and Ulysses, p. 53.  
 Cyclops and Centaurs, p. 55.  
 The Lethe Incident (Hyacinthus), p. 110.  
 Cross-correspondences: "Neptune," p. 180; "Apple,"  
 p. 192.
- April 21. Agamemnon, pp. 49, 51.  
 Tavern Club Motto (first mention of), pp. 78 (foot-  
 note), 222.  
 The Horace Ode Question, p. 157.  
 The Lethe Incident (Hyacinthus), pp. 110-12.  
 Cross-correspondences: "Neptune," p. 180; "Exile  
 and Moore," p. 186; "Apple," p. 193.
- April 22. Shelley, pp. 43-4.  
 Cyclops and Centaurs, p. 55.  
 The Horace Ode Question, p. 158.  
 The Lethe Incident (Hyacinthus, Cave of Sleep),  
 p. 112.  
 Cross-correspondence: "Apple," pp. 191-2.
- April 27. Comus, pp. 45, 197.  
 Cyclops and Centaurs, p. 55.  
 The Lethe Incident (Hyacinthus), p. 113.
- May 4. Comus, pp. 45, 46, 197.  
 Cyclops and Centaurs, p. 55.  
 The Lethe Incident (Cave of Sleep), p. 113.  
 Cross-correspondence: "Harp," p. 188.
- May 8. Comus, p. 197.  
 The Lethe Incident (Hyacinthus, Ovid), pp. 113-14.  
 Cross-correspondence: "Seven," pp. 194, 223.
- May 12. Comus, p. 197.  
 Cross-correspondences: "Harp," p. 189; "Seven,"  
 pp. 195, 224.
- May 13. Comus, pp. 197-8.  
 Cross-correspondence: "Harp," p. 189.
- May 18. (Not referred to at all in the text.)
- May 26. The Horace Ode Question, p. 159.  
 Cross-correspondence: "Apple," p. 193.

## EXPLANATION OF ABBREVIATIONS AND TERMS.

*(a) Used in Mrs. Piper's Trance-Script.*

R.	= Rector, a Control of Mrs. Piper.
Light	= a Medium; and also some kind of luminosity by which a medium is supposed to be surrounded, and by means of which the spirits profess to effect their communications.

*(b) Used in this Report.*

G. B. D.	= Mr. G. B. Dorr.
Scribe	= the personality which purports to be the author or inspirer of a piece of automatic script.
Waking-stage	= the process of coming out of trance, during which Mrs. Piper speaks, but does not write.
Myers <sub>P</sub>	= the personality that calls itself "Myers" in Mrs. Piper's trance.
Myers <sub>V</sub>	= the personality that calls itself "Myers" in Mrs. Verrall's script.
Myers <sub>HV</sub>	= the personality that calls itself "Myers" in Miss Verrall's script.
Myers <sub>H</sub>	= the personality that calls itself "Myers" in Mrs. Holland's script.

and so on with the other personalities.



I.

CLASSICAL AND LITERARY ALLUSIONS IN  
MRS. PIPER'S TRANCE.

BY MRS. A. W. VERRALL.

AS has been said in the Introduction, this paper deals with the second of the two classes of experiments carried out by Mr. Dorr, namely, the attempt to "revive the literary memories" of certain trance-personalities. His object was to obtain statements showing classical or literary knowledge such as might be possessed by the persons claiming to communicate, but not by the medium. The method employed was to ask questions or to submit small problems of translation from Latin, after first stimulating the interest of the trance-personalities in the subjects introduced by conversation and by reading aloud passages from authors known to have been familiar to the persons supposed to be communicating. In the first instance, a fortnight before these sittings began, Mr. Dorr had asked Hodgson<sub>P</sub> to translate "veni vidi vici" and "arma virumque cano," these two very familiar Latin phrases being chosen for their familiarity. This Hodgson<sub>P</sub> professed himself unable at the sitting to do; but at the first sitting of this series, March 9th, he asked to have the words repeated, and said that he had brought Myers to help in their translation. From this time it was with Myers<sub>P</sub> mainly that these experiments were continued, and it was chiefly the memories of Frederic Myers that the sitter attempted to revive, though Hodgson<sub>P</sub> was apparently present throughout and contributing to the result.

The experiment was novel and ingeniously devised. It was clearly worth trying to obtain from the trance-personalities—

whatever they might be—evidence of knowledge palpably not attainable by Mrs. Piper. On the assumption, suggested by the English experiments,<sup>1</sup> that the trance-personalities had access to the memories of Frederic Myers, it was possible that evidence might also be obtained of knowledge not possessed by the sitter. In any case it was likely that in the course of this new type of experiment, fresh facts might be obtained bearing on the obscure problems of personality presented by the trance-phenomena. That in all these three directions valuable results were obtained, and that fresh material has been added for the examination of psychical researchers by the ingenuity and labour of Mr. Dorr, it is the object of the present paper to show.

That the results are not capable of exact classification or brief exposition is partly inherent in the nature of the phenomena, but is partly also due to defects in the method of experimentation, which further experience may remove or diminish. It is probable that in any future attempt to revive the memories of a supposed communicator, fewer questions will be asked and more scope will be given for spontaneous statements arising after reference by the experimenter to topics once familiar. In this, the first set of experiments, too many topics were presented at a time to the control. A further element of complexity was introduced by the simultaneous effort at experiment along another line—the so-called cross-correspondences—though it is to be noted that the two often worked in together, and that a topic produced by the attempt at revival of memory was chosen by the control as the subject of successful transmission.<sup>2</sup> It is certain that on the mind of the reader the first effect of the great number of subjects introduced by the experimenter is bewildering in the extreme, and perhaps the control should not be credited with more faculty for keeping them disentangled than is possessed by the student of the record. Careful reading of the record shows meaning and connexion in statements at first sight unintelligible, and this suggests that, under conditions improved by the experience of these sittings, clearer results might be obtained.

<sup>1</sup>See *Proceedings S.P.R.*, Vol. XXII. pp. 108-172; 397-407.

<sup>2</sup>See Mrs. Sidgwick's paper, pp. 177, 182, 186.



The method pursued by Mr. Dorr was as follows: During the trance he suggested questions on literary or classical topics as subjects of messages to be transmitted, or asked what associations they had for the control. He did not press for an immediate answer, and never misled the control or laid traps. Throughout, his conduct was that of a friend trying to evoke memories dormant or forgotten, and he made this intention abundantly clear to the trance-personalities. It was his habit, after the first six sittings of the series, at the beginning of the trance to read over the utterances of the preceding waking-stage<sup>1</sup> and to invite comment by the responding hand on the disjointed sayings of the voice. This practice arose first from references being made by the trance-personalities to statements uttered in the waking-stage of the previous sitting. Sometimes the hand explains the spoken words, sometimes corrects them, sometimes misinterprets them; on some occasions the hand disowns all recollection of the words uttered by "the spirit of the light as she returned." In the course of the sittings the waking-stage tended to increase in length and importance. The relations between the waking-stage and the trance proper would in themselves furnish material for a separate paper, and discussion of them must be deferred till the reader has some acquaintance with the actual results achieved, whether by hand or voice.

It is difficult within the limits of this paper to deal with the mass of detail presented in the record of the 21 sittings between March 9th and May 26th, 1908. Nor is it possible to summarise the results, or to classify them as good, bad, or indifferent. The important point to discover in the case of each item of knowledge shown by the responding intelligence is not whether the information given is correct or incorrect, but of what type it is. A partially incorrect answer to a particular question may sometimes give indications of underlying intelligence, whereas a verbally accurate statement may

<sup>1</sup>The waking-stage is the name given, as readers of Vol. XXII. will remember (p. 29), to the intermediate stage when Mrs. Piper is passing out of trance into a normal condition. During this period there is no writing, but phrases more or less disjointed are spoken. The phrases are of three types: some claim to be the *verbatim* repetitions of utterances by the "spirits", others to be Mrs. Piper's paraphrases of those utterances, and the rest to be Mrs. Piper's remarks *in propria personâ*.

sometimes be due to an accidental acquaintance with the contents of a book of reference, or even to chance. It has therefore seemed best to select some typical cases for presentation, and to leave the reader to form his own judgement.

Before attributing the statements to a third unknown intelligence, it is necessary to eliminate two known intelligences, the minds of medium and sitter. The knowledge demanded is for the most part beyond the medium's range, and it is comparatively easy to exclude her agency. Account must of course be taken of any information acquired either directly or inferentially from Mr. Dorr's questions or remarks, all of which, I need not say, are included in the record. It is more difficult to exclude the mind of the sitter as a contributory cause. No student of the now voluminous records can fail to recognize that there have been instances of direct thought-transference from the sitter,<sup>1</sup> and we must also allow for changes of tone and other involuntary indications.<sup>2</sup> In judging of the sitter's knowledge, we have to reckon with the subliminal, as well as the supraliminal memory, and therefore we must suppose that a good deal of the classical information shown by the control may have been at one time accessible to Mr. Dorr and stored in his subliminal memory.<sup>3</sup> Even in

<sup>1</sup> See, for instance, *Proceedings S.P.R.*, Vol. XXII. p. 436.

<sup>2</sup> Some such cases are noted by Mr. Dorr. On the general question of thought-transference from the sitter, Mr. Dorr, in a letter written on November 16th, 1909, sums up as follows the impression derived from a long experience of sittings with Mrs. Piper: "My experience with the Piper trance does not lead me to believe that the trance-consciousness—whatever it may be—is able to tap my mind for facts or thought, except what I express in some way to the normal sense perceptions, by word or tone or movement. I have fairly strong grounds for thinking that it . . . rarely if ever gets subliminal impressions from my mind. . . . With other sitters I have seen instances of what I call its clairvoyant faculty shown remarkably now and then . . . but this does not seem to me so much reading the sitters' minds as seeing things in some way associated with them—as though it had a faculty of seeing their environment, as it were."

<sup>3</sup> In answer to an enquiry from me, Mr. Dorr sends me the following note as to his classical reading: "I dropped Latin and Greek at eighteen, at the end of my second year at Harvard; I have never read Greek since, and scarcely any Latin—none for a long time. Virgil I read the first three or four books of at school—I mean of the *Aeneid*—and none since; no Ovid, and very little Horace. My Greek reading was still more limited than my Latin, and I have forgotten my Greek, alas, quite thoroughly . . . Translations of

the case of the medium, we must allow for a similar extension of knowledge, especially if an interval elapses between the question and the answer. I am not suggesting the intervention of "the useful book that knows." But it is not safe to assume that no trace of what has been said to the trance-personalities reaches Mrs. Piper's normal mind,<sup>1</sup> and a vague recollection might suffice to draw her attention to a particular subject, and so focus her recollections or increase her information before the next sitting. The longer the interval between the first question and the final answer, the more chance there is of hints being obtained from Mr. Dorr's manner as to whether the statements correspond with his expectations. On the other hand, it will be seen in some cases that the responding intelligence was misled by the sitter's misunderstanding or ignorance. Hence the importance of response at the same sitting in which the question is put. This does not usually occur. The general object being what I have described, the experimenter's main desire, as he pointed out, was for satisfactory and complete rather than for immediate replies, though he recognised the value and importance of these. But in some cases, at least part of the answer was produced in the course of the sitting or in the waking-stage. Indeed on one occasion, which I proceed to describe, the response was complete and immediate.

#### CASE I. SHELLEY.

On April 22nd Mr. Dorr read ten lines from Shelley's translation of the *Cyclops* of Euripides, selected from a book which he had brought with him to the sitting, namely Mr. A. W. Pollard's collection of translations, called *Odes from the Greek Dramatists*.

Mr. Dorr brought the books that he used with him to the sittings in a hand-bag, and only took them out after

the Classics I have hardly read at all. I have been in Greece, once and too briefly; in Italy, in earlier years, a good deal." See also Note A of Mr. Piddington's paper below, pp. 141-2.

<sup>1</sup>This is specially likely to be the case in the waking-stage, where the medium is passing into a normal condition and may perceive and remember indications of approval or dissatisfaction.

Mrs. Piper had gone into trance. During the trance Mrs. Piper's head is turned away from the hand which writes, and therefore also from the sitter who is placed on her right, and her eyes are closed. Mr. Dorr however took care, even though her eyes seemed closed, to turn away from her the page, if open, or the back with the title upon it, of any book used during the sitting. Mr. Pollard's *Odes* he obtained from the Athenaeum Library at Boston, an old Club Library to which Mrs. Piper had no access. The book is not one which she could have readily found in the places open to her, nor would she be likely to have ever come upon it in her reading. It has no associations with Mr. Myers, and would not therefore on that ground have attracted the attention of Mrs. Piper had she accidentally come across it. It is, however, within my personal knowledge that the book was known to Mr. Myers; I remember his talking with me of the book and of its editor about the time of its production in 1890.

*Extract from Sitting of April 22nd, 1908.*

(Myers, communicating.)

G. B. D. (reads)      One with eyes the fairest  
                                  Cometh from his dwelling,  
                                  Some one loves thee, rarest,  
                                  Bright beyond my telling.  
                                  In thy grace thou shinest  
                                  Like some nymph divinest,  
                                  In her caverns dewy:—  
                                  All delights pursue thee,  
                                  Soon pied flowers, sweet-breathing,  
                                  Shall thy head be wreathing.

You read well.

G. B. D. Now see if you can tell me whose verses these are that I have just read you. It's a translation from the Greek. I will read them over to you once again. (Reads again.)

Did he write Ode to the Skylark?

G. B. D. Yes, that is splendid, quite wonderful I think.

Thank you. If I am not Myers, whom [*sic*] am I?



There can be no question here of accident. Unless Mrs. Piper knew and recognized Shelley's translation, in which, as will have been noticed, no name occurs distinctive of its origin, the information came from the sitter's mind or from a third intelligence. It is interesting to note that even here, where the knowledge shown is unmistakably correct, no attempt is made to give the name of the writer, Shelley. He is described by naming another of his poems. Many parallel cases suggest that special difficulty is found in giving proper names.<sup>1</sup>

## CASE II. COMUS.

The next illustration also deals with English literature. Mr. Dorr had found in general talk that Mrs. Piper knew nothing of Milton's but *Paradise Lost*, and he had for some time intended to read from *Comus*. The opportunity occurred on April 27th, 1908, when immediately before the conclusion of the trance proper, he read a few lines from the opening of *Comus* without saying anything as to whence the lines were taken, or who was the author. Shortly afterwards, just before the conclusion of the waking-stage, these words were spoken as from Myers<sub>P</sub>: "I had it in my mind that you were going to read me about *Comus*. See those pretty little children."

It is clear that Myers<sub>P</sub> recognized the passage read. It is moreover evident that the succeeding words "pretty little children" are not inappropriate in recalling the circumstances of the production of *Comus*, which was written for performance by the young children of Lord Bridgewater.

The appropriateness of this allusion was not recognized by Mr. Dorr, nor apparently by the trance-personality communicating on May 4th. On that day when Mr. Dorr read over to Myers<sub>P</sub> the utterances of the preceding waking-stage, after the mention of "Comus," Myers<sub>P</sub> wrote: "Milton." Then Mr. Dorr said, "At the end she said 'See those pretty little children.'" To which Myers<sub>P</sub> replied, "I was thinking of my own dear ones."<sup>2</sup>

<sup>1</sup> See below, pp. 48, 62, 68.

<sup>2</sup> Mr. Myers's own children were three in number, a sister and two brothers, like the Egerton children. Earlier in the waking-stage, before the allusion to *Comus*, the names of Mr. Myers's three children had been spoken by Mrs. Piper.

If I am right in thinking that the original combination of *Comus* and children is due to a recollection of the circumstances which produced Milton's poem, this affords an illustration of what I have above described as misinterpretation by the hand of what was spoken in the waking-stage.<sup>1</sup>

Further slight indications were given of knowledge of Milton's *Comus*—*e.g.* "tempted her with wine" emerged on May 4th—but the most interesting point in the allusions to *Comus* is of a different kind, namely, its connexion by Myers<sub>p</sub> with Mrs. Sidgwick's name. This is described in Mrs. Sidgwick's paper (p. 197).

### CASE III. AGAMEMNON.

My third illustration is from classical literature. I give the whole incident in detail, as it is short, and moreover illustrates several characteristics of these sittings. On March 31st Mr. Dorr announced to Myers<sub>p</sub> that he would read to him something written by Mr. Ernest Myers. He then read a translation of the invocation to Zeus from the *Agamemnon* of Aeschylus, ll. 160-183. The translation is published in Mr. Pollard's *Odes*, and it was from this book that Mr. Dorr read. The lines are quoted below and the reader will see that, as Mr. Dorr noted at the time, there is nothing in them to suggest either the name of Agamemnon or his story.

#### *Agamemnon*, ll. 160-183.

Zeus, whosoe'er he be, if this name please his ear,  
 By this name I bid him hear:  
 Naught but Zeus my soul may guess,  
 Seeking far and seeking near,  
 Seeking who shall stay the stress  
 Of its fond and formless fear.  
 For He, who long ago was great,  
 Filled with daring and with might,  
 Now is silent, lost in night:  
 And the next that took his state  
 Met his supplanter too, and fell, and sank from sight.

<sup>1</sup> For further illustrations see below, pp. 51, 82.

Zeus Victorious hail we then,  
Zeus that leadeth souls of men—  
Thus his deep decrees ordain—  
To Wisdom's goal o'er the drear road of Pain.  
In sleep there doth before the heart instil  
A grievous memory of ill,  
Making the unwise wise against his will.  
So unto Man, in kind compulsion given,  
Falls the high grace of Gods from awful thrones of Heaven.

*Extract from sitting of March 31st, 1908.*

G. B. D. (reads above lines.)

(Myers<sub>p</sub> communicating.)

Splendid, I recall.

G. B. D. Now I want you to try whether you cannot give me later, in the waking-stage perhaps, the name of the old Greek play from which these lines are translated. You must have been familiar both with the play itself and with these lines of your brother's while you were here. (Hand bows assent.)

*Waking-stage.*

(Very low whispering not caught.)

Agamemnon. . . .

It's a dark place we're coming into. Why do we come into it at all? Hodgson says "Troubles and trials, and the better you go through them, the better your [life] here; and if you don't develop, it's your own fault. He said he'd sing of the Odes for you."

*Extract from sitting of April 6th, 1908.*

(G. B. D. going through utterances of waking-stage.)

G. B. D. She then told me Hodgson said "Troubles and trials, etc."

Yes he was sending the light back to its earthly body [*i.e.* they were messages in the waking-stage to Mrs. Piper's 'returning spirit'].



G. B. D. She said he'd sing of the Odes for me. What Odes does he mean?

Do you recall who wrote three plays? (A word resembling Achilles, but imperfectly spelt, is now written.)

G. B. D. Spell it.

A E—wrote three. Something you read to me brought it to my mind.

G. B. D. Try and give me the name presently. Your speaking of the three plays has brought another question to my mind; there was a famous Greek play which was called in Latin *Nubes*, etc.

[Aristophanes' play called the *Birds* was also mentioned by the experimenter. *Note by M. de G. V.*]

*Waking-stage.*

. . . .

Achilles, no . . . . Achylus wrote three plays . . . . Sad pronunciation! not right! . . . . I can't think. (Tries name again and fails.)

*Extract from sitting of April 7th.*

*Waking-stage.*

Achylus that is right . . . . He says *no*. Well, friend, I know what I am thinking.

*Extract from sitting of April 13th.*

G. B. D. Now I want to read you something and see if you can tell me who wrote it.

(Reads again Mr. E. Myers's translation of *Agamemnon*, ll. 160-183.)

(Myers<sub>P</sub> communicating.)

I'll tell her.

*Waking-stage.*

Ernest wrote it. Oh Zeus! Ernest wrote it, translated it . . . my brother.

[Later a fresh attempt was made by Mrs. P. to get the name of Aeschylus, but without better success than previously.  
*Note by M. de G. V.*]

. . . . . wrote.

*Extract from sitting of April 14th.*

(Hodgson<sub>p</sub> communicating.)

(After reference to Aristophanes' play of the *Birds*.)  
Agamemnon—king.

*Waking-stage.*

. . . . . Agamemnon—king . . . . . *Aeschylus* (To Mrs. P.) "I have told you that twenty times and you have just got it."

He said I was a good girl, because I said it properly . . . .

Mr. Myers keeps holding it up. Crane long neck.

He says, my friend in the body ought to know about it.

Ernest wrote about it.

Jove . . . . .

*Extract from sitting of April 21st.*

G. B. D. (Going through waking-stage.) In what connexion was it that you spoke of Agamemnon the king?

(Myers<sub>p</sub> communicating.)

You asked me who he was, as I understood it. . . . .

G. B. D. You spoke the other day, in the waking-stage, of some old writer who wrote three plays, three plays related together in a single story, as I understood you to mean. I want you some time to tell me who that writer was, and what plays these were, if you can. (Hand signifies comprehension and assent.) . . . . .

G. B. D. Then she said "Aeschylus." And then, as said to herself, "I have told you that twenty times and you have just got it"—'He said I was a good girl because I said it properly.'

Isn't that strange? I did compliment her when I understood the clear pronunciation [of the] word.

G. B. D. 'Crane etc.' 'Ernest wrote about it.'

I think there is some confusion here. Myers's answer that 'Ernest wrote about it' was in reply, I think, to a poem you read about Zeus.

G. B. D. The word Jove did follow it, but I could catch nothing more.

.....

Before commenting in detail on these extracts, it will be desirable to form an opinion as to the associations which the passage read by Mr. Dorr would have for a classical scholar. I take it that the thought of such a scholar would be: "The translation is from the invocation to Zeus in the great Chorus—the *πάθει μάθος* Chorus—of the *Agamemnon*," and, for the benefit of an enquirer not familiar with Greek, he might add that the *Agamemnon* was written by Aeschylus, and was the first of a Trilogy, or group of three connected plays, of which this Aeschylean Trilogy is the only extant specimen.

What does Myers<sub>P</sub> say? A minute or two after the question has been put, the first word audibly spoken in the waking-stage by Mrs. Piper is the name *Agamemnon*. A week later, during the review of the utterances in the waking-stage, Myers<sub>P</sub> tries to give the name of an author of whom he was reminded by something read to him by the sitter. This author is described as one who wrote three plays; the name resembles Achilles, but begins AE. Further attempts to give this name end in its successful production in the waking-stage of April 14 after, though not immediately after, the words "Agamemnon king."

These points are clear and unmistakable. There are others less clear, but interesting and suggestive. Thus in the remarks quoted as from Hodgson<sub>P</sub> in the waking-stage of March 31st, I am disposed to see allusions to *πάθει μάθος*, and to the Choral Ode read from Pollard's *Odes*, in the words: "Troubles and trials, and the better you go through them the better your [life] here—He said he'd sing of the Odes for you." That this is the intention of the phrase, "Sing of the Odes," is probable from the fact that the mention of this phrase on April 6th at once leads Myers<sub>P</sub> to think of Aeschylus. The application of "troubles and trials," etc., to the *πάθει μάθος*,

"wisdom acquired by suffering," is not certain. There is no doubt that the words are explained by the control on April 6th, and were probably understood at their utterance by the "spirit of the light," as advice to Mrs. Piper.<sup>1</sup> If my view is correct, and the original remark was meant as an allusion to the Choral Ode, we have here another instance of a failure on the part of the writing hand to understand the full meaning of the spoken words.<sup>2</sup>

As showing the persistence in the trance of an association of ideas that has once occurred, we may note a statement on April 14th. On April 6th Mr. Dorr had passed from the mention of "three plays" to questions about two plays of Aristophanes (not mentioning the author's name), the *Clouds* and *Birds*. This association persisted with the control, for on April 14th a reference to the play of the *Birds* is immediately followed by the words "Agamemnon king," and in the waking-stage of the same day an allusion to "Crane" is interpolated between the successful attempt at "Aeschylus" and the statement that the translation was by Ernest Myers. That the connexion between the *Birds* and the *Agamemnon* was not intended is the view of Myers<sub>p</sub> on April 21st. He definitely dissociates the "Crane etc." from the following words. Here, then, the communicator appears to have a clear grasp of the situation and to be able to disentangle the disjointed sayings of the waking-stage, without, however, attempting to account for them.

On April 13th, the answer to his question not being then complete, Mr. Dorr read over again the translation, without naming the translator. His intention was "to see whether the recollection of the lines themselves, whether as read previously or from former memory, was clear enough to identify them as their author's." The result was the immediate production in the waking-stage of the answer to this question. Similarly, a fortnight earlier, the answer to the first question had been produced in the first utterances of the waking-stage. The cases differ essentially in evidential value, the required answers being normally known in the one case

<sup>1</sup>For similar instances of personal application combined with veridical statements, see below, p. 81.

<sup>2</sup>See above, p. 46.

and not in the other. But both cases illustrate the close connexion between trance proper and waking-stage, and show a desire to reply at the earliest possible moment to the question put by the experimenter.

To enable the reader to judge at a glance how far the answer of Myers<sub>p</sub> corresponds with that of my supposed classical scholar, I place the statements in parallel columns, printing in brackets words representing what had been already mentioned by the experimenter, or could be inferred from the passage read:

<i>Classical scholar</i>	<i>Myers<sub>p</sub>.</i>	
Translation from	[Ernest translated it]	Apr. 13.
Invocation to Zeus in	O [Zeus]	Apr. 13.
Great Chorus—	He'd sing of the Odes.	Mar. 31.
πᾶθει μάθος Chorus of	[troubles and trials etc.]	Mar. 31.
Agamemnon by	Agamemnon	Mar. 31.
Aeschylus who wrote	Aeschylus	Apr. 6, 7, 13, 14.
Trilogy.	wrote three plays	Apr. 6.

Here is no accident. Either Mrs. Piper knew and recognized the passage, or the explanation must be sought in the knowledge of the sitter, or in a third intelligence, or in a combination of these two. The reader must judge which hypothesis is probable. My own view, as has been seen, is that something more than thought-transference from the sitter is required to account for the facts.

It is time to turn to the failures. There are very few instances of persistent error as distinct from confusion—of cases, that is, where the only correct statements are such as could have been derived from the medium's knowledge, or inferred from indications given by the sitter. The following are the only cases I have found:

#### CASE IV. AJAX AND ULYSSES.

In the waking-stage of March 24th these words were spoken: "I am the power that they say —— of Ajax. I do not know what it means at all." On March 30th, in



repeating these words, Mr. Dorr added: "Who was Ajax, can you tell me?" To this he received from the controls, Hodgson<sub>P</sub> and Myers<sub>P</sub>, who were both apparently concerned, the reply: "Greek god, yes, I understand; old Ajax. I said to the spirit [*i.e.* to Mrs. Piper] I am not going to release you until you repeat all for me. I will hold you, I will hold you in my power, the power of Ajax."

These words appear to be sheer nonsense. Ajax was not a Greek god, neither was he old, nor had he any special power. Nor is anything contributed by the reference to the subject in the waking-stage of the next sitting, March 31st: "Ajax—Ulysses—took them in a boat and then went across; he would not be outdone." It is true that there is in Homer a close association between Ajax and Ulysses, but there is no association with a boat. The first emergence of "Ulysses" and the "boat" was earlier in the same sitting, when in answer to a question about the Greeks and Persians the control wrote: "Didn't Ulysses take them in a boat across?" The ignorance about Ulysses seemed as great as about Ajax, and is the more remarkable in that on March 17th, during a talk about *Aeneid I*, Ulysses was quite correctly associated with the Wooden Horse.

On April 6th Mr. Dorr, reviewing the words of the waking-stage, asked whether the control had any association in his mind between Ajax and Ulysses. But, in spite of this lead, the only reply was: "Power," and in the waking-stage of the next day, April 7th, Ajax and Ulysses were definitely separated. The remarks about both only add to the mistakes: "Ajax's power, the power of Thor, Thor he pronounces it," and again: "They say Minerva was angry with Ulysses and he never recovered—so he died. So the story goes, and *he knows* the story." The story is not known to me. No light was thrown by the review of the waking-stage on April 13th, either on Ajax or Ulysses, nor by the statement in the waking-stage of April 14th, "Ulysses was so grieved that he died." Mr. Dorr renewed the attempt to obtain further information about Ajax at the sitting of April 21st, but nothing further was said by the controls.

As has been said, the above statements seem entirely without meaning, and I only hesitate to describe them as



sheer nonsense in view of the fact that in some other cases, notably in the group of allusions to Lethe, described by Mr. Piddington, the possession of a clue has enabled the student to see sense in what at first reading seems mere disjointed drivel.<sup>1</sup>

#### CASE V. CYCLOPS, CENTAURS, ETC.

In the case just related the errors are left uncorrected, but in the case next to be described the complete confusion shown at first is cleared up in the course of the sittings. Help was no doubt derived from indications of dissatisfaction on the part of the sitter, and the knowledge shown is, at best, elementary. The gradual disentanglement, however, is interesting to watch.

The suggestion by Mr. Dorr, on March 30th, of the "Winged Horse" as a subject for a message to transmit to other automatists, seems to have produced a vague recollection of most of the fabulous monsters of Greek legend—Medusa, the Chimaera, the Minotaur, the Centaurs, the Sphinx, and the Cyclops.<sup>2</sup> The control says: "What was the name of the half-dragon man?" and rejects Mr. Dorr's suggestion of the Sphinx. On March 31st the subject reappears, when the control says: "Do you recall my reference to a mythological subject—*half-man*?" The sitter hereupon suggested that *Minotaur* might be the word, though, as his note subsequently added said, it was equally likely that the Centaurs were

<sup>1</sup>Since this paper was in type a possible clue has been suggested to me. Ajax, though not a god, was a being closely akin to a god, and possessed of peculiar power, a Greek Ἡρώς (hero-divinity). As Hero of Salamis he received veneration and worship, and in that aspect he might well be called a god. Herodotus indeed names Ajax among "the gods" to whom (τοῖσι θεοῖσι) after the defeat of the Persians three Phœnician triremes were dedicated by the successful Greeks. The other two "gods" were Poseidon and Athena (Herod. VIII. 64 and 121). The connexion of Ajax with the island Salamis, familiar to readers of Herodotus and Sophocles, may lie behind these confused references.

<sup>2</sup>For the benefit of readers unfamiliar with these monsters, I may say that by means of the *Winged Horse*, sprung from the blood of the snaky-tressed Gorgon *Medusa*, Bellerophon slew the winged *Chimaera*, compounded of horse, dragon, and goat. The *Minotaur* is half-man, half-bull; the *Centaurs* half-man, half-horse; the *Sphinx* is a winged figure half-woman and half-lion, and the *Cyclops* a one-eyed giant.

intended. The control very judiciously committed himself only to the four letters common to the two words, *t a u r*.

Most of the above monsters, familiar to the sitter, were alluded to in the waking-stage of April 13th: "He had an ox's head and a man's body . . . Centaurs. Sphinxes . . . woman's head and a lion's body;" and when the subject came up on April 14th in reviewing the preceding waking-stage, Mr. Dorr drew attention to the confusion, and asked Myers<sub>p</sub> to recall the Centaurs clearly, if he could. The attempt to do this seems to have produced a confusion between Centaurs and Cyclops, for after drawing an object described as a Centaur on April 22nd, the hand reached out and touched the sitter on both eyes, and then upon the centre of the forehead, where it pressed heavily. This suggested to Mr. Dorr a creature with a single eye in the centre of his forehead, and the hand assented to this view. Later in the sitting, when Mr. Dorr proposed *Cyclops* as a message for transmission, the hand drew again the figure which it had described earlier as a *Centaur*, and the confusion still persisted in the waking-stage, as is shown by the words: "Cyclops — — — head, snakes . . . Cyclops had one eye in his forehead . . . I did tell him, but he doesn't understand! Cyclops was ——— Centaur, no, that's mixed! Half-head half-body; tell him that. Say snakes from the head."

On April 27th, during the trance-writing, confusion between these creatures is mentioned by Mr. Dorr, and admitted by the control. In the waking-stage the first words caught are: "Had a wicked face," which the comment on May 4 applies to Medusa. Later in the waking-stage of April 27th, a protest against the supposed confusion is made in the words: "Don't you think I know the difference between Cyclops and Centaur?" and on May 4th, when these words are read to Myers<sub>p</sub>, he clearly distinguishes between them in the words: "One eye. Half-horse and man." Henceforth the distinction is maintained. But it will be noted that by this time much help had probably been derived from the indications given by the experimenter.

## CASE VI. PARTHENON.

I have related the above case at length because, if it stood alone, it would make against the intervention of a third intelligence. It suggests the tentative and gradual acquisition by some one starting with very little, if any, actual knowledge of facts known to the sitter. It does not suggest the revival, amid difficulties of expression, of memories once familiar, which is in my view suggested by some other incidents. In this respect it differs, for instance, from the following case, where a transition is made from definite errors—not however at all likely to be due to guesses by the medium—by gradual stages to a statement involving a knowledge almost certainly exceeding that consciously possessed by the sitter.

*Extract from sitting of March 24th.*

(The control to-day is apparently R. H. throughout, F. W. H. M. being indicated as present and occasionally speaking.)

[In the part of the sitting immediately preceding the following extracts, G. B. D. had asked questions about Aphrodite, Poseidon and Plotinus; his last remark is:]

G. B. D. Best leave it until another time. I would like to have him think it over and tell me later what he can about the *character* of Plotinus's writing.

Oh yes; all right.

(After a moment's pause)

Parthenon.

G. B. D. Is that Parthenon?

Yes. (Word follows whose reading is not clear, but which, in view of what comes later, is probably an attempt at "Athena"). Pallis. What did you say that made me think of it? Aphrodite and her Greek name.

[At this point Eros is suggested by the sitter as a cross-correspondence message and some discussion takes place about Eros.—*Note by M. de G. V.*]

Who was Athea— he says Pallas Athea. Athene. (G. B. D. reads this word aloud) Yes Myers said it.

*(In waking-stage of same day.)*

. . . . Venus chamber Pallas—Parthenon.

*Extract from sitting of March 30th, 1908.*

(G. B. D. going through utterances of waking-stage.)

G. B. D. The Light next said "Pallas" "Parthenon." Tell me the meaning of the word Parthenon, what its significance is. Yes certainly. Venus chamber. (G. B. D. reads as above; hand listens, and then writes:)

Not exactly.

Inhab— bride.

G. B. D. What are you trying to express now?

Answer Parthenon. (Two straight parallel lines now drawn.)  
Walk.

G. B. D. Is this an answer to my question about Parthenon?

I know but I am a little confused over your various questions.

*Extract from sitting of March 31st, 1908.*

(G. B. D. having mentioned in a non-classical connexion a marble statue, the hand writes "like Pallas Athene," which leads G. B. D. to speak of a statue at Athens and another elsewhere by a famous sculptor whose name he asks the control to recall.)

I'll think it over a little; perhaps it will bring it to my mind.

Best leave these awhile and I'll recall them. . . . Virgin.

G. B. D. Why do you write that?

Just came to my mind.

G. B. D. Is that an answer to a question?

Yes. Parthenon. Just this moment came to me.

G. B. D. That is first-rate. That is exactly what I wanted to get.

*Extract from waking-stage of same day.*

. . . Parthenon, Virgin's chamber.

*Extract from sitting of April 6th, 1908.*

*Waking-stage.*

Came a knocking at my chamber door. Virgin's chamber—  
Off with you—Mr. Myers piped up and said, suggested  
chamber door.

*Extract from sitting of April 7th, 1908.*

(G. B. D. going through utterances of waking-stage.)

G. B. D. "And there came a knocking at my chamber door."

And I came to this beautiful life.

G. B. D. I thought the words were a memory of poetry from this  
life.

Yes. Poe.

My eyes my beautiful — — rapping rapping.

G. B. D. Then she said "Mr. Myers piped up."

Oh isn't that funny. I must say it sounded familiar.

G. B. D. "Mr. Myers piped up and said, suggested chamber door."

Isn't that too funny for words. .

Recapitulating the above, then, we note that the word "Parthenon" was spontaneously produced on March 24th, and connected with "Pallas Athena." In the waking-stage of the same day the unintelligible words "Venus chamber" preceded the repetition "Pallas Parthenon." When Mr. Dorr read the utterances of the waking-stage, he did not mention "Venus chamber," which he seems to have connected with preceding words referring to a question about Eros. But he asked for the meaning of the word *Parthenon* or its significance. The word represents two Greek words: the accusative case of *Parthenōs*, "a virgin," and the nominative case of *Parthenōn*, which means "maidens' apartment," and is usually employed in that sense in the plural. In the singular it is used of the Maiden's chamber, namely, the Temple of Athena Parthenos at Athens.



The attempt to give the meaning of the word Parthenon produces again the unintelligible "Venus chamber," which, however, does not satisfy the control, who corrects it to "Inhab—bride," words which seem to approximate to the ideas suggested by Parthenon. The parallel straight lines and the word "walk" remain unexplained, and the control recognizes his own confusion.

On March 31st further reference to Pallas Athene produces from the control the word "virgin," which he definitely states is "an answer to" Mr. Dorr's question about the meaning of Parthenon. This answer satisfies the experimenter, his intention having been not to obtain a specific translation of the word into English, but to find out whether the control understood that the name was due to the fact that Athena was the virgin goddess. But the control utters in the waking-stage of the same day the words "Parthenon virgin's chamber," which give the second meaning of the Greek word, and thus complete the answer to Mr. Dorr's question. It is noticeable that this completion is produced after the sitter has accepted, as "exactly what" he "wanted to get," the first answer "virgin." I am disposed to see in the original "Venus chamber" an attempt at the "virgin chamber" ultimately given, and the interest of this case lies partly in the fact that the information given exceeds that consciously demanded by the sitter.

The later references on April 6th and 7th appear to me to show the influence of Mrs. Piper's own knowledge. Poe's poem of the *Raven* is a familiar one, and the combination of a virgin's chamber and a statue of Athena produces a recollection of "the pallid bust of Pallas" above the "chamber door." This recollection leads to other memories of Poe, for, as Mr. Dorr points out, it is probable that the words "my eyes my beautiful" on April 7th are reminiscences of *Annabel Lee*.

"And the stars never rise but I feel the bright eyes  
Of my beautiful Annabel Lee."

#### CASE VII. VIRGIL'S AENEID.

Now we come to the most perplexing of all the topics, the most difficult to deal with and to make intelligible to any



but a classical reader. It cannot, however, be omitted, for it is essential. The first words, *arma virumque cano*, from the first book of the *Aeneid* were given by the sitter as a test for translation by the control two weeks before these sittings began. This poem, therefore, formed the first subject of his attempt to revive the memories of the control and to elicit information. It was a good choice. A personality claiming to have access to the memories of Frederic Myers ought to be able to show a knowledge of this poem not only beyond anything attainable by the medium, but considerably exceeding the knowledge of the sitter. This I believe to have been the case. Amid much error and confusion we get indications, as I think, that the increasing knowledge shown is due to the revival of once familiar memories, and not to the acquisition of information, or to the development of suggestion from the sitter. The only question is whether the knowledge indicated is distinctive enough to be attributed to a particular source.

To save time and space, I condense the record where I can,<sup>1</sup> and to make the position as clear as possible, I quote and translate the opening lines of the poem.

Arma virumque cano, Troiae qui primus ab oris  
 Italiam, fato profugus, Lavinaque venit  
 Litora, multum ille et terris iactatus et alto  
 Vi superum, saevae memorem Junonis ob iram,  
 Multa quoque et bello passus, dum conderet urbem,  
 Inferretque deos Latio, genus unde Latinum  
 Albanique patres, atque altae moenia Romae.

Musa, mihi causas memora, quo numine laeso,  
 Quidve dolens, regina deum tot volvere easus  
 Insignem pietate virum, tot adire labores  
 Impulerit. Tantaene animis caelestibus irae?

Urbs antiqua fuit, Tyrii tenuere coloni,  
 Karthago, Italiam contra Tiberinaque longe  
 Ostia, dives opum studiisque asperrima belli;  
 Quam Juno fertur terris magis omnibus unam

<sup>1</sup> Full extracts of some parts of the sittings concerned will be found in Mrs. Sidgwick's paper, pp. 171-8, and in Mr. Piddington's, pp. 92, 93, 145, and these will enable the reader to check my summaries.

Posthabita coluisse Samo; hic illius arma,  
Hic currus fuit;

Arms and the hero I sing, who first from the shores of Troy, exiled by fate, came to Italy and the Lavinian coasts; much way-worn was he by land and sea through the might of the gods to sate the unforgetting wrath of fierce Juno. Much stricken too in war, till he should build him a city, and bring his gods to Latium, whence came the Latin race, the fathers of Alba, and the walls of lofty Rome.

Muse, tell me the causes, for what outrage to her godhead, or suffering what smart, did the queen of gods drive a hero, renowned for goodness, to pass through so many mischances, to undertake so many labours. In heavenly hearts can such anger be?

There was an ancient city occupied by Tyrian colonists, Carthage, set against Italy and the Tiber's mouth but far away, rich in resource and hardened in war's rough arts; this city Juno is said to have preferred for her dwelling to all the earth, even Samos coming second. Here were her arms, here was her chariot.

The words *Arma virumque cano* were given to Hodgson<sub>P</sub> on February 25th, 1908, for translation. On March 9th, at the first, namely, of this series of sittings, Hodgson<sub>P</sub> announced that he had brought Myers<sub>P</sub> to help, and asked to have the words repeated.<sup>1</sup> The first attempt to translate this phrase goes beyond the actual words given, though probably hardly beyond the knowledge of most educated persons. The literal translation is "Arms and the man I sing"; the translation given by Myers<sub>P</sub> is "I sing of the feats of the exile, who by fate;" he adds the words "Troy," "arms," and "Juno," and further shows knowledge that the exile wandered and came to the shores of Italy. Thus, though we have only an actual translation of the words *virum . . . cano . . . qui . . . fato profugus*, knowledge is shown such as would be derived from the context of the next three lines (*arma, Troiae, Italiam, venit litora, Junonis*). Moreover the phraseology of the actual translation given is not what one would expect from Mrs. Piper, nor is

<sup>1</sup>For the full record of the part of this sitting which refers to the *Aeneid* see Mrs. Sidgwick's paper below, pp. 171-8.

it identical with that of any version known to me.<sup>1</sup> The word "feats," for instance, which is quite appropriate, does not occur in any translation which I have consulted.

Mr. Dorr then asked for the name of the exile, or of the poem, and in reply obtained many attempts at the word *Aeneid*, unmistakable but not correct, thus: "Enoid<sup>2</sup>—Eid—I did not get all the letters in—Eiod—Einid—not quite but near enough Eind. . . ." And even after the sitter had spoken the word at the control's request, the repetition by the hand was, "Eiane Aenid." The name of the author was asked for, but not remembered "at the moment"; a repeated request for the author's name produced what looks like a confusion with Homer, corrected into a personal statement: "Blind—I am not blind or deaf but I hear with difficulty."

The spontaneous introduction in the course of this sitting of the name *Juno* is a good point (see l. 4), and the word "god" which immediately follows *Juno* recalls the *vi superum* of the same line. But in answer to Mr. Dorr's question as to what *Juno* did with regard to Troy and the exile, we have a series of incorrect statements showing clearly that the part played by *Juno* in the story of *Aeneas* is completely misapprehended. The exile, called *Teusis* (?) or *Torius*, wandered and thought he was lost, but was redeemed and saved by *Juno*. Again, the control speaks of *Juno*'s love for the exile and volunteers "the incident of *Juno* and her saving *Torius*" as a proof of memory. The placing together of the words, "Exile," and "Saved by *Juno*" as successive messages to be used for transmission may have emphasized the original misconception. But in spite of Mr. Dorr's recognition of the mistake about *Juno*'s action, and even after the trance-personality had remembered or guessed that *Juno* was the owner of the "injured form" (l. 27) asked about by the sitter, the mistake still persists. It is not corrected till the next day, March 10th, and then only after a strong hint from Mr. Dorr.

<sup>1</sup>The translations consulted by me are those of Dryden, Beresford 1794, Symmons 1817, King 1847, Rhoades, W. Morris, Clayton, Mackail, Conington, and Fairfax Taylor, besides several editions containing translations of particular phrases.

<sup>2</sup>The *o* is not clear.

Perhaps the best evidence of a real acquaintance with the poem is found in the spontaneous introduction in this sitting, March 9th, of the name *Neptune*. This follows immediately upon the repetition by Mr. Dorr of five phrases chosen for transmission as messages for cross-correspondence, thus:

G. B. D. Troy, the city in flames, exile, saved by Juno, the face in flame.<sup>1</sup>

Yes. N e p t u n e.

G. B. D. What about Neptune?

I thought it would fit in splendidly. As it all goes in.  
(Pause.)

G. B. D. Are there any other names belonging to this that you can give me?

You see it comes back to my memory by degrees.

Readers of the *Aeneid* will remember the famous passage where the storm sent upon Aeneas by Aeolus at Juno's request, is calmed by the appearance of Neptune (*Aen.* I. 125). It is therefore appropriate that the name Neptune should be at once introduced among reminiscences of the first *Aeneid*. The name is repeated with emphasis by Myers<sub>P</sub> when the cross-correspondence messages are again enumerated, and later in answer to a suggestion from the sitter not to "try to connect things together unless they come to you so," Myers<sub>P</sub> replies: "Like *Neptune*."

No definite reminiscences can be traced in the later remarks at this sitting about "her love of the exile and she restores him," and "built, she built a,—she goes up with her love the exile." But in view of what follows in subsequent sittings I think it possible that we have here a first emergence of Dido and her part in the poem.

At the risk of seeming fanciful I hazard conjectures to account for the incorrect or unexplained statements above described. At the first reading neither Torius nor Teusis

<sup>1</sup>Of these five phrases, *face in flame* was suggested by Mr. Dorr before these sittings began; *Troy* and *exile* were spontaneously suggested by Myers<sub>P</sub> on March 9th, *city in flames* and *saved by Juno* were added at the sitter's suggestion.

conveyed any meaning to me, but Mr. Piddington suggested that the word which appears as Torius or Tarius<sup>1</sup> may be intended for Troius, the inversion of two letters being not uncommon in Piper script. Aeneas is called Troius in the first book (I. 596). The followers of Aeneas are called throughout the poem indifferently Trojans, Teuerians, and Dardanians, from the names of three heroes of the race, Tros, Teueer, Dardanus. If Torius recalls Troius, perhaps Teusis is aimed at Teueer.

Again, the mistake about Juno is perhaps explicable if we suppose a confusion between two passages very familiar to classical readers, in the first *Aeneid* and the fifth book of the *Odyssey*.<sup>2</sup> In both the hero, after much wandering, is lost in a god-sent storm and saved by the interposition of a god. In *Odyssey* V. Odysseus is saved by Ino from the storm sent by Poseidon (Neptune). In *Aeneid* I. it is by Neptune that Aeneas is saved from the storm roused by Juno's wrath. Possibly the similarity of the names Ino and Juno may have aided the confusion. That there was confusion in the tranee between Homer and Virgil is clear, for though the name of the poem is said to be *Aeneid*, a repeated request for the name of the poet produces in the word "blind" an unmistakable allusion to the writer, not of the *Aeneid*, but of the *Odyssey*.<sup>3</sup>

On March 10th Mr. Dorr read from *Fragments of Prose and Poetry* (p. 6) the eighth line of *Aeneid* I. and the preceding and following paragraphs as follows:

On my sixth birthday my father began to teach me Latin; and a few months later he gave me the First Aeneid of Virgil with an interlinear translation. The scene is stamped upon my mind; the ante room at the Parsonage with its floor of bright matting and its

<sup>1</sup>The first vowel is doubtful, but at least once is plainly o.

<sup>2</sup>The storm in the *Odyssey* is the prototype of Virgil's storm. See, for instance, Conington's notes on *Aen.* I. 85: "See *Hom. Od.* V. 295"; *Aen.* I. 102: "*Virg.* continues to imitate *Hom. Od.* V. 313 fol."; *Aen.* I. 124, "Ulysses in the *Odyssey* (V. 382) is saved, etc., etc."

<sup>3</sup>In the waking-stage of April 21, in another connexion, the words were spoken "Odyssey—Homer—blind," showing that, at least on that day, the control was not ignorant of the well-known fact that the blind poet Homer was the author of the *Odyssey*.



glass door into the garden, through which the flooding sunlight came, while I pored over the new revelation with awe-struck joy;—

*Musa, mihi causas memora, quo numine laeso;—*

I can recall the reverent emotion with which I hung on the rhythm of that majestic line. The invocation of the Muse came to me as absolutely real and new; and the *quo numine laeso* suggested mysteries of divinity on which I dimly feared to dwell. Not Aeneas himself felt his own piety with such emotion as I felt that *insignem pietate virum*;—but the task of carrying gods into Latium,<sup>1</sup> and especially the keeping of Juno's carriage at Carthage<sup>2</sup> were incomprehensible by my childish Christianity.

No evidential value is claimed for the subsequent mention by Myers<sub>p</sub> of the names occurring in these paragraphs. But they may have helped the reminiscences of the poem which emerged immediately as follows:

*Extract from Sitting of March 10th, 1908.*

(Myers<sub>p</sub> communicating.)

I recall so well the emotions which first stirred within me, the poem as I translated it, the exile and his wanderings, his power and his warriors.

Also Dido—feast—calm waters by Neptune.

(Here followed a drawing of a trident not at first recognised by the sitter. After its recognition Myers<sub>p</sub> continued)

I remember something about his father.

G. B. D. What was his father's name?

Let me think. (Pause.) Very odd and rather long. (Another pause.)

Juno was angered.

G. B. D. Why?

Powerful not to be angered.

<sup>1</sup> *Aen.* I. 6.

<sup>2</sup> *Aen.* I. 17.



G. B. D. Can you tell me anything about either the father or the mother of the exile or about the cause of Juno's anger?

I am thinking, thinking, friend about—Walls of Rome—fire and flee. Africa. She did not wish to be overpowered.

G. B. D. Who?

Juno—Juno.

G. B. D. What was the cause of Juno's anger?

Repeat once more slowly.

G. B. D. (Repeats question.)

Oh I understand—she got Dido to listen.

G. B. D. Did Juno take part in the siege of Troy to help the city or against it?

Preserve it.

G. B. D. Is that your answer?

No, I ask if that is your question.

[The impression I got however was that 'preserve it' was really intended at first for the answer.—*Note by G. B. D.*]

G. B. D. Yes.

No, she destroyed because she did not wish a better city than her own. Africa Africa.

G. B. D. What led her to take part?

Aeneas was a Trojan and he builded the wall and city, which angered Juno and she helped destroy it. This caused Aeneas to flee.

G. B. D. But what was the original cause of all this? What first led to it?

Love.

G. B. D. Who wrote the old Greek poem about Troy?

Odessey?

G. B. D. Who wrote it?

H o m e r.

G. B. D. But the *Odyssey* was not the poem that told about the destruction of Troy; there was another.

Illiad. I remember don't confuse me.

G. B. D. What led the gods to take part?

Juno was in power and did not wish a finer city.

G. B. D. But are you not confusing the old Greek story with that of the exile Aeneas?

(The hand assents.)

Yes! I have to clear up one thing first I think.

Further remarks were made on March 16th and at later sittings. I think it will be easier for the reader to follow if I divide the above statements into groups and deal in order with the various topics, including later allusions. Five points emerged on March 10th, in the passage above quoted, viz.:

- (a) Dido.
- (b) Feast.
- (c) Calming of sea by Neptune, and Trident.
- (d) Aeneas' father.
- (e) Cause of Juno's anger.

(a and b) It will be convenient to take together a and b. Besides the two above-quoted mentions of Dido, the name emerged again on March 16th, when a question about the three women concerned in the judgement of Paris elicited the words, "Dido, Juno, and—(pause)." In the waking-stage of March 16th a group of allusions to the *Aeneid* emerged, supplementary to the statements of March 10th. Thus:

Carthage — — she did not wish [it] to be more beautiful than hers—Neptune calmed the sea for Aeneas — — don't you hear me? Mr. Myers is whispering in one ear and I am trying to get it out at the other. Set to watch and spy on Aeneas—she sent her to watch Aeneas—and then to feast him.

G. B. D. Who?

goddess!

Dido—she fell in love—why does he talk so much? I don't know the words.

The allusions to Dido on March 10th though not distinctive, are fairly appropriate; Dido gave a feast in honour of Aeneas, and was "got to listen."<sup>1</sup> The connexion on March 16th of Dido with Juno and the judgement of Paris is of course sheer nonsense.<sup>2</sup> In the waking-stage of March 16th, though the sentences are not clear, it is obvious that the episode of Aeneas' reception by Dido underlies the various phrases. Dido's love for Aeneas is too familiar to be of evidential value. Readers of the *Aeneid* will remember the description of the feast at Carthage (*Aen.* I. 637, etc.) and the meeting between Aeneas and Dido, arranged by the goddess Venus, who sent the queen to watch the progress of her new city and brought Aeneas to the same spot (*Aen.* I. 340, 446, 494, 496, etc.). The phrases "set to watch and spy on Aeneas" and "she sent her to watch Aeneas" are not, however, accurate accounts of what occurred.

(e) The name *Neptune* emerged at once on March 9th, but the description of his action appears for the first time on March 10th. The original introduction of the name, the statement that it was appropriate, the emphasis with which it was repeated, and the allusion to his calming the waters, are entirely spontaneous. So too is the introduction on March 10th of the trident. The trident is, no doubt, naturally associated with Neptune, but it is particularly appropriate in connexion with the early part of the first *Aeneid*, as it is by the power of the trident<sup>3</sup> that Neptune claims the right to calm the seas (*Aen.* I. 138).

(d) Again it is appropriate that an attempt to recall the *Aeneid* should produce an allusion to Aeneas' father, especially to any one just reminded by the passage read from *Fragments* of the *pictas* which made Aeneas *insignem virum*.<sup>4</sup> Here as elsewhere there is difficulty about giving the name, Anchises.

<sup>1</sup>If the "she" who got Dido to listen is referred to its preceding grammatical subject, Juno, this statement is incorrect. But I believe that the words "she got Dido to listen" constitute a new point and do not refer to what has preceded. The point is clearer in the waking-stage of March 16th.

<sup>2</sup>Great confusion was caused in my opinion by the failure of the sitter to understand the object of the control. See below, p. 70.

<sup>3</sup>For successful cross-correspondences on Neptune and his trident see Mrs. Sidgwick's paper, p. 177.

<sup>4</sup>The passage contains no allusion to Aeneas' father.

The words "very *odd* and rather long" seem to come from Rector rather than from Myers.<sup>1</sup> Some approach to the name is made on March 16th<sup>2</sup> when, after Mr. Dorr has asked, in quite another connexion, if the control can tell him who *Charon* was and what he did, Myers<sub>P</sub> replies, "I remember father, if I understand the name." The sitter evidently saw no point in this remark and replied, "No, you have not got it yet." But Myers<sub>P</sub> persisted: "Oh I am thinking of Aeneas' father," and then produced an illegible word terminating with the right sound, ——' *seas*.'

Readers familiar with the *Aeneid* will see at once why the name of Charon should recall the father of Aeneas. For it is on his visit to his father in Hades that Aeneas uses the services of Charon. The visit to Hades, described in the sixth *Aeneid*, is the centre of the whole poem. In the waking-stage of March 30th, the first word uttered is "Anchises," and when this is read to the control on April 6th the description, "Aeneas' father," is added. In the waking-stage of March 31st the name emerges again, immediately after the name Icarus,<sup>3</sup> and the last mention of the name is on April 13th, when in the waking-stage the words "Anchises' funeral" were spoken just before allusions to discus throwing. As the reader will remember, the funeral games of Anchises form the subject of the fifth *Aeneid*. The group of allusions therefore to the father of Aeneas is appropriate throughout.

(e) From the father of Aeneas, Myers<sub>P</sub> passes to the wrath of Juno, whom he describes as powerful and not to be angered,—a phrase possibly reminiscent of *sarvae memorem Junonis ob iram*, "on account of the unforgetting wrath of stern Juno" (*Aen.* I. 4), though sufficient had been said on this subject on March 9th to justify a guess that Juno was powerful and angered. Something, however, beyond a guess appears, I think, in the subsequent statements. After the mention of the walls of Rome and Africa, Myers<sub>P</sub> adds that

<sup>1</sup>See Mr. Piddington's paper, p. 145.

<sup>2</sup>For record of such of the statements on March 16th as concern the topics (d) and (e), see below, p. 71, where it has been placed in order not to interrupt the narrative.

<sup>3</sup>See Mr. Piddington's paper, p. 148, for an explanation of the association of these two names.

Juno did not wish to be overpowered. This at once recalled to my mind Juno's speech (*Aen.* I. 37-49) and the reference (*Aen.* I. 15, 16) to Juno's special love for Carthage. One of the motives of Juno's action, as represented by Virgil, was her desire to prevent the founding of Rome, the city destined one day to destroy her own Carthage. Thus Conington's analysis of *Aeneid* I. 8-22 runs as follows:—"Why was it, Muse, that Juno so persecuted so pious a hero? Juno was patroness of Carthage, which she had heard was destined one day to be crushed by a nation of Trojan descent."

This obscurely-worded allusion by the control on March 10th, only intelligible to some one very familiar with the poem, was not observed by Mr. Dorr. Not seeing that the words above quoted constituted an approach to the answer to his question, and expecting an allusion to the judgement of Paris, he asked again what was the cause of Juno's anger. After the irrelevant remark "she got Dido to listen," the repeated question produced the old mistake about Juno's action, modified, as Mr. Dorr noted, by some indication that it failed to satisfy him. But in the course of this modification, Myers<sub>P</sub> returned to the earlier point and repeated that Juno did not "wish a better city than her own—Africa Africa."

The next few answers repeat the confusion and error, a confusion not perhaps surprising, seeing that the sitter and control were not thinking of the same point. But the control to the end maintains the view that what led the gods to take part was that "Juno was in power and did not wish a finer city."

On March 16th<sup>1</sup> this point is again suggested. Myers<sub>P</sub> asked for a repetition of the question which, in its original form, ran: "What was the cause of Juno's anger?" (March 10). Mr. Dorr repeated it in the form, "What was the cause which led Juno to take part against Troy?" Obviously the correct answer to this would have referred to the "judgement of Paris." It is equally obvious that the sitter was not aware that he had modified his question. But Myers<sub>P</sub> carefully distinguishes, and repeats the question in the earlier and more general form, to which the answer required from a

<sup>1</sup>See note on p. 72.



student of the *Aeneid* would be: "Juno's partiality for Carthage;" Myers<sub>P</sub> says: "What caused Juno's wrath? Because she did not wish Aeneas to conquer her, because she thought it might——"

Here the sitter suggested that Myers<sub>P</sub> was thinking, not of Troy, but of Rome, exactly what a student of the *Aeneid* in particular—as distinguished from the general cycle of legends—would have done. Mr. Dorr then introduced the subject of the judgement of Paris, telling the control not to confuse the old story in Homer with the story of Aeneas. To this the not unnaturally bewildered control replies: "I remember, *let me think it over*, don't tell me. I remember it caused wrath because of jealousy. She was jealous of—because—because it—she was not *selected*." In these remarks the sitter found the unmistakable allusion to the judgement of Paris which he wanted, and the subject was not revived. But I do not think that it can be doubted by a reader thoroughly familiar with the *Aeneid* that the first attempts of the control to explain the cause of Juno's wrath dealt not with her jealousy of Venus, but with her partiality for Carthage; in other words, with the cause of her enmity not against Troy, but against Rome.

I append the record of such parts of the sitting of March 16th as are required to follow this comment.

*Extract from Sitting of March 16th, 1908.*

(Myers<sub>P</sub> communicating.)

G. B. D. Shall I ask you some questions now to bring out your recollection of the Classics?

Yes, anything you like. Shall we first answer your previous ones if I can?

G. B. D. Do you remember the Greek name of Juno, the one that is given her in Homer?

No, I do not at the moment.

G. B. D. Can you get it later?

Perhaps I can I'll try.



G. B. D. Who was Charon ?

I remember Charon perfectly well.

(Name Charon not clearly written.)

G. B. D. Please spell it out.

Charon.

G. B. D. What did he do ?

I remember father, if I understand the name.

G. B. D. No, you have not got it yet.

Oh, I am thinking of Æneas's father.

(A word follows impossible to read.)

Wrath

G. B. D. What is that word ?

W R A T H

G. B. D. What does that mean ?

Juno. You said Juno, did you not ?

G. B. D. But that is not the question that I asked you.

Oh let us clear up what is on my mind first, then we shall keep clear.

G. B. D. What is on your mind ?

Juno, Eneas, wrath

G. B. D. Was that word Æneas ?

Yes. What were your previous questions ? I am trying to avoid confusion.

G. B. D. My question at our last meeting was, What was the cause which led Juno to take part against Troy ?

What caused Juno's wrath ?<sup>1</sup> Because she did not wish Eneas to conquer her—because she thought it might — —

G. B. D. But you are now thinking of Rome, not Troy. Do you want me to suggest a little more to you ?

(Hand makes gesture of assent.)

<sup>1</sup> "What was the cause of Juno's anger ?" was the form in which the question was put at the previous sitting.

G. B. D. Do you remember about Paris?

(After a moment's pause hand writes very vehemently:)

Of course I do. Tell me—

G. B. D. The apple which was to be given to the fairest?

Oh the most beautiful woman—Yes I do.

G. B. D. Who were the three women?

Dido, Juno, and (pause)

G. B. D. Do not confuse the story of Æneas with this; this is the old story in Homer.

I remember, let me think it over. Don't tell me. I remember it caused wrath because of jealousy.

G. B. D. What word is that?

Jealousy. She was jealous of—because—because it—she was not selected. It is vague but I can recall it I think and give some of the words to Mrs. V.

On the same day, March 16th, 1908, an attempt was made by Myers<sub>P</sub> to translate the line (*Æn.* I. 8), quoted on March 10th from *Fragments of Prose and Poetry.* The literal translation runs: "Muse, tell me the causes, for godhead how offended . . ." The translation given by Myers<sub>P</sub> runs thus: "Oh Muse, oh what cause—affront—cause—CAUSE, with what affront. It is in my mind. Oh Muse with cause—cause for what affront—I can't get it exactly." The word *numen* (godhead) is not translated, and does not seem to have been understood even after repetition. The general meaning of the line is unmistakably indicated, and here as in the earlier translation the phraseology is, as far as I know, original; the word "affront" does not occur in any translation or edition that I have consulted.

On March 17th Mr. Dorr read to Myers<sub>P</sub> Dryden's translation of the opening lines of the first *Æneid*, and this produced several reminiscences of the poem. By this time enough had been said at previous sittings to show plainly what was wanted, and therefore references to obvious topics

in the poem are of little evidential value. But some of the references are not obvious. Thus, after the first four lines have been read,<sup>1</sup> Myers<sub>p</sub> notes three points as follows: "Fleet behind on island,—soldiers in Horse. Arrow in heel," the first two points being plainly connected.<sup>2</sup> Mr. Dorr numbers these points as three, and notes that the second was in answer to a question asked previously as to what connexion there was between the Wooden Horse and Troy. The third was introduced spontaneously, nothing having been said previously to bring it out. It alludes to the death of Achilles, a story familiar to many persons who have no first-hand classical knowledge.

The interesting point is No. 1, "fleet behind on [or an] island." This at once recalled to me a passage (*Aen.* II. 21), describing the stratagem by which the Trojans were led to believe that the Greeks had sailed away. The Greek fleet was concealed behind the island of Tenedos, and the Wooden Horse contained the only Greeks who were left behind on the mainland. The words, *est in conspectu Tenedos, notissima fama insula*, begin one of the most famous passages in the *Aeneid*, and follow immediately upon the description of the Wooden Horse. The conjunction therefore of the words "fleet behind an island" and "soldiers in Horse" is appropriate, and plainly indicates, to my mind, a knowledge of the story of the second *Aeneid*.

It is interesting to note that the allusion to Tenedos was not at the time perceived by the sitter. This point is made clear by Mr. Dorr's contemporary notes. Commenting on the

<sup>1</sup>The first four lines of Dryden's translation follow closely the four lines of the original.

<sup>2</sup>I have here strictly followed the typewritten record of the sitting, where the word "soldiers" has a small *s*, and the first full-stop is after the word "Horse." I have little doubt that the third word in the first phrase should be not "on" but "an." Mr. Dorr, whose experience of the script is extensive, writes on November 29, 1909, that, "*a* and *o* written as they are often written in the script, not rarely need the help of the context to distinguish them . . . and 'fleet behind *on* island' is nonsense of a kind quite foreign to the general character of what is said or written in the Piper trance." The tracing of the original, sent to me by Mr. Dorr, leaves undetermined the vowel in the third word; it shows that the punctuation of the typewritten copy accurately represents the divisions between the phrases in the original script.

sitting of March 17th he writes: "The first one (*i.e.* fleet behind on island) I am not clear about myself, but have supposed it to refer to Aeneas' leaving the ships that came with him to the African coast behind, when he went to Dido's court. This does not seem to be satisfactory in view of the words used, as the ships were beached in a bay on the mainland,<sup>1</sup> not on an island, but I can recall no other incident it might refer to." On April 6th Mr. Dorr adds the following note: "I have just come by accident, in turning over the pages of the second book of the *Aeneid*, upon Aeneas' description of how, after leaving the Wooden Horse upon the Trojan plain, the Greek fleet apparently sailing for home remained hidden behind the island of Tenedos until the stratagem of the Wooden Horse had opened the way for storming the city. My note upon this written after the sitting shows my total lack of recollection of this incident at that time, for I then searched my memory to find what there was either in the *Aeneid* or in Homer to which the words, 'fleet behind on island,' could apply and recalled nothing."

This incident then appears to show not only an intimate acquaintance with the *Aeneid*, but one beyond the conscious possession of the sitter.

This being so, it is worth considering whether any explanation will account for the immediate transition from this incident to the death of Achilles, who, as the well-known story runs, was wounded in the only vulnerable point, his heel, by an arrow shot from the bow of Paris, but directed by the god Apollo. To classical scholars a clue to the association of the two incidents is given in "Tenedos," the name of the island behind which the Greek fleet was concealed. The ancient fame and wealth of Tenedos, noted by Virgil, were due to the island's possessing a temple of Apollo Smintheus.<sup>2</sup> The name of the god of Tenedos, Apollo Smintheus, is rarely found in classical literature. Twice, and twice only, does his name occur in the extant accounts of the Trojan Epic. To the archer god of the silver bow, lord of Chryse, Killa and Tenedos, addressed as "Smintheus," the old priest Chryses prays for

<sup>1</sup> *Aen.* I. 159, etc.

<sup>2</sup> See Conington's note on Virgil, *Aeneid* II. 21. "In Homer's time (*Il.* I. 38) the island is famous for a temple of Apollo Smintheus."

vengeance upon the Greeks, and the arrows of Apollo are shot forth in answer to those prayers. The story is told in the First *Iliad* (*Il.* I. 38, 452). To this same archer god, addressed as "Smintheus," Neptune appeals to slay Achilles, and in answer to this prayer, the arrow of Paris is guided by Apollo against Achilles. The story is told by Ovid (*Met.* XII. 580), in the only passage in classical literature which describes in detail the death of Achilles.<sup>1</sup>

Tenedos, then, the island which concealed the Greek fleet, was a seat of the worship of Apollo Smintheus, the slayer of Achilles, and to those possessing this knowledge the transition from the one incident to the other is natural. But the history of Tenedos is not "common knowledge" even to classical scholars. Many persons familiar with Homer and Virgil might read the disjointed utterances of the trance-personality on March 17 without perceiving a link between the two phrases,— "Fleet behind an island,—soldiers in Horse," and "Arrow in heel." Such a link, however, does in fact exist. Here, as elsewhere, familiarity with classical literature shows a coherence, where a first reading found only broken fragments, by supplying an association of ideas which may account for the otherwise arbitrary juxtaposition of unconnected allusions.<sup>2</sup>

The next point requiring comment is the production by Myers<sub>p</sub> on this day of the phrases: "Is there such anger in celestial minds? A hero for piety renowned—should suffer and toil." These words were spoken by the control immediately after the reading of lines 13-16 in Dryden's translation, as follows:

"For what offence the queen of Heaven began  
To persecute so brave, so just a man;  
Involved his anxious life in endless cares,  
Exposed to wants, and hurried into wars."

They represent lines 8-11, *Musa . . . impulerit*, in the original. The first sentence spoken by the control translates the line

<sup>1</sup> His death at the hands of Apollo and Paris is prophesied in the *Iliad* (XXII. 359) and alluded to by Virgil (*Aen.* VI. 57). Pindar (*Pyth.* III. 101) and Horace (*Od.* IV. 6, 3) allude to Apollo's share in the death of Achilles, and Euripides (*Andr.* 655, *Hec.* 387) attributes it to Paris.

<sup>2</sup> For similar cases see Mr. Piddington's paper, pp. 98-102.



that was to come, *tantaene animis caelestibus irae?* represented by Dryden in the couplet,

“Can Heavenly minds such high resentment show  
Or exercise their spite in human woe.”

It is certain that a Virgilian scholar, hearing a translation of the words *insignem pietate virum, tot adire labores impulerit*, would expect the words *tantaene animis caelestibus irae*. And it is a remarkable proof of familiarity with the opening lines of the first *Aeneid* to combine phrases which translate both what has, and what has not, been read in Dryden's version. Here, again, the translation does not reproduce any version known to me. “A hero for piety renowned” is a perfectly accurate rendering, and so is “Is there such anger in celestial minds?” The words “should suffer and toil” accurately represent *volvere casus* and *adire labores*.

When the name Carthage (*Aen.* I. 13) is read, the control adds “Africa,” and claims with justice to have uttered the word in a preceding waking-stage. The mention of Paris (*Aen.* I. 27) produces an allusion to Priam. But neither of these connexions is beyond the range of ordinary knowledge.

Here ended the experiment connected with the first *Aeneid*, though there were some further scattered references to other books.<sup>1</sup>

It is impossible to summarise the above described references to the *Aeneid*, but the four following points seem clear:

(1) Considerable knowledge of the contents of the poem was shown by the trance-personality, and a certain familiarity with the language;

(2) The knowledge shown was produced in a form simulating revived memory, and was stimulated by quotations from the poem;

(3) The answers, so far from representing the expectations of the sitter, were in some cases contrary to his belief, and sometimes maintained persistently in spite of criticism and contradiction;

(4) The errors were not such as would be expected from hastily acquired or superficial knowledge, but rather such as might be due to confusion or forgetfulness.

<sup>1</sup>For one of these, see Mr. Piddington's paper, pp. 144-50.



Here ends my examination in detail of attempts to "revive the literary memories" of the trance-personalities. One experiment was tried with Greek; but I do not propose to discuss this here, for, interesting and successful though it was, it does not contribute substantially towards the problems under consideration. The sentence chosen and repeated to Mrs. Piper in the original was the line from the *Odyssey* which Mr. Myers had expressed a desire to have "graven on some tablet in" his memory. This wish is expressed in the *Fragments* published in 1904;<sup>1</sup> the line was engraved upon his tomb at Keswick and upon a memorial tablet to him in the Protestant Cemetery at Rome; the Greek forms the motto, and its translation the conclusion, of a commemorative notice of Mr. Myers delivered in London by Sir Oliver Lodge in 1901, and published in *Proceedings*, Vol. XVII. Under these circumstances, if Mrs. Piper had heard the line read or quoted, it is impossible to be sure that the sound of the Greek would not recall its meaning. Failure to understand the line would, it is true, have been very damaging to the claims of Myers<sub>p</sub>, so that a certain value attaches to the completely successful result of this experiment. The method by which the result was obtained is precisely similar to that employed in the experiments above described. There is therefore no reason to distinguish between the knowledge shown here and elsewhere; the translation emerges in fragments, partly in the trance-writing, partly in the waking-stage, and is accompanied by allusions thoroughly appropriate under the supposed circumstances.

Other topics arising in these sittings deserve careful study.<sup>2</sup> As in the instances selected, they are of a "mingled

<sup>1</sup> *Fragments of Prose and Poetry*, p. 48.

<sup>2</sup> I have omitted all reference to one topic which occupies considerable space in the record,—an attempt to obtain from Hodgson<sub>p</sub> a translation of four lines of medieval Latin, which, on certain occasions, were printed on the *Menu* card, at dinners of the Tavern Club in Boston, and would therefore have been familiar to Dr. Hodgson. My chief reasons for this omission are:

(1) That many of the leading Latin words are either so universally familiar (e.g. *Deus*), or so like in sound or spelling to English words (e.g. *Taverna*, *Angelorum chori*, *propitius*) that their English equivalents could be easily guessed:

yarn, good and ill together." But the disentangling of the threads is a lengthy process. I will therefore here further quote only a few cases in illustration of particular points.

Obviously a point to be looked for in an examination of these phenomena is the effect, if any, of the medium's own mind. It is difficult to find conclusive instances in these sittings, but there are two or three cases, in addition to the allusions above described to Poe's poems,<sup>1</sup> where the normal knowledge of Mrs. Piper seems to have entered into the statements of the trance-personalities. Thus on April 6th Mr. Dorr asked the controls, both Hodgson<sub>P</sub> and Myers<sub>P</sub> being present: "Do you understand what Pilgrim Fathers means?" To this came the amazing answer: "Something about birds or turkeys." The explanation occurred later to Mr. Dorr, and was by him explained to the trance-personalities on April 22nd: "I have just discovered the association in R. H.'s mind between turkeys and pilgrims, that made the Light write the one when I spoke of the other—Pilgrim Fathers, Fast Day, Thanksgiving and Turkey." The associations between these four topics were probably also in Mrs. Piper's own mind; they are unfamiliar to the English reader. At any rate the next association seems more likely to be due to Mrs. Piper than to the controls. On April 22nd, on passing into trance Mrs. Piper whispered: "Ship! Three ladies on top of it." Myers<sub>P</sub>, when asked to explain this, said<sup>2</sup> it was "simply a recollection of Valkyrie—recollection only." Mr. Dorr points out that the connexion between a ship and the Valkyrie, wholly unaccountable

(2) that these words, if guessed, might give the clue to their context to any one who had seen or heard the Latin verses;

(3) that it is impossible to prove that Mrs. Piper had not at some time seen or heard the Latin verses;

(4) that in fact she probably had seen the first line, which is quoted in the commemorative notice of Richard Hodgson by Mr. M. A. de Wolfe Howe, published in the *Proceedings*, Vol. XIX.

Under these circumstances, and as the attempts at translation, though presenting points of interest, do not afford conclusive evidence as to the knowledge possessed by the trance-personalities, it seemed useless to describe the incident in detail. See, however, a discussion of it in connexion with an elaborate cross-correspondence in Miss Johnson's paper below, p. 222.

<sup>1</sup>See p. 59. See also the foot-note on p. 115.

<sup>2</sup>This is perhaps another instance of the failure of the trance-personalities when using the hand to understand the utterances spoken in the waking-stage.

at first sight and not traceable in the old Norse stories of which he was thinking, may come from some recollection of the name of Lord Dunraven's yacht, the *Valkyrie*, very familiar at one time to readers of the daily press. On May 8th, in the waking-stage, an allusion to Longfellow's<sup>1</sup> poem, *The Old Clock on the Stairs*, intervenes between a quotation from Wordsworth's *We are Seven* and from Browning's *Rabbi Ben Ezra*. On this occasion the controls, when commenting on the utterances of the waking-stage, repudiated all responsibility for the allusion to Longfellow.

Another point of some interest, but requiring a paper to itself for adequate treatment, is the persistent "dramatization" by means of which Hodgson<sub>P</sub> and Myers<sub>P</sub> are distinguished. On many occasions both controls are represented as present. But sometimes one only is there, and sometimes, even when both are present, only one takes part. The sitter does not always remember, when a particular subject is under discussion, that one or other of the controls was absent or not listening when the subject was last spoken of. But so far as I have been able to discover, no mistake on this point is ever made by the controls. One instance must suffice. On May 8th Mr. Dorr, having asked who was controlling, and received the reply, "Both, R. H. chiefly," read four lines of Mr. Myers's translation of *Aeneid* VI., 146-149, a passage descriptive of the *Golden Bough*, but not naming it. The acknowledgement of the reading and question as to its subject came from Hodgson<sub>P</sub>. On May 12th, both controls being present at the sitting, Mr. Dorr read the same four lines, introducing them with the words: "Now I want to read you something which I read you once before." To this Myers<sub>P</sub> replied: "Did you recite it to me before, friend? If so, I did not fully understand." This division between the two persons may be a device to account for inaccuracies or forgetfulness, but the persistency with which it is carried through is in any case remarkable. No answer was given to the question about the *Golden Bough*, which was put near the end of the series of sittings. But the two or three allusions to the subject—which show no knowledge of its literary associations—are all made by Hodgson<sub>P</sub>.

<sup>1</sup> See Miss Johnson's paper, pp. 223-4.

The reader will have already observed that occasionally words required to answer the sitter's question appear in the form of a personal allusion, or at least have a face-value unlike the inner meaning.<sup>1</sup> Thus the sentence, "See those pretty little children," which, in my view, is suggested by reminiscences of *Comus*, appears to refer to something quite different. Similarly, I believe the "troubles and trials" of March 31st to refer to a passage in the *Agamemnon*, but they take the form of an address to the medium as she comes out of trance. A similar case is commented on by Mr. Piddington.<sup>2</sup> In the waking-stage of March 30th occur the words, "Tell Mr. Dorr I say my utterances echo everywhere. If that is he, I think he will understand what I mean by *echo*, if that *is* he." The intention here seems twofold; primarily to suggest cross-correspondences—a subject likely to interest both the sitter and the medium; secondarily to convey the word *Echo* as part of a series of allusions to Ovid.

There is a clear instance of the personal application of a Virgilian phrase on March 30th. Here the words in the waking-stage run, "He says tell him celestial minds. He says such enmity in celestial minds—he says *not so*—there *isn't* any in their minds." Clearly the first half of these words refer to the translation of the Virgilian phrase already given by Myers<sub>p</sub> on March 17th. But the latter half applies the phrase to the presumed situation of the controls. This characteristic is far more frequent in the waking-stage than in the trance-writing. I have not found in the trance-script<sup>3</sup> any instances closely parallel with those above quoted. There are two or three playful remarks, but no cases in which a whole sentence is apparently used for the introduction of a particular word. This is one of several points of distinction between the methods in use in the trance proper and in the waking-stage.

The waking-stage developed considerably in the course of these sittings. Readers familiar with the trance phenomena of Mrs. Piper will remember Dr. Hodgson's description of the conditions.<sup>4</sup> He says, "she frequently repeats statements

<sup>1</sup> See Mr. Piddington's paper, p. 134.

<sup>2</sup> See p. 116.

<sup>3</sup> One is quoted by Mr. Piddington from the English sittings in 1906-7.

<sup>4</sup> *Proceedings S.P.R.*, Vol. XIII. pp. 397-401.



apparently made to her by the communicators . . . as though she was a spirit controlling her body but not in full possession of it, and, after her supraliminal consciousness has begun to surge up into view, she frequently has visions apparently of the distant or departing communicators." In other words, in what Mr. Piddington has called the waking-stage, there is no ostensible intermediary between the communicators and the sitter, except Mrs. Piper herself. As the waking-stage progresses, the part played by Mrs. Piper increases with her returning consciousness.

In the English sittings 1906-1907, it became obvious that some of the most distinctive indications of cross-correspondences with other automatists were given in the waking-stage. In this stage emerged, for instance, "laurel wreath," "*Crossing the Bar*," "Arthur Hallam," and "Light in West."<sup>1</sup> In these American sittings of 1908 the development of the waking-stage was continued and extended. The time given to it was prolonged, the sentences became more coherent, and there was an increasing consciousness shown of the general situation and in particular of the presence of the sitter. Some of the clearest and most definite answers to questions asked during the trance proper were given in the waking-stage.

My first examination of these records led me to observe how often during the reading over to the trance-personalities of the utterances in previous waking-stages, the trance-script failed to improve upon the trance-speech. Mr. Piddington's study of the sittings led him to the same conclusion, and he further noticed that on several occasions the trance-personalities, when communicating through the hand, positively misconstrued what had previously been communicated through the voice. Some instances of this misconstruction have been noted above. The following may be added to the list.

In the waking-stage of March 24th, 1908, came these words: "I walked in the garden of the gods—entranced I stood along its banks—like one entranced I saw her at last . . . Elysian shores." Mr. Piddington has suggested<sup>2</sup> that this may be an allusion to the reunion of Orpheus and Eurydice in the Fields of the Blest; but whether it be or not, it does not suggest

<sup>1</sup> *Proceedings S.P.R.*, Vol. XXII. pp. 94, 126, 269.

<sup>2</sup> See his paper, p. 95.

what Myers<sub>P</sub>, in the writing part of the sitting of March 30th, said it was, namely, an allusion to Venus. Venus had been mentioned, though in quite another connexion, in the waking-stage of March 24th, and this seems to have led to the confusion.

In the waking-stage of March 24th, Mrs. Piper enunciated the letters C, Y, and X, apparently dropping a letter between the C and Y. There can, I think, be no reasonable doubt that this was an attempt to produce the word Ceyx. When however, Mr. Dorr, at the sitting of March 30th, asked for an explanation, the answer he received—"chariot"—was hopelessly irrelevant (see below, pp. 94-5).

In the waking-stage of April 6th<sup>1</sup> came the words: "Innocence, Faith. He has a bird upon his hand. . . . Mr. Myers has got Pygmalion—birds—Paradise." Later, after allusions to other topics, came, "There were two pigeons over the door. Came a-knocking at my chamber door. Virgin's chamber." Virgin's chamber is, as we have seen, an undoubted allusion to the Parthenon,<sup>2</sup> so that the second utterance itself suggests—and subsequent explanations on April 7th make this plain—that two pigeons or doves are associated with the Parthenon. The first utterance seems clearly to connect "birds" with "Pygmalion." What the meaning of either sentence is, or whether there is any meaning, is not what we are now considering. The point is that the trance-script of April 7th threw no light upon the words of the waking-stage of April 6th, when in answer to Mr. Dorr's request for an explanation of the words, "he has a bird upon his hand" (see below, p. 108)—which belonged to the Pygmalion context—he was told that they referred to the Parthenon.<sup>3</sup>

On April 7th in the waking-stage, came an obvious reference to the story of Hyacinthus,<sup>4</sup> "A lily came up out of the blood." Yet, when questioned by Mr. Dorr on April 13th about this, Myers<sub>P</sub> says,—tentatively it is true, or perhaps interrogatively,— "It was an utterance about Prometheus."

<sup>1</sup> See p. 107.

<sup>2</sup> See above, p. 59.

<sup>3</sup> See above (p. 59) for the confusion between Venus' chamber and Virgin's chamber, which may be responsible for the mention of two pigeons or doves (Venus' birds) over the door of the Parthenon.

<sup>4</sup> See Mr. Piddington's paper, p. 109.



If any conclusion may be based upon the above-described and other similar instances, it would seem to be that, in the waking-stage, a trance-personality sometimes either knows more or can express himself better than when making written communications. Mr. Piddington has drawn my attention to three points of distinction between the phenomena of the complete trance and those of the waking-stage:—

(1) In Mr. Dorr's sittings (and with very few exceptions this is equally true of all the other series of sittings in recent years) the words in the waking-stage are represented as delivered *directly* to the medium by the communicating spirits themselves, whereas the great majority of their written communications are represented as first delivered by them to Rector, and then by his help committed to writing.

(2) Consistently with this real or pretended *modus operandi*, the language of the waking-stage seems nowhere to show any trace of Rector's influence, whereas the language of the script is to a large degree coloured by Rector's own peculiar phraseology.

(3) Whereas Rector is never (or very rarely) uncertain as to what has been written, the other trance-personalities are often uncertain how much, if any part, of their messages, delivered in the waking-stage, has got through; and they appear to be often, if not always, unaware of what the medium may have spontaneously said, when speaking in her own person during the waking-stage.

I would not be understood as saying that the trance-script never improves upon the trance-speech. On the contrary, where progressive knowledge is shown, a later trance-script often adds a fresh point to the utterances of the waking-stage. What is conspicuous in a study of the record, is the greater facility shown in the waking-stage for the production of particular points that can be briefly expressed. Names, for instance, seem much more easily produced in the waking-stage. The remarks of the sitter are more easily conveyed to the controls, and long answers are better given, in the course of the trance-writing. Communication, in fact, between sitter and "control," whatever that word denotes, takes place more freely then. The waking-stage seldom permits of interchange of question and answer.

Without pronouncing on the degree or kind of dissociation involved in the waking-stage and during the trance-writing respectively, it is at any rate clear that in the waking-stage we are dealing with a personality conceiving itself as Mrs. Piper, not as a "Rector" or a "Phinuit." This may account for the colloquialisms, personal turns, and ambiguous phrases, which are relatively frequent in the waking-stage. Probably here, as in other cases of automatic phenomena where the unconsciousness of the automatist is not complete, an allusion so worded as not to be easily comprehensible by the automatist has more chance of being registered.

## II.

THREE INCIDENTS FROM THE SITTINGS :  
LETHE ; THE SIBYL ; THE HORACE ODE QUESTION.

BY J. G. PIDDINGTON.

## I.

## LETHE.

AT the sitting of March 23, 1908, Mr. Dorr talked over various cross-correspondence experiments and other matters which had come up at previous sittings with Myers<sub>p</sub> and Hodgson<sub>p</sub>. He also read five letters to them.<sup>1</sup>

Towards the end of the sitting Mr. Dorr for the first time put this question to Myers<sub>p</sub>: "WHAT DOES THE WORD LETHE SUGGEST TO YOU?" The answers given were in part, though not by any means, as Mr. Dorr supposed, wholly confused; and Mr. Dorr, who evidently thought that the frequent change of subject had by putting an undue strain on the attention of the trance-personalities condued to the confusion, apologised for having sprung a new question upon Myers<sub>p</sub> at the end of a fatiguing sitting.

I shall now quote in chronological order the various references to the question about Lethe which were made at Mr. Dorr's sittings. To the reader, unless he should happen to hit on the clue to the puzzle, these extracts will doubtless seem to be little if any better than a farrago of nonsense. It may, therefore, help him to work his way through them without too much impatience, if I first assure him that they contain an unusually complete and relevant, though very far from obvious, answer to the question put by Mr. Dorr.

<sup>1</sup>The substance of these letters is given in Note A, p. 136.

*Extract from record of sitting held on March 23, 1908.*

(Present: G. B. Dorr.)

G. B. D. Now shall I ask you a question? What does the word  
"Lethe" suggest to you?

(Myers<sub>P</sub> communicating) Leaflet?

G. B. D. No, "Lethe". (G. B. D. spells word.)

L e t h e. Do you refer to one of my poems, Lethe?<sup>1</sup>

(A word was then written, which G. B. D. could not decipher with certainty, but which he took to be "Iliad".)

G. B. D. No, it does not refer especially to anything in the Iliad, but it belongs to the old mythology.

Yes, yes, ah yes. I was thinking about my biography—you referred to biography—auto—you confused me a little. [G. B. D. had just before asked two questions based on two different passages in the autobiographical portions of F. W. H. Myers's *Fragments of Prose and Poetry*. The second question might have been partially answered by a reference to Homer's *Odyssey*. *Note by J. G. P.*]

G. B. D. Yes, it was a sudden break. I had not meant to bring the autobiography up just then.

Winds.

G. B. D. Do not hurry on it. See if the sound recalls anything to you, and whether you can tell me where it was——

(Interrupting) Greece.

G. B. D. I will give you a clue. It was in the same region with the Styx.

Olympus.

Greece Troy and all. Winds were all ——<sup>2</sup> and ——<sup>2</sup> appear and ——<sup>2</sup> to destroy and he saved them by taking them across the river.

<sup>1</sup>Though I have not discovered a reference to Lethe in any of Frederic Myers's *original* poems, one exists in his verse-translation of Anchises' famous speech in *Aeneid* VI. 724 *et seq.* (See *Essays Classical*, p. 174.) As we shall presently see, this passage in the *Aeneid* affords an explanation of one of the points in the answer given to the Lethe question (*v. p.* 135).

<sup>2</sup>Undeciphered words.

G. B. D. These last words are not clear to me.

he saves them by taking them across River—Athens—  
It is all clear. Do you remember Cave?

G. B. D. I think you are confused about this. I ought to have waited until another day to bring it up, when the Light was fresh. It was a water, not a wind, and it was in Hades, where the Styx was and the Elysian fields. Do you recall it now?

Lethe. Shore—of course I do. Lethe Hades  
 beautiful river—Lethe. Underground.—

What is the matter that I do not hear better? Is it lack of Light? I think it is.

G. B. D. I brought this question up too late. Let us drop it now and leave it until another day. Before the Light closes there is one thing I had in mind to say which this brings up:—Answer any questions you can the day I ask them. (G. B. D. then explains briefly the reason for this request.)

Oh I see. I understand, the world would say the Light—

G. B. D. (interrupting) If you can answer them [*i.e.* questions] *at all*, it is already a great deal; but where you can answer them during the sitting, without an interval between, it will be better still.

Oh yes. But I was only thinking would it not be wiser to ask questions at first?

G. B. D. Much better, and I will try not to ask you any so late another day. To-day the letters from England, and our talk, took up the Light at the beginning. And now it would be better we should stop.

I think that is what is the trouble, what makes it difficult. (The script has now become obscure and faint.)

G. B. D. Anything more that comes to you, say in the waking-stage.<sup>1</sup>

Yes. Remember, friend, this is exhausting work—exhausting work.

<sup>1</sup>Mr. Dorr said “in the subliminal”. Here and elsewhere I have substituted “waking-stage” for “subliminal”.



*Waking-stage.*

Fish Mermaid Saturn<sup>1</sup>

Hero\*—Olympus

(Then followed a word which was written down as "pavia.")

In response to Mr. Dorr's requests the word was whispered several times, but never distinctly enough to be caught with certainty.)

Sybil—Olympus—water—Lethe—delighted—sad—lovely—mate.—

Put them all together. (This was followed by inarticulate whispering.)

Entwined love—beautiful shores.—Ask him if he cannot hear me.

Muses.—I wrote "church" long ago [see *Proc.* Vol. XXII. p. 44]. Olympus.—There's Mercury\*—Love—He has drawn a cross with ivy over it. Pharaoh's daughter came out of the water\*—Warm—sunlit—love.

Lime leaf—heart—sword—arrow

I shot an arrow through the air  
And it fell I know not where.

(Mrs. Piper then puts her hands up before her face, palms outwards, as though warding something off, but smilingly like a child in play.)

Oh! point it the other way!

G. B. D. Whom do you see?

Lady.—I want to say that the walls came out, and in the air was a lady who had no clothes on; and in her hand she had a hoop and two pointed things, and she pulled a string, and she pointed it straight at me, and I thought it would hit me in the eye. And Mr. Myers put his hand up and stopped her. She had a hoop, and there was only half of the hoop there. . . .

<sup>1</sup>For "Saturn" see p. 105.

\* For explanations of these words see Mrs. Sidgwick's paper, pp. 184 and 190.

*Extract from record of sitting held on March 24, 1908.*

(Present: G. B. Dorr.)

(Hodgson<sub>p</sub> communicating.)

Now Myers feels a little distressed because he thinks you did not quite understand his replies to your last question [*i.e.* the question about Lethe].

G. B. D. I ought not to have brought any questions up after the letters and the talk they led to.

No, quite right, but he did give you one or two replies which he and I both fear you did not understand.

G. B. D. No, it wasn't clear. I worked over the sitting yesterday till nearly midnight, trying to straighten things out.

I am rather glad G. [*i.e.* George, meaning, Mr. George B. Dorr] to have you understand.

Let Myers explain what he thinks you did not grasp.

(Before allowing Myers to explain, Mr. Dorr first refers to what he had said at the last sitting about questions being answered in the trance on the same day as they are put.)

[The control to-day is apparently Hodgson throughout, Myers being indicated by him as present and occasionally speaking. *Note by G. B. D.*

I think it is clear that some of the passages that follow are to be attributed to Hodgson<sub>p</sub>, and some to Myers<sub>p</sub>; but I do not think it necessary to attempt to apportion their respective parts, as anything which Hodgson<sub>p</sub> says about the Lethe question he evidently says on behalf of Myers<sub>p</sub>.  
*Note by J. G. P.]*

I wrote in reply to your last inquiry Cave—Lethe.

G. B. D. I asked him [*i.e.* Myers] whether the word Lethe recalled anything to him.

He replied Cave—Banks—Shore.

G. B. D. But these last two [*i.e.* "Banks Shore"] were not written until after I had told him it was a water.

Yes, but he drew the form—a picture of Iris with an arrow.

G. B. D. But he spoke of winds.

Yes, clouds—arrow—Iris—Cave—Mor M O R Latin for sleep  
Morpheus—Cave. Sticks in my mind can't you help me?

G. B. D. Good. I understand what you are after now.<sup>1</sup> But can't  
you make it clearer what there was peculiar about the  
waters of Lethe?

Yes, I suppose you think I am affected in the same way  
but I am not.<sup>2</sup>

<sup>1</sup> Mr. Dorr saw that a reference was intended to the Cave of Sleep, and why such a reference might be vaguely relevant; but he did not grasp how pointed and direct it really was.

<sup>2</sup> The way in which Myers<sub>P</sub> here withheld the obvious and commonplace answer until pressed to give it by Mr. Dorr is, I think, deserving of the utmost attention; for the fact that in at least three other instances this same avoidance of the trite and obvious is to be found in the communications of Myers<sub>P</sub> creates a presumption that Myers<sub>P</sub> deliberately preferred so to frame his messages that only study and thought would render them intelligible. In one of these three cases (see p. 107) Myers<sub>P</sub>, wishing, as I think, to make not a general allusion to the well-known story of Pygmalion and Galatea, but a particular allusion to the story as told by Ovid, who gives no name to the marble statue that came to life, at first mentioned the name "Pygmalion" only, and did not mention "Galatea" until Mr. Dorr asked for an explanation of "Pygmalion" (see pp. 108-9).

In a second instance (see pp. 146, 147), instead of answering the question "Where did the Sibyl live?", by saying simply "Cumae", Myers<sub>P</sub> indicated by means of two proper names, Anchises and Icarus, a passage in the sixth book of the *Aeneid*, where the dwelling place of the Sibyl is described.

In a third instance (see *Proc.* Vol. XXII. pp. 397-407), instead of answering the question, "Which Ode of Horace entered deeply into your inner life?" by saying simply "Horace, *Odes* i. 28", Myers<sub>P</sub> alluded to a poem of Frederic Myers's containing phrases reminiscent of this Ode. Yet later developments strongly suggest that Myers<sub>P</sub> could have given a much directer response, had he wished, for he afterwards showed that he knew that the Ode of Horace to which the question related contained references to Neptune and Orion (see pp. 157, 158).

Similarly here, it is quite clear that Myers<sub>P</sub> knew the ordinary associations with Lethe and could have answered the question quite simply; yet he preferred to give an indirect answer, and withheld a simple and obvious answer until Mr. Dorr pressed for one.

In three instances out of the four, then, it was not apparently inability to send a plain straightforward message that was the cause of the allusiveness. Now, in discussing the form in which the answer to the Horace Ode question emerged, I argued that it was perhaps due to a desire on the part of Myers<sub>P</sub> to frame his answer in terms not expected by his questioner, and thus to circumvent as far as possible a telepathic explanation of the phenomenon (see *Journal*

G. B. D. Capital. That's as clear as can be.

Did you understand Cave?

G. B. D. Yes, the Cave of Sleep.

(Hand bows assent energetically.)

Hoping you would understand clouds I R I S

(A bow is here drawn for rainbow, and also wavy lines.

G. B. D. asks what the lines mean.)

clouds—C L O U D S

Why did you not understand? It would have meant so much to you. We agreed upon one word I think.

G. B. D. What do you mean? Do you mean we selected a word for a message?

No, you said if I could give you one word in reply which would mean something it would be better than anything.

G. B. D. Let me read you some Latin verses, from Vergil, which will tell you what I thought Myers had in mind when he wrote Cave.

(G. B. D. then reads a few lines in Latin describing Juno's visit to the Cave of Aeolus; and Hodgson<sub>p</sub> makes a confused response. Thereupon G. B. D. proposes to give him "one or two new words to work over", and Hodgson<sub>p</sub> replies as follows:)

Do not give me too much, George. Let us go slow so we can take it all in. Elysian came in.

for January 1909, p. 23). This was an over-bold conjecture, perhaps; but I think the cases quoted above go a good way towards justifying it. And in this connexion it is fortunate that evidence has now come to hand tending to show that the allusiveness, which characterises not only the answer to the Horace Ode question but also several of the complex cross-correspondences, may represent a deliberate plan and not an unskilful attempt to hit a given mark; for until it did come to hand, it was easy to argue that the allusiveness, far from being designed, was merely due to failure on the part of the automatist to get a direct reproduction of an idea; or, in other words, was but an example of imperfect telepathy. That imperfect telepathy is the true explanation of some—perhaps of a good many—instances of allusiveness I do not doubt; but I equally do not doubt that it is not the explanation of them all.

G. B. D. Yes, I spoke of that yesterday in connexion with Hades in trying to locate Lethe for you.

(G. B. D. then reads some lines from an old verse-translation of Aeschylus' *Prometheus*. He asks the controls to think over them, and to reply later.)

Yes, I cannot possibly tell you all my thoughts at once.

G. B. D. Tell me *anything* that any of the questions I ask you may bring up. *Lethe* for instance may bring back other memories to you.

(Hand here makes drawings upon the paper.)

G. B. D. What does that mean?

Flower—Banks

G. B. D. Flowery banks?

(Hand bows assent.)

G. B. D. There is another line I should like to give you in Latin: one that is in a way related to these things:—*Facilis est* [sic] *descensus Averni*.

. . . Est Est [This looks as if the trance-personality were querying Mr. Dorr's superfluous and unmetrical "*est*".  
*Note by J. G. P.*]

G. B. D. Do you know what *est* means?

Is Is . . .

G. B. D. Do you remember where the Sibyl lived?

I told the Light to say sybil last time.

G. B. D. Yes, the light did say Sibyl in the waking-stage.

(Various and quite different topics are then mentioned and discussed.)

G. B. D. Now with regard to [cross-correspondence] messages, you have done nothing since yesterday, have you, in taking these?

Did the Light quote Picture I made for her spirit as it returned [*i.e.* in the waking-stage]?

G. B. D. The picture of Iris?

Yes.



G. B. D. Yes, she did. But I thought it was Diana. She told me about it very clearly. Now will you tell me if you have attempted to give here any message from other Lights, so that I can make note of it?

Oh yes, I will glad you asked me. I was given the lines by Piddington which I gave to the Light's spirit to make you understand my meaning of Iris.

[This undoubtedly means that the words "I shot an arrow into the air", etc., which on Feb. 25, 1907 (see *Proc.* Vol. XXII. p. 81) I had suggested to Hodgson, as a way in which he might try to get Mrs. Verrall to write "arrow", had been used in the waking-stage of the previous trance to convey the idea of a figure holding a bow, *i.e.* Iris. *Note by J. G. P.*]

(G. B. D. then leads the communications into other channels; and the writing part of the sitting ends thus:—)

G. B. D. Tell me whatever you can in the waking-stage.

I will but do not be disappointed. We have done all we could today. Pax vobiscum, dear friend, and may God be with you. R. H.

F. M.

### *Waking-stage.*

(The first whispered word caught is the same as that not understood in the previous waking-stage, whose sound was then written down as "pavia"; but it is still impossible to catch it clearly.)

.....

Mr. Myers is writing on the wall.

G. B. D. What is he writing?

(Mrs. Piper is got with difficulty to repeat "C", and then afterwards, as though something came in between, "Y X".)

I walked in the garden of the gods—entranced I stood along its banks—like one entranced I saw her at last. . . . Elysian shores. . . .

[This may be an allusion to the reunion of Orpheus and Eurydice in the Fields of the Blessed (cf. Ovid. *Met.* XI. 61-66), in spite of its being explained subsequently as referring to Venus. See Mrs. Verrall's paper, pp. 82, 83. *Note by J. G. P.*]

*Extract from record of sitting held on March 30, 1908.*

(Present: G. B. Dorr.)

G. B. D. Shall I read you my record of the [utterances made in the] waking-stage at our last meeting?

(Myers<sub>p</sub> communicating.) Yes, do kindly.

(G. B. D. then goes through the utterances in the waking-stage of the trance of March 24, 1908, *seriatim*, omitting, however, to ask for an explanation of the word recorded as "pavia".) . . .

G. B. D. The next thing I heard . . . was that Mr. Myers was writing on the wall.

Good.

G. B. D. All that I could get Mrs. Piper to repeat was C-y-x.  
Chariot.

G. B. D. Is that the meaning of the word which he was writing?  
Yes. Pronounce the word for me.

G. B. D. I do not know the word. Won't you spell it out for me?  
Cynx—C Y N X.

G. B. D. Is that a Greek word?

Yes. [See Mrs. Verrall's paper, p. 83.]

G. B. D. I can make nothing out of it. Shall I go on with the [record of the] waking-stage?

Thank you.

G. B. D. "I walked in the garden of the gods—entranced I stood along its banks—like one entranced I saw her at last."  
Of whom are you speaking now?

Venus. . . . .

[This explanation is obviously rubbish. Venus had been mentioned in the waking-stage of March 24 in quite a different connexion. See Mrs. Verrall's paper, p. 83. *Note by J. G. P.*]

(G. B. D. next goes over the utterances made in the waking-stage of the trance of March 23, 1908.)

G. B. D. The first words I caught . . . were "fish" "mermaid."

I was reminded of them by Shores.

(G. B. D. then tries once more to get the word beginning with a *p*, and recorded as "pavia"; but it is not apparently recalled, or else the question is not clearly understood, for the following word is written, which had not come up before:)

P O M O N A.

G. B. D. What is the connexion with Pomona?

Garden. [It looks as if Pomona got dragged in owing to an automatic association of ideas with the preceding "I walked in the garden of the gods". If "pavia" = papavera (poppies), "garden" and "poppies" may together have given rise to "Pomona". *Note by J. G. P.*]

G. B. D. Now let me read you some words which you told the Light to tell me to put together.

Yes, one by one.

G. B. D. "Sybil".

prophetess.

G. B. D. "Olympus".

Previously answered. [No explanation of "Olympus" had been given before; and none was subsequently given. *Note by J. G. P.*]

G. B. D. "Lethe".

River etc.

G. B. D. "delighted".

Delighted my heart to read it when in your life.

[This seems to imply that a passage in literature is in the thoughts of the trance-personality. *Note by J. G. P.*]

G. B. D. "sad". Why sad?

Because of its effect.

G. B. D. "Lovely—mate—entwined love".

We walk together, our loves entwined, along the shores. In beauty beyond comparison with Lethe. Sorry it is all so fragmentary but suppose it cannot all get through.

.....

G. B. D. Then came the picture of Iris which you showed the Light and which she described to me as real.

Yes, that was to answer your question.

G. B. D. But I see no connexion between Iris and Sleep, or Lethe rather.

No, only Iris shot an arrow into the clouds and caused a rainbow. . . . It brought it to my mind simply.

*Extract from record of words spoken in the waking-stage of the trance of April 6, 1908.*

. . . . He keeps saying something about C Y X. *Facilis* [i.e. *Facilis descensus Averni*. See p. 93].

*Extract from record of sitting held on April 7, 1908.*

(Present: G. B. Dorr.)

G. B. D. Let us take up [the record of] yesterday's waking-stage and go over it together. . . . "He keeps saying something about C Y X."

(Myers<sub>p</sub> communicating.)

SCYX CSYX.

G. B. D. You cannot get the word now, can you?

(Hand makes gesture of dissent.) . . . . .

*Waking-stage.*

.....

Mr. Myers says: "No poppies ever grew on Elysian shores."

The main part of the answer given to the question about Lethe consists of allusions to a passage in Ovid's *Metamorphoses*, but preceding these allusions are two isolated words, "Olympus" and "Sibyl", which do not belong to the Ovidian part of the answer. As they need but a few words of comment, it will be convenient to deal with them before entering on the long explanations and comments which the remainder of the answer will necessitate.

In "Olympus" I can trace no meaning.<sup>1</sup> It occurred first among the preliminary and muddled attempts to give an answer; a second time, thrice repeated, in the waking-stage of March 23, 1908, and a third time in the waking-stage of March 31, 1908, in a sentence of which it was the only distinguishable word (see p. 106). On March 30, 1908, in response to an enquiry of Mr. Dorr's, Myers<sub>p</sub> said that an explanation of "Olympus" had been given previously; but, if so, I have failed to find it, and I do not believe that any was given.

The word "Sibyl", however, is intelligible and appropriate. Mr. Dorr, it must be remembered, did not originally ask what Lethe was, but what it suggested; and Lethe might well suggest the Sibyl of Cumae to a Vergilian scholar (which Myers<sub>p</sub> professes to be), for when Aeneas, as described in the sixth book of the *Aeneid*, saw the river of Lethe flowing by the Elysian Fields and the souls about to return to earth drinking of its waters, he was in her company. That this is the right explanation is rendered the more probable by the fact that Myers<sub>p</sub> later on answered two other questions by means of allusions to two other incidents told in the sixth book of the *Aeneid* (v. pp. 145 and 147). "Olympus" and "Sibyl" being thus disposed of, I pass on to the remainder of the answer.

The only point which Mr. Dorr saw in the answers to his question was the allusion to the Cave of Sleep, which he thought was probably due to an association of ideas between the oblivion produced by the waters of Lethe and the oblivion of sleep. In November, 1908, Mrs. Verrall went carefully through the records of Mr. Dorr's sittings, and—though she

<sup>1</sup> See, however, p. 327 for an explanation of "Olympus" discovered too late for insertion here.



found a good many instances where answers given in the trance to questions on literary and classical subjects, which to Mr. Dorr had seemed vague or meaningless, were really indicative or suggestive of real knowledge—she failed to trace any coherence in the answers given to the question about Lethe. Another classical scholar, Mr. Gerald Balfour, when he read through the records, likewise saw no sense in these answers. Nor did I, when I first considered them. But I was struck by the way in which Myers<sub>p</sub> and Hodgson<sub>p</sub> at the sitting of March 24, 1908, spontaneously repeated, amplified and emphasised the answer given to the Lethe question on the previous day; and showed themselves apprehensive of its not having been understood, and confident of its relevancy. When confidence of this kind is exhibited by the trance-personalities it is usually well-founded. Accordingly I thought it worth while to search for passages in classical authors which might throw light on the matter; and by good luck came on a passage in the eleventh book, hitherto unknown to me, of the *Metamorphoses* of Ovid, which explains and justifies the main part of the answers given in the trance. In this book Ovid tells the story of the transformation of Ceyx, king of Trachin, into a kingfisher, and of his wife, Alcyone, daughter of Aeolus, into a halcyon. I append what is partly a summary and partly a literal translation of the passage in question.

#### SUMMARY OF OVID, METAMORPHOSES XI. 410-748.

Ceyx, in order to consult the oracle about the fate of his brother Daedalion who had been changed into a hawk, starts on a voyage to Claros; but is shipwrecked on the way and drowned.

Meanwhile, Alcyone, who sorely against her will has been left behind at home, in ignorance of her husband's death importunes the gods and especially Juno for his safety. But to make supplication on behalf of one who is dead is an unholy act, and so unacceptable to Juno; who, in order that her temple may no longer be polluted by the prayers of Alcyone, bids Iris, the messenger of the gods, "seek speedily the drowsy court of Somnus [*i.e.* Sleep], and order him to send to Alcyone a vision, in the form of the dead Ceyx, to reveal the sad truth." Thereupon "Iris clothes herself in raiment of a thousand hues, and, imprinting her bended bow upon the sky,

seeks, as bid, King Sleep's abode that lies hidden beneath a cloud. Near by the Cimmerians' land is a cave with deep recess, a hollow mount, the home and sanctuary of slothful Sleep, where neither at dawn, nor noon, nor eve can Phoebus enter in. From out the ground reek mists and murky fogs, glimmering in a doubtful dusky light. . . . Beasts there are none, nor flocks, nor branches waving in the breeze; and never outcry of human voice awakes the echoes. It is the home of silent rest. Yet [the silence is not absolute, for] from the foot of the rock issues the stream of the water of Lethe, and as the wave glides purling through the stream among the babbling pebbles, it invites sleep. Before the cavern's entrance abundant poppies bloom and herbs innumerable, from the juice whereof Night brews sleep. . . . No watchman on the threshold stands; but in the centre is a couch, . . . whereon lies the god himself [*i.e.* Somnus] with limbs in languor loosed." . . . Iris enters the cave, irradiating it with the colours of her apparel, delivers her message to Somnus, and quickly departing returns to the heavens along the rainbow-path by which she came. From among his thousand sons, Somnus chooses Morpheus, whose special gift it is to mimic the form, visage, gait and speech of man, to execute the task that Iris has enjoined. Morpheus flies to Trachin, and appears in the form of Ceyx to Alcyone, who thus learns her husband's fate. Overcome by despair Alcyone goes down to the sea to drown herself, and as she stands upon the shore the body of a drowned man is washed up close to her. She recognises it as her husband's corpse, and flings herself into the water. In the act of falling she is transformed into a halcyon. The gods take pity on her sorrow, and after a time transform Ceyx into a kingfisher; and thus Alcyone rejoins her beloved mate. "For seven tranquil days in winter-time Alcyone sits brooding on her nest as it floats on the face of the waters. Then lulled is the wave of the sea; and Aeolus guards and confines the winds, and secures a calm surface for his daughter's brood."

Let me now compare the allusions in the trance with Ovid's story:

TRANCE.

OVID. *Met.* XI.

*March 23.*

(1) Cave.

(1) Cave of Sleep.

(2) Vision of female figure  
with half a hoop.

(2) Iris with her bow (the rain-  
bow).

(3) "Sad lovely mate. Entwined love."

(3) cf. ll. 733-8, especially the words *miserabilis—mosto—rostro—dilectosartus amplexa*, and the whole story (ll. 410-748) generally for the passionate love of Ceyx and Aleyone.

*March 24.*

(4) "Cave—banks—shore  
—Flower banks—  
  
Clouds.

(4) *Ante fores antri foecunda papavera florent Innumeraeque herbae* (ll. 605-6).  
*Teeta sub nube latentia* (l. 591). *Nebulae . . . exhalantur* (ll. 595-6).

(5) "Iris—Morpheus—  
Latin for sleep"  
[*i.e.* Somnus].

(5) Iris—Morpheus—Somnus.

{ (6) C yx and apparently  
a letter lost between  
c and y.  
*March 30.* C y n x.  
*April 6.* C y x.  
*April 7.* S e y x, e s y x:

(6) C e y x.

{ (7) *March 23.* } Word re-  
*March 24.* } corded as  
*March 30.* } "pavia."  
*April 7.* "Mr. Myers  
says no poppies ever  
grew on Elysian shores":  
a remark which sug-  
gests (1) that they grew  
on some other shores;  
(2) that this was not  
the first mention of pop-  
pies in the trance:  
which it was not, if  
"pavia" = *papavera*.

(7) *Papavera* (l. 605) *i.e.* the poppies which grew before the entrance of the Cave of Sleep, and consequently by the banks of the Cimmerian river of Lethe.

The references in the trance to "cave", "flower banks", "clouds" and "poppies" show that the recollections of the trance-personality were not confined to the general outline of the story of Ceyx and Alcyone, but extended to details of the story as told in Ovid's *Metamorphoses*, and especially to details there closely connected with the river of Lethe.

The first attempts on March 23, 1908, to answer Mr. Dorr's question are hopeless muddles; though possibly the irrelevant references to "winds", "Troy" and a "river" betray how the mind of the trance-personality was struggling towards a relevant recollection. Though the name of Aeolus had not been actually mentioned, Myers<sub>p</sub> had at previous sittings (see Mrs. Verrall's paper, pp. 63-68) spontaneously made an allusion to the storm which Aeolus at Juno's bidding let loose from the Cave of the Winds in order to overwhelm the fleet of Aeneas, who was "carrying Troy and her household gods into Italy" (Verg. *Aen.* I. 50 *et seq.*). Confused thoughts of "winds", "Troy" and "river" may have aroused memories of the Cave of Aeolus and of how Juno and Aeolus tried to thwart Aeneas' escape from Troy; and these memories in turn may have awakened a recollection of a story into which a daughter of Aeolus<sup>1</sup> (*i.e.* Alcyone), Juno, the Cave of Sleep and the river of Lethe enter. Whether this was so or not, it is at any rate noteworthy that when after the preliminary muddles a relevant recollection did emerge, it was heralded by the words "It is all clear", and that these words were emphasised by being underlined.

Neither Mrs. Piper nor Mr. Dorr had read any Ovid.<sup>2</sup> Accordingly, if Mrs. Piper's own memory furnished the reminiscences of the Ceyx and Alcyone story displayed in the trance, or if she obtained them telepathically from Mr. Dorr, our next step must be to enquire what book or books other than Ovid could have supplied Mrs. Piper or Mr. Dorr with the details of the story given in the trance. I think we may with confidence

<sup>1</sup>Alcyone is twice called *Aeolis*, *i.e.* daughter of Aeolus, by Ovid. See *Met.* XI. 444 and 573, and cf. ll. 747-8.

<sup>2</sup>The evidence for this statement will be found in Note B. (pp. 138-42) where I have placed it in order not to interrupt the main narrative.

dispense with scrutinising classical dictionaries of the ordinary kinds, for though doubtless they would all *sub voce* "Aleyone" give the main outlines of her story, and though some might (though so far I have not come across any that do) *sub voce* "Lethe" refer to Ovid's description of its source, it is most unlikely that *sub voce* "Aleyone" they would mention Lethe or the Cave of Sleep, or that *sub voce* "Lethe" they would mention Ceyx and Aleyone.

We must look rather to the kinds of books which would be likely to reproduce the Ceyx and Aleyone story in considerable detail, and which at the same time are likely to have come within the range of Mr. Dorr's or Mrs. Piper's reading.

In neither of Hawthorne's *Wonder Books* are Ceyx and Aleyone mentioned, nor is there any allusion to the Cave of Sleep. In Kingsley's *Heroes* the story of Ceyx and Aleyone is briefly, and in Frederick Tennyson's *Daphne and Other Poems* diffusely, told; but in neither is there the slightest allusion to Iris, Somnus, Morpheus, the Cave of Sleep, the river of Lethe or poppies: that is to say, to any of the distinctive details of Ovid's version which were reproduced in the trance. The story is also very briefly and baldly told in Wordsworth's *Greece*; but here again are none of the details peculiar to Ovid's version. Chaucer in *The Dethe of Blaunche the Duchesse* tells the story of Seys (*i.e.* Ceyx) and Aleyone at considerable length; but, though he borrows largely from Ovid, he makes no mention of Lethe and its poppies, and Juno's messenger is given no name and is spoken of as "he". Spenser (Canto I. of *The Faerie Queene*) has borrowed several of the details of his "House of Morpheus" from Ovid's description of the Cave of Sleep; but Lethe is not named, nor are poppies, and there is no reference whatsoever to Iris or Juno, or to Ceyx and Aleyone. From none of these books then could the knowledge shown in the trance have been derived.

I know of two books only, other than Ovid, from which Mrs. Piper or Mr. Dorr could have derived the details of the Ceyx and Aleyone story as given in the trance. These two books are Bulfinch's *The Age of Fable* and Gayley's *The Classic Myths in English Literature*: the latter, as stated on



the title-page, being "based chiefly on Bulfinch's *Age of Fable*", and being, in fact, an enlarged and modernised edition of it.

Neither Mrs. Piper nor Mr. Dorr had, until I mentioned it to them, ever heard of Gayley's book. Mrs. Piper affirms in the most positive manner that she had never read, seen or heard of Bulfinch's book.<sup>1</sup> Mr. Dorr, however, had read Bulfinch as a boy (see note B, p. 141), and consequently, *if the allusions in the trance had been confined to the Ceyx and Aleyone story only*, he might, in spite of the fact that he retains no recollection of it and failed to recognise the allusions to it in the trance, be regarded as the source from which Mrs. Piper telepathically derived her knowledge. \*

But the allusions in the trance were not confined to the story of Ceyx and Aleyone. Allusions to other Ovidian stories followed them, and were combined with them and with each other in such a way as to leave no reasonable doubt that the person responsible for this combination was reproducing his recollections of a combination of stories peculiar to Ovid.

The evidence for this statement is to be found in the appended group of extracts from the records:—

REFERENCES TO ECHO AND NARCISSUS; JANUS; SATURN;  
AND ORPHEUS AND EURYDICE.

*Extract from record of words spoken in the waking-stage of the trance of March 30, 1908.*

. . . . . Janus. I can't hear him. Tell my friend I said  
*Janus*. He will understand. . . . . Laughing winds.  
I love the beautiful Echo. Walking through the forest  
Echo greets me everywhere. Narcissus smiles at my  
feet, and I am surrounded by love. His shepherds  
watch over me. . . . . Janus.

G. B. D. Have you taken Janus [*i.e.* as a cross-correspondence message]?

(Head nods in assent.)

<sup>1</sup>See Note C, pp. 142-4.

Saturn Saturday . . . . . Tell Mr. Dorr, I say my utterances echo, echo everywhere, if that is he. I think he will understand what I mean by *echo*, if that *is* he. Orpheus and Eurydice. It reminds me of them. *He* says it. Tell him I stand here. I say I am a warrior bold. I make everything out of my head. I consult the gods who rule. The power is my own. Janus. I get a laughing echo, music.

*Extract from record of sitting of March 31, 1908.*

(Present: G. B. Dorr.)

G. B. D. There were two great statues by the same sculptor [Pheidias], the most famous in Greece: the one at the Parthenon of which we have been speaking; the other stood elsewhere in a famous place, and I want to see if you cannot recall where it stood.

(Myers<sub>p</sub> communicating.)

I'll think it over a little. Perhaps it will bring it to my mind. Best leave these a while and I'll recall them—  
Virgin.

G. B. D. Why do you write that?

Just came to my mind.

G. B. D. Is that an answer to a question?

Yes. Parthenon.<sup>1</sup> Just this moment came to me. [The Parthenon is so called because it was sacred to Athene Parthenos, *i.e.* Athene the Virgin.]

G. B. D. That is first-rate. That is exactly what I wanted to get.

Yes, it came to me as you said—

G. B. D. Now to add one word more about the statue. The place where the *other* statue stood was one which was very famous in Greece from the games held there.

Races. (Not read at first.) R A C E S M A R A T H O N.

. . . . .

<sup>1</sup>See Mrs. Verrall's paper, pp. 56-59, for discussion of these allusions.

G. B. D. No, now you are getting confused. (The subject was then dropped.)

. . . . .

G. B. D. Now, I have just recalled from yesterday's waking-stage that you spoke of "echo" repeatedly. Was that a [cross-correspondence] message?

Yes. From Mrs. [Holland] and as I [in error for "my"] own utterances to the spirit of the Light reminded me of what I had written there [*i.e.* at Mrs. Holland's] a few days ago I brought it here to you. "Echo, Echo everywhere!" And I wrote, "As I wandered through woodland paths Echo greeted me and Narcissus sprang up about my feet." You will receive this ere long.

*Waking-stage.*

. . . . . He's gone and got a block, and it looks like red and brown. He's holding it up for me to see the colour of it. Light. Make it on the other side of Euroses (?) (Here came several indistinguishable words, of which the only one caught was Olympus.)

Eurydice. Morpheus and Eurydice. [Mr. Dorr notes as follows: "Orpheus and Eurydice came through clearly in the waking-stage of March 30, 1908; so that this seems plainly due to confusion in repeating." But see p. 118.]

REFERENCES TO HYACINTHUS; PYGMALION.

*Extract from record of words spoken in the waking-stage of the trance of April 6, 1908.*

Discobolus, Discus hit me. Ask him to interpret it for me. . . . .

Amor. Elysian—happy, say. . . . .

Dei amor. (Inaudible words) and rises. . . . .

He keeps saying something about CYX.

Facilis [*i.e.* *Facilis descensus Averni*, v. p. 93].

G. B. D. What?

That's all. . . . .

Innocence. Faith. He has a bird upon his hand. You don't get anything clear at all. Mr. Myers has got Pygmalion birds Paradise. Ask him if he doesn't understand the fragmentary way in which I am getting the spirit [*i.e.* the spirit of Mrs. Piper] to interpret my meaning. . . . .

There were two pigeons over the door. "Came a knocking at my chamber door." Virgin's Chamber [*i.e.* an obvious allusion to the Parthenon]. Off with you. Mr. Myers piped up and said—suggested "chamber door". . . .

*Extract from record of sitting of April 7, 1908.*

(Present: G. B. Dorr.)

G. B. D. Now let us take up [the record of] yesterday's waking-stage, and go over it together. The first word I caught was "Discobolus".

(Myers<sub>p</sub> communicating.)

I said to her [*i.e.* Mrs. Piper], go and say Discobolus in answer to Races etc. You asked me about games.

(The hand draws a line in circles on the paper, and then reaches out and touches G. B. D.'s hand, and makes a circling movement imitative of discus-throwing.)

G. B. D. The next words I caught were "Discus hit me. Ask him to interpret it for me". Now it would be much better that Myers should interpret this for me himself, and tell me who threw the discus and whom it hit. This would be good, for I did not know it myself when he said it.

(Rector, or perhaps Hodgson<sub>p</sub>, communicating.)

He [*i.e.* "Myers"] did.

G. B. D. What?

Know it and he will explain it for you.

. . . . .

G. B. D. Do you remember whose victory it was [that was announced by Pheidippides]?

(Myers<sub>p</sub> communicating.) Yes, Greek.

G. B. D. And over whom ?

Trojans you mean? (Pause, during which G. B. D. remains silent.)

P E R S I A.

G. B. D. Good. Now can you tell me where it was they fought?

Do you remember Athens, and the (word not fully legible).

G. B. D. Write that word again. I want to get it clear.

M A R A T H O R N.

G. B. D. Almost right, but not quite. Try again.

T H O R N T H O N. No R. T H O N.

Do you remember disk? (Hand makes circular movement.)  
And spear wrestling. (Hand makes imitative movements.)

G. B. D. By "wrestling" you mean struggle?

Yes, exactly. It is exactly what I mean. Marathon. . . .

G. B. D. Then "He has a bird upon his hand".

I said it. Birds had reference to Parthenon. Doves Reference. Birds and Chamber. I cannot listen too long.

G. B. D. Shall we stop reading the [record of the] waking-stage?

(Hand dissents.) Finish.

G. B. D. "Pygmalion"?

Greek play.

G. B. D. Tell me more about Pygmalion later.

[Here as elsewhere, for reasons explained in Mrs. Verrall's paper (pp. 82-84), I prefer the original spoken utterance in the waking-stage to the subsequent written explanation in the script. I believe that "Innocence—Faith—birds—and Pygmalion" were meant to be associated together in the waking-stage of April 6, and that these associations are intelligible. But it would take me too far afield to explain why. *Note by J. G. P.*]



*Waking-stage.*

. . . . . Pygmalion and Galatea. Struggle. Tell him *struggle*. He will know what I mean. And peace at last. Don't you remember the lamentations of Galatea? Sad—happy in time. . . . . A lily came up out of the blood. Don't you remember the flower that grew out of the drop of blood?

I am going away. I see a light—a light. I see a cross and a man with sandy hair. Why, Mr. Myers, where did you come from? I thought I would try and speak for you, if I could hear from your side.

Oh! I had a beautiful time. Oh! I had a beautiful time. I did not want to come back any more.

Mr. Myers says: "No poppies ever grew on Elysian shores." I thought I had ether on my nose, and when they took it away I came right back.

(Trance ends.)

*Extract from record of sitting held on April 13, 1908.*

(Present: G. B. Dorr).

G. B. D. (going over the record of the waking-stage of the trance of April 7, 1908). Then she said "Pygmalion and Galatea. Don't you remember the lamentations of Galatea?"

(Myers<sub>p</sub> communicating).

"Pygmalion" again and again she called.

[These are possibly references to W. S. Gilbert's play, *Pygmalion and Galatea*. Note by J. G. P.]

. . . . .

G. B. D. Next she said that "a lily came up out of the blood. Don't you remember the flower that grew out of the drop of blood?" I want you to tell me some other time what flower this was and whose was the blood.

(The hand questions:) It was an utterance about Prometheus [See Mrs Verrall's paper, p. 83].

G. B. D. No; it belonged to some other story, I think.

I'll tell her as she returns [*i.e.* in the waking-stage].

*Waking-stage.*

. . . . Discus hit him—killed him. Quoits.

. . . .

*Extract from record of sitting held on April 14, 1908.*

(Present: G. B. Dorr.)

G. B. D. Now there is another thing that was said in the waking-stage which I would also like to follow up: "The flower that sprang from a drop of blood." Whose blood was it, and what was the flower?

(Myers<sub>P</sub> communicating) Lily.

G. B. D. Take that off too [*i.e.* to think over], and tell me later. [This was, of course, a pretty strong hint that G. B. D. thought the answer "lily" was wrong. *Note by J. G. P.*]

*Extract from record of waking-stage of trance held on April 14, 1908.*

. . . . And there grew out a lily. . . . .

*Extract from record of sitting held on April 21, 1908.*

(Present: G. B. Dorr.)

(Myers<sub>P</sub> communicating). Good morning, friend. Hyacinthus.<sup>1</sup>

G. B. D. Good. Now what about Hyacinthus?

Blood. Just come to me. Was it not Apollo who hit Hyacinthus?

G. B. D. First-rate! Now what did he hit him with?

Quoit.

G. B. D. It could not be better.

Thank you.

<sup>1</sup> Cf. *Proc.* Vol. XXII. pp. 169-170 for a similar instance of an important name—Plotinus—having been shot out by Myers<sub>P</sub> the moment he began to communicate.

[Mr. Dorr contemporaneously notes as follows: "This subject is one brought up by the Myers control in a previous waking-stage, in which he told the Light to say 'Discus hit me'. Nothing had been previously said by me to suggest the subject, nor was it in my mind; in fact I had forgotten the story, and only found out who it was that was referred to by looking up the references under 'Discus' in a Latin dictionary. Since then I have asked from time to time, to keep the matter in recollection, who it was that was hit by a discus. But nothing has come of it till now, nor has the name of Hyacinthus till now come up in any way, nor that of Apollo, in connexion with this story."

In order to understand the present position and the subsequent developments it must be explained that Mr. Dorr had not understood the reference to the Hyacinthus story contained in the words "a lily came up out of the blood". He took them to refer to the story of the flower that sprang from the blood of Ajax; and neither at this point, *nor at any later period of the sittings* did he realise that they were a correct allusion to the flower that sprang from the blood of Hyacinthus. *Note by J. G. P.*]

. . . . .

G. B. D. I want to give you another [cross-correspondence] message to take off with you before we part: "The Cave of Sleep."

Morpeus [sic], yes. Good.

. . . . .

G. B. D. Now the [cross-correspondence] message which I had in mind to send to-day has just come back to me: "Hyacinthus."

Blood. Hyacinthus Lilly Lyly not a lady's name but a flower.

G. B. D. If you are going to take it as a message, try and get the letters right. L-i-l-y.

L Y L Y

G. B. D. No, not quite right yet.

L I L Y. Yes, I hear you now. Good.

G. B. D. And you remember what shed the blood?

Quoit. (Hand reaches out and touches G. B. D.'s head to signify that the quoit hit Hyacinthus on the head.)

G. B. D. And don't forget what you have just told me about Apollo in connexion with this.

He hit Hyacinthus.

G. B. D. Now there is one other thing that I want you to recall if possible in connexion with that story. One of the Winds loved Hyacinthus and was jealous of Apollo, and it was he that blew the quoit so that it hit Hyacinthus.

Yes, I remember.

G. B. D. Now I want you to see if you cannot tell me presently who that Wind was : what his name was.

(Hand starts as if to write.)

G. B. D. No, don't try to answer it now. I'd rather you took it off with you and thought it over.

*Extract from record of sitting held on April 22, 1908.*

(Present : G. B. Dorr.)

G. B. D. (Recapitulating the various cross-correspondence messages which have been arranged) . . . . . "Hyacinthus" with its associations of the Lily that sprang from his blood, the discus that killed him and Apollo who threw it. [It might naturally be inferred from these words that Mr. Dorr had at this point come to realise that the association of a lily with Hyacinthus was correct. Such an inference, however, would be wrong; for, as Mr Dorr in response to my enquiries informs me in the most positive manner, he was simply here following the lead of Myers<sub>p</sub>, who had at the previous sitting connected a lily with Hyacinthus. *Note by J. G. P.*] "The Cave of Sleep", given yesterday, with the name of Morpheus associated with it and the river Lethe, the river of forgetfulness. [Here again it must be understood that, in associating the Cave of Sleep and Morpheus with Lethe, Mr. Dorr was simply following the lead given by Myers<sub>p</sub>; and that he did not understand the real reason for the association. *Note by J. G. P.*]

*Extract from record of sitting held on April 27, 1908.*

(Present: G. B. Dorr.)

G. B. D. (recapitulating list of cross-correspondence messages) "Hyacinthus." Remember that the hyacinth is a flower that people grow still in their gardens; this may help you in giving it.

(Myers<sub>P</sub> communicating.)

We thought of that.

[Mr. Dorr was and remained under the impression that the flower that sprung from the blood of Hyacinthus was the modern hyacinth. *Note by J. G. P.*]

G. B. D. Now tell me some time, if you can, about Galatea.

(Hand assents.)

*Waking-stage.*

. . . . Galatea, bound.

*Extract from record of sitting held on May 4, 1908.*

(Present: G. B. Dorr.)

G. B. D. (going over list of cross-correspondences) "The Cave of Sleep"  
(Myers<sub>P</sub> communicating.)

I wrote Harp. [The reader should refer to Mrs. Sidgwick's paper, pp. 186-9, in order to see why this suggests in an indirect way that the "Cave of Sleep" was connected in the mind of the trance-personality with the Orpheus story. *Note by J. G. P.*]

*Extract from record of sitting held on May 8, 1908.*

(Present: G. B. Dorr.)

(G. B. D. goes over the various cross-correspondence messages which it has been arranged the controls should be trying to convey to Mrs. Verrall, Miss Verrall and Mrs. Holland. He talks a little about each one, and suggests literary and other associations connected with them with a view to impressing each message clearly on the memory and imagination of the trance-personality.)



G. B. D. "Pegasus" seems to me a good message; it relates itself to all sorts of things in literature, and it is the symbol of genius and of the Muses. . . . Ovid wrote about him too, and Horace. . . . "Hyacinthus" seems to me a good message too, with its old poetic legend and its relation to our modern gardens in the flower that sprang from his blood and that still bears his name. . . . And that too is a story Ovid tells.<sup>1</sup>

(Myers<sub>P</sub> communicating.) Capital.

G. B. D. . . . "Cyclops" ought to make a good message, with the one eye you have described to me so graphically, and with the part he plays in Homer's *Odyssey*. . . .

I remember well OVID [Up to this point in this sitting G. B. D. had mentioned, in connexion with the cross-correspondence messages, Horace, Homer and Aristophanes as well as Ovid. It should be noticed that out of the four classical authors Myers<sub>P</sub> remarks on Ovid only. *Note by J. G. P.*]

It will be observed that in the foregoing extracts Myers<sub>P</sub> mentioned three classical stories: those, namely, connected with the names of Orpheus and Eurydice, Pygmalion, and Hyacinthus. It will further be observed that Myers<sub>P</sub> did not explain why he referred to Orpheus and Eurydice and to Pygmalion: whereas, though he cannot be said to have definitely explained why he referred to Hyacinthus, he nevertheless said enough to let it be seen why he was led to do so. Thus on March 31, Mr. Dorr asked where a certain statue stood; and gave a clue to the right answer by saying that the place where this statue stood was famous for its games: meaning thereby Olympia. Myers<sub>P</sub> at once replied, "Races Marathon." This curious reply represents, I cannot doubt, an approach, by way of a very modern association of ideas, to the right answer,

<sup>1</sup>The knowledge here shown by Mr. Dorr of the fact that the stories of Pegasus and Hyacinthus are treated of by Ovid was acquired only after references to them had first been made by the trance-personality. These references led him to look up Pegasus and Hyacinthus in works of reference, and it was in this way that he obtained his information.

Olympia.<sup>1</sup> At the next sitting on April 6, the word "Discobolus" ("discus-thrower"), which was distinctly stated to have been given with reference to the place famous for its games where the statue stood, may be regarded as representing a second approach to Olympia by means of an allusion to discus-throwing; for discus-throwing was one of the events of the pentathlon, and the pentathlon was first introduced at Olympia. That this is the right interpretation is rendered practically certain by the fact that the reference to the discus on April 7 was accompanied by references to two other events in the Olympic pentathlon, spear-throwing and wrestling: "Do you remember disk? and spear—wrestling".

But meanwhile, the attempt to express Olympia having first of all suggested discus-throwing, discus-throwing in turn had reminded Myers<sub>P</sub> of a story—that of Hyacinthus—of which the throwing of a discus forms a prominent feature; for the word "discobolus" on April 6 had been immediately followed by the first of several allusions to the Hyacinthus story, namely, "discus hit me".

Since the discus figures in a good many classical stories, it might be thought that a reference to any one of these stories would have served the trance-personality's purpose just as well as the one actually mentioned. And so, no doubt, it would, had the object been merely to show acquaintance with the meaning of "discobolus". But, as we shall presently see, this particular reference to the Hyacinthus story seems to have fulfilled a collateral purpose which reference to none of the other stories would have done (*v.* pp. 117-20).

#### CONNEXION BETWEEN THE FOREGOING REFERENCES.

I will now proceed to explain what in my view occasioned the references to Orpheus and Eurydice and to Pygmalion, and

<sup>1</sup>There was, of course, no such connexion in classical times as there is nowadays between Marathon and the Olympic Games. The intrusion of this unscholarly, and hence inappropriate, association of ideas in the communications of Myers<sub>P</sub> may perhaps be accounted for by supposing that Mrs. Piper failed to record in writing the word Olympia, with which nevertheless her mind had been impressed *ab extra*, and recorded instead a word associated in her own mind with Olympia, viz. "Marathon."

how they throw light on the source from which the knowledge of the Ceyx and Aleyone story was derived.

The question about Lethe, it will be remembered, was put on March 23, and the answer to it—consisting of allusions to the story of Ceyx and Aleyone as told in the eleventh book of Ovid's *Metamorphoses*—was begun on the same day and practically completed by March 24. On March 30 Myers<sub>p</sub>, in the waking-stage, after saying "Janus", which, for reasons to be explained presently, I take to be an allusion to an Ovidian passage, speaks of Echo and Narcissus; then mentions Janus again in conjunction with Saturn, and, almost directly afterwards, suggests by a play on the word "Echo" that the preceding "Echo and Narcissus" is a cross-correspondence; next says that "it", *i.e.* apparently "echo", reminds him of Orpheus and Eurydice; and finally mentions both "Janus" and "Echo" again in consecutive utterances. On March 31 Myers<sub>p</sub> explains to Mr. Dorr that his utterances "to the spirit of the Light", *i.e.* his utterances in the waking-stage, reminded him that he had written about Echo and Narcissus through Mrs. Holland.

The connexion of thought between these utterances becomes at once intelligible, if we assume that "Janus" and "Saturn", "Echo and Narcissus" and "Orpheus and Eurydice" are all Ovidian allusions: Janus and Saturn to *Fasti* I. 1-294; Echo and Narcissus to *Metamorphoses* III. 339-510; and "Orpheus and Eurydice" to *Metamorphoses* X. 1-77 and XI. 1-66. The Ovidian reminiscences evoked by the question about Lethe had recalled other Ovidian allusions, of which Myers<sub>v</sub> and Myers<sub>II</sub> had made, or had tried to make, use: namely, the allusion to Janus under the title of *claviger* in Mrs. Verrall's script of March 25, 1907 (see below, p. 124, and *Proc.* Vol. XXII. pp. 253 *et seq.*), and an allusion to Echo in Mrs. Holland's script which had not emerged at this time but which did emerge later;<sup>1</sup> and they also recalled Ovid's version of the Orpheus and Eurydice story. But while Myers<sub>p</sub> explains why he was reminded of Janus and Narcissus,—that is, he claims them as the subjects of cross-correspondences,—he does not explain why he was reminded of Orpheus and Eurydice.

<sup>1</sup>This case will be dealt with later by Miss Johnson.

In the waking-stage of April 6 two more Ovidian reminiscences emerge: to Hyacinthus in the words "Discus hit me", and to Pygmalion. So we get explanations of four out of six references in all made in the trance to stories told by Ovid: namely, of those to Ceyx and Aleyone, Janus, Echo and Narcissus, and Hyacinthus. Of the remaining two, Orpheus and Eurydice, and Pygmalion, no explanation was vouchsafed.

The tenth book of Ovid's *Metamorphoses* opens with the death of Eurydice, and Orpheus' descent into Hades in quest of her. Ovid then goes on to relate how Orpheus in his sorrow retires to Mount Rhodope, and there sings of the rape of Ganymede; of the death of Hyacinthus and of the flower that sprang from his blood; of the transformation of the Cerastae into bulls; of the Propoetides changed into stones; of Pygmalion's statue changed into a living woman; of Myrrha; of Venus and Adonis; and of Atalanta and Hippomenes. This completes the tenth book.

The eleventh book opens with the death of Orpheus and his reunion with Eurydice in Elysium. It will thus be seen that the tenth and eleventh books are very intimately connected by reason of Orpheus and Eurydice being a common subject of each. Now the eleventh book contains, besides the death of Orpheus, the story of Ceyx and Aleyone. I think, then, that it is clear that the references made in the trance to Orpheus and Eurydice, to Pygmalion and also to Hyacinthus, are reminiscences of the tenth and eleventh books of the *Metamorphoses*, and not reminiscences of classical dictionaries, or of popular collections of classical myths, or of Bulfinch's *Age of Fable*, or Gayley's *Classic Myths*; for although in these two latter books all the stories in question are mentioned, they are not in any way held together by any common bond, as they are in the *Metamorphoses*, but appear disconnectedly, and without anything being said to suggest a connexion between them.<sup>1</sup>

<sup>1</sup>In Bulfinch's *Age of Fable* the stories appear in the following order:

Hyacinthus, Ch. VIII., pp. 91-93;

Pygmalion, Ch. VIII., pp. 97-99;



Moreover, the form of the allusions made in the trance to these stories affords evidence partly of a positive and partly of a negative character in favour of the hypothesis that Ovid's text or a literal translation of it, and not any work of reference, was the source on which Myers<sub>sp</sub> drew.

On the positive side are the persistent references to "lily" in the Hyacinthus allusions. In Ovid lilies are in two different ways associated with Hyacinthus. Thus, first:

*Ut si quis violas rigoque papaver in horto  
Liliaque infringat fulvis haerentia virgis,  
Marcida demittant subito caput illa gravatum,  
Nec se sustineant, spectentque cacumine terram:  
Sic vultus moriens jacet.*

[As violets or poppy in a well-watered garden, or as lilies clinging to their yellow stalks, that some hand beats down, of a sudden wither, hang their burdened heads, and droop and earthwards gaze, so sinks the dying head (of Hyacinthus).]

Then, secondly:

*Ecce cruor, qui fusus humo signaverat herbam,  
Desinit esse cruor, Tyrioque nitentior ostro  
Flos oritur, formamque capit quam lilia, si non  
Purpureus color his, argenteus esset in illis.*

[Lo! the blood that had streamed upon the ground and stained the grass is blood no longer; brighter than Tyrian purple a flower springs up, and takes the shape that lilies have, albeit its hue is purple while theirs is silver-white.]

Secondly, the "portmanteau", "Morpheus and Eurydice", which occurred in the waking-stage on March 31, is, I think,

Ceyx and Aleyone, Ch. IX., pp. 100-108;  
Orpheus and Eurydice, Ch. XXIV., pp. 254-259.

In Gayley's *Classic Myths* the stories appear in the following order:

Hyacinthus, Ch. X., pp. 120-121.  
Pygmalion, Ch. X., pp. 167-170.  
Orpheus and Eurydice, Ch. XII., pp. 185-188.  
Ceyx and Aleyone, Ch. XIV., pp. 194-196.

Five other stories taken from the tenth and eleventh books of the *Metamorphoses* are summarised in *The Age of Fable* and in *Classic Myths*, but no reference to any one of them was made in the trance.

For the order of the stories in Ovid see foot-note on p. 131.

more like an automatism produced by familiarity with a context which embraces both the Orpheus and Eurydice and the Morpheus stories, than a confusion between two names of like terminations<sup>1</sup>; for "Orpheus and Eurydice" had been articulated without difficulty the previous day, and, besides, there is no other sign of confusion between the Orpheus and the Morpheus stories. Thirdly, the details spontaneously given in the trance all accord with Ovid's versions.

Lastly, though occurring in a different connexion, there is a passage in the sitting of May 8, 1908 (quoted on p. 114) which suggests that Myers<sub>p</sub> was aware that he had been utilising reminiscences of Ovid in his communications; for when Mr. Dorr mentioned Homer, Aristophanes, Horace and Ovid in connexion with various cross-correspondences, it was Ovid's name alone which elicited comment: "I remember well *OVID*." And this comment, made just after Mr. Dorr had spoken of the Cyclops, came at a particularly appropriate point, because the Cyclops is a subject of frequent recurrence in Ovid; though nothing said by Mr. Dorr, who, on the contrary, spoke of *Homer's* Cyclops, suggested any connexion between the Cyclops and Ovid.

On the negative side, it appears that no knowledge of details not contained in Ovid is *spontaneously* shown by Myers<sub>p</sub>. Thus, the first spontaneous reference to Pygmalion was to Pygmalion *only*, which accords with the version in Ovid, who gives no name to the statue that came to life; whereas in other versions of the tale, and in Gayley's book, and in some of the Classical Dictionaries, her name is given as Galatea.<sup>2</sup> Moreover, when Mr. Dorr asked about a detail not found in Ovid, but to be found in Bulfinch, in Gayley, and in most Classical Dictionaries,—*i.e.* the name of the wind that blew the quoit against Hyacinthus,—no answer was given.

I regard it, then, as established that the allusions in the trance to the Cave of Sleep, etc., Orpheus and Eurydice, Pygmalion, and Hyacinthus are reminiscences of the tenth and

<sup>1</sup> Cf. the significant "portmanteau" "sphear"—a compound of spear and sphere—in Mrs. Piper's script of Feb. 4, 1902 (*Proc.* Vol. XX. p. 215).

<sup>2</sup> It was only when Mr. Dorr asked for an explanation of "Pygmalion" that Galatea was mentioned. See foot-note on p. 91.



eleventh books of Ovid's *Metamorphoses*. And I consider that the references to Orpheus and Eurydice and to Pygmalion were introduced in order to indicate the source of the allusions to Iris, Cave of Sleep, Morpheus, Ceyx, etc., which constitute the answer to the Lethe question.<sup>1</sup>

Later on (see pp. 129-32) I shall suggest a reason why the Orpheus and Pygmalion stories were mentioned rather than any of the other stories contained in *Metamorphoses* X. and XI., to indicate the source of the answer given to the Lethe question.<sup>2</sup>

<sup>1</sup> I do not think that the allusions to Hyacinthus were introduced *primarily* to serve this purpose. I believe it was the question about the statue that evoked them. At the same time I believe they would not have been evoked, unless Myers<sub>P</sub> had already been set thinking of the tenth and eleventh books of the *Metamorphoses* by the question about Lethe. Or, to put it in another way: if the question about Lethe only had been asked there would have been no reference to Hyacinthus; and if the question about Lethe had not been asked, and only the question about the statue, there would equally have been no reference to Hyacinthus. It was the *combination* of questions which recalled the Hyacinthus story.

<sup>2</sup> It may occur to the reader at this point to enquire what warrant, if any, I have for grouping the references to Orpheus and Eurydice, Pygmalion, and indirectly those to Hyacinthus, with the references to the Ceyx and Alcyone story.

No positive indication was given in the trance that they were to be thus grouped; but three considerations can be adduced in justification of the synthesis.

First, these references, though detached, emerged in close chronological sequence: namely, Ceyx and Alcyone on March 23 and 24; Orpheus and Eurydice at the next sitting on March 30; "Morpheus and Eurydice" at the next sitting on March 31; Hyacinthus and Pygmalion at the next sitting on April 6. That is to say, no sitting was allowed to pass without a fresh reference being made to stories contained in the same part of the *Metamorphoses* as contains the story of Ceyx and Alcyone.

Secondly, the context of each reference suggests either a connexion between it and the subject of Lethe, or between it and one of the other references. Thus, after Morpheus had been mentioned on March 24, and Orpheus and Eurydice on March 30, came the words "Olympus, Morpheus, and Eurydice" on March 31. Since "Olympus" (though I do not know why) had, like "Morpheus", been clearly connected with the answer to the Lethe question, this odd combination of the three names suggests that some link existed in the thoughts of the trance-personality between his answer to the Lethe question and the Orpheus and Eurydice story.

Again, the first reference to the Hyacinthus story ("Discus hit me") and the first reference to Pygmalion were made in the same waking-stage; and the latter occurred in a context embracing three words, "Elysian", "Cyx", and

DID MRS. OR MISS VERRALL KNOW OVID'S  
*METAMORPHOSES* X. AND XI. ?

Now although neither Mrs. Piper herself nor Mr. Dorr was acquainted with *Metamorphoses* X. and XI., a considerable number of other living persons must have been; and to the minds of any one or more of them Mrs. Piper *may* have had telepathic access. Yet so indeterminate a possibility it would be unprofitable and, indeed, impracticable to discuss. But let us restrict the field of possible candidates for the post of telepathic agent to those classical scholars, between whom and Mrs. Piper a comparatively regular and systematic supernormal *rapport* is known to have been established. So far as I know, the only persons whom this description would fit are Mrs. and Miss Verrall.<sup>1</sup> It becomes, therefore, desirable to ascertain if they possessed the requisite knowledge.

Mrs. Verrall, writing on March 19, 1909, thus describes the extent of her acquaintance with Ovid's works:—

This is my reading:—

*Fasti*, Books I. II. and III., I lectured on in 1881 to a class at Newnham College; so I knew them well then.

*Heroidum Epistulae* I read about 1896 with a class of children.

Not another word have I read except under compulsion: *e.g.* when passages have been set in unprepared translation papers. And I read the death of Eurydice about four years ago, because my husband and a friend had views on Virgil's account of that, and I compared it, when lecturing on the Virgil, with Ovid. But I hate Ovid beyond words, and I have never read a line that I could avoid.

Mrs. Verrall, then, believes she has not read the Cave of Sleep passage in Ovid; and an additional reason for thinking

“Facilis” (*v.* p. 106), all associated, though for different reasons, with the Lethe question.

Thirdly, the juxtaposition (*v.* p. 109) of “a lily came up out of the blood”, and “no poppies ever grew on Elysian shores”, suggests that the two subjects to which these phrases relate were associated in some way in the thoughts of the trance-personality.

<sup>1</sup>Since Mrs. Piper appears to have occasionally acquired information telepathically from me, it should be stated that my first acquaintance with the tenth and eleventh books of the *Metamorphoses* dates from a good many months after the conclusion of Mr. Dorr's sittings.

that she had no acquaintance with it is furnished by the fact that when she went over the records of Mr. Dorr's sittings, with the special object of elucidating obscure points in the classical allusions, she failed to make head or tail of the references to the Cave of Sleep, Iris, Morpheus, etc.

Miss Verrall, writing on April 12, 1909, gives the following account of her knowledge of Ovid:—

Generally speaking, I am not at all familiar with the works of Ovid. As a child I read school texts containing selections from the *Fasti* and *Metamorphoses*. I have also read the *Heroidum Epistulae* and some parts of the *Tristia*.

The book of selections from the *Metamorphoses* contained nothing from Books X. and XI., except Book XI., ll. 89-192.<sup>1</sup> I am almost certain that I have never read any other part of these books unless it were some passage set for unseen translation.

Though it is possible that Mrs. Verrall or Miss Verrall may have come across the Cave of Sleep passage in an unseen translation paper, it is not likely; for when I drew their attention to it, it was new to both of them, and neither was aware that any writer—ancient, medieval or modern—had ever located the source of the river of Lethe in the Cave of Sleep. This piece of mythological topography is, I believe, peculiar to Ovid, and is not reproduced in any of the classical dictionaries which I have consulted.<sup>2</sup> And in this connexion I may as well add that Ovid's description of the Cave of Sleep is not one of those hackneyed passages familiar to all classical scholars.

Moreover, even if we were to assume, notwithstanding Mrs. and Miss Verrall's statements, that one or both of them had known the Ceyx and Aleyone story, and that from their minds it passed telepathically into Mrs. Piper's, this would still leave Mrs. Piper's knowledge of the Pygmalion and the Hyacinthus stories unexplained; and it is surely hardly credible that Mrs. or Miss Verrall can at one time have read all these three Ovidian stories and since forgotten having done so.

<sup>1</sup>The stories told in this passage, viz. how Bacchus granted Midas the power of turning everything he touched into gold, and of how a pair of ass's ears was bestowed on Midas as a punishment for his having preferred Pan's pipes to Apollo's lyre, have no connexion with the Ceyx and Aleyone story.

<sup>2</sup>It is mentioned incidentally in Bulfinch and in Gayley; and I am informed that it is given in Roscher's new and unfinished German *Lexicon*.

It does not, then, seem likely that Mrs. Piper can have drawn the knowledge shown in her trance from either Mrs. or Miss Verrall.

#### DISCUSSION OF THE PART PLAYED BY MYERS<sub>P</sub> IN THIS CASE.

So far I have looked for the source of the answer given to the Lethe question in the minds of the living. The professed source, however, is the mind of a dead man, Frederic Myers. From this source for some years past there have purported to come series of communications through Mrs. Verrall and Mrs. Holland, as well as through Mrs. Piper. There has been a considerable amount of coincidence in the content and character of these three series of communications; but if they really are in some degree the product of one and the same mind, we might reasonably expect them to show similarity or identity of content or character and of method and manner of presentment as well.

I propose, then, next to discuss whether the method by which Myers<sub>P</sub> answered the Lethe question is marked by any feature distinctive of the communications of Myers<sub>V</sub> and Myers<sub>H</sub>.<sup>1</sup>

In connexion with the Lethe question Myers<sub>P</sub> mentioned certain disjointed words, names, or phrases, which in their disjointed state conveyed no intelligible answer. Nor was any intelligible answer deducible from them until two literary passages—*Aeneid* VI. 703-723, and *Metamorphoses* X. and XI.—were discovered, wherein these verbal fragments are incorporated, and whereby they can be blended into coherent unity.

Now, since the phenomena of Myers<sub>P</sub>, Myers<sub>V</sub> and Myers<sub>H</sub>, claim to emanate from one and the same source, it was appropriate that Myers<sub>P</sub> should convey his meaning by this method; for the same method had been four times employed already in communications, which, though unsigned, there is good reason for assigning in two cases to Myers<sub>V</sub> and in two to Myers<sub>H</sub>. If a second example of the same method being used

<sup>1</sup>If an affirmative answer can be given to this question, it will afford an additional reason for thinking that the knowledge of the *Metamorphoses* manifested in the trance was not derived from Mrs. Piper's memories, but reached her mind in some supernormal manner.



by Myers<sub>p</sub>, described on pp. 144-50, is included, it makes six instances in all; and in all six instances this distinctive device is probably to be attributed to a "Myers" control.

And let it not be supposed that the three automatists concerned, Mrs. Verrall, Mrs. Holland, and Mrs. Piper, borrowed this plan of code-signalling literary passages from each other, at least in any normal manner. On the contrary, each gave an example of it in her phenomena without having seen or been informed of the parallel examples elsewhere. Moreover, none of the automatists suspected that any such cryptic device was in operation; it being in each case left, as was the scheme of complex cross-correspondences,<sup>1</sup> for a student of the phenomena to discover. Besides which, the automatist did not, except in one of the six instances, consciously know that an allusion had been made in her script to a literary context.

The meaning of these rather obscure abstract statements will become clear when read in the light of the concrete facts on which they are based.

The first instance occurred in Mrs. Verrall's script of March 25, 1907 (*v. Proc. Vol. XXII. pp. 252 et seq.*) in connexion with the word *claviger*. The discovery that this word is used in Ovid, *Fasti* I. in two different senses and connexions, gave a clue to the meaning of the script as referring to Janus, and also threw light on a script of Mrs. Holland's, that of April 8, 1907, and on an utterance in Mrs. Piper's trance of the same date (*id. ib. pp. 253-7, 265-9, 271-2*).

The second instance occurred in Mrs. Holland's script of April 8, 1907, which refers to Martha and Mary and Leah and Rachel (*id. ib. pp. 265-8*). Here, when the literary source of this part of the script was discovered, its context was found to embrace various topics which were being independently mentioned about this time in Mrs. Piper's trance and in Mrs. Verrall's script.

The third instance is furnished by Mrs. Verrall's script of April 8, 1907 (*id. ib. p. 271*), which contains a quotation from Tennyson's *Maud*. This quotation formed a simple cross-correspondence with Mrs. Holland's script of March 27, 1907

<sup>1</sup>See *Proc. Vol. XXI. p. 377*.



(*id. ib.* p. 261), inasmuch as the latter also contained a quotation—though not the same quotation—from *Maud*; but between the *unquoted context* of Mrs. Verrall's quotation and the theme of another script of Mrs. Holland's (that of April 8, 1907, just mentioned) which was illustrated by allusions to passages in Dante's *Convito* and *Purgatorio*, a far more striking cross-correspondence was involved:—more striking, because the subject of it, the identification of opposites, being far more removed from the commonplace is less likely to appear about the same time in two different scripts than are different quotations from a well-known poem, and less likely still to appear in two different scripts of the same date.

The fourth instance, Mrs. Holland's reference to Browning's *Aristophanes' Apology* in her script of April 16, 1907 (*id. ib.*, p. 215), has already been described in detail in my *Supplementary Notes* above, p. 25.

The fifth instance is the one under discussion, where, by tracing to their literary source various disjointed words and phrases connected in Mrs. Piper's trance with the Lethe question, we have been enabled to make sense out of what at first sight appeared to be nonsense.

In the sixth instance, described in detail below on pp. 144-50, the discovery that the two names Icarus and Anchises mentioned together in Mrs. Piper's trance are both embedded in a passage in the sixth book of the *Aeneid* led to the further discovery that from this particular passage an apt answer could be supplied to a question put to Myers<sub>P</sub> by Mr. Dorr.

Myers<sub>P</sub>, Myers<sub>V</sub>, and Myers<sub>II</sub>, all three, then, adopted the same distinctive method. I speak of it as a "method", because I believe it to be due to design; but if objection be taken to the term, "feature" can be used instead. I call it "distinctive", because I believe it to be peculiar to these three manifestations of a "Myers" control, or at any rate to the group of "spirits" associated with it.<sup>1</sup>

<sup>1</sup> I may remark in passing that it was quite appropriate for Myers<sub>P</sub>, who had a year before spontaneously introduced the subject of "halcyon days" (see *Proc.* Vol. XXII. pp. 103-7, 110, 112, 131, 140 and 163), to display in his answer to the Lethe question acquaintance with a passage in classical literature where the origin of halcyon days is told.

So far we have dealt with these references to literary passages only as evidence for the employment of a common method by Myers<sub>P</sub>, Myers<sub>V</sub> and Myers<sub>H</sub>. But let us now shift our point of view, and consider whether behind these passages, selected primarily, no doubt, because of their immediate relevance to the subject-matter of the communications to which they belong, there may not lurk an ulterior or secondary significance.

If A, B and C, whose circumstances, education, mental endowments and pursuits are dissimilar, were independently of each other set the task of illustrating different topics or answering different questions by means of allusions to literary passages, in all probability the literary sources of the passages selected would be too wide and too promiscuous to be covered by the knowledge of any single one of the three. Similarly, if, instead of relying on their own literary taste and knowledge, all alike employed a fourth party, X, to do their tasks for them, though certain passages selected by X might happen to be known to one or two or all three of them, no single one of them probably would know all X's passages. Moreover, on the assumption that X selected the passages without reference to the individual literary attainments of A, B and C, it would be just as likely that some of the passages which, *e.g.*, A might not know, should occur in the set selected for him by X, as in either B's or C's set. Obviously, however, all the passages in all three sets would be within the range of X's reading, and would probably be to some extent symptomatic not only of his intellectual but of his emotional bent.<sup>1</sup>

The phenomena of our three automatists present an analogous case. In each instance a topic has been illustrated or a question answered in their scripts or trance-speech by means of allusions to passages in literature; and in each instance not the automatist herself but a fourth party, Frederic Myers, is represented as responsible for the selections.

Let us see if the result in this actual case accords with what I have assumed to be the probable result in my imaginary case.

<sup>1</sup> If among my readers are any schoolmasters who have been led to suspect that behind the Latin Prose or Verse of their pupils, A, B and C, lurks a common author X, the line of argument which I am here pursuing ought to appeal to them.

For convenience of reference I tabulate the passages.

<i>No. of instance.</i>	<i>Literary Passage.</i>	<i>Automatist.</i>
(1)	Ovid. <i>Fasti</i> I.	Mrs. Verrall.
f(2a)	Dante. <i>Convito</i> IV. 17: 85-11.	Mrs. Holland.
{(2b)	„ <i>Purgatorio</i> . Cantos XXVII. and XXVIII.	„
(3)	Tennyson. <i>Maud</i> .	Mrs. Verrall.
(4)	Browning. <i>Aristophanes' Apology</i> .	Mrs. Holland.
f(5a)	Ovid. <i>Metamorphoses</i> X. and XI.	Mrs. Piper.
{(5b)	Vergil. <i>Aeneid</i> VI. 1-123.	„
(6)	Vergil. <i>Aeneid</i> VI. 703-723.	„

In the third instance only did the automatist consciously know and recognise the passage. In the first instance she had once been familiar with it, but had since forgotten it. In the remaining instances the automatist concerned denies having ever consciously known the passages.

To Mrs. Verrall (1), (3), (5b) and (6) and the substance of (2a) and (2b) were, or had at one time been, known; (4) was unknown, as were all the passages grouped under (5a) with the exception of the Orpheus and Eurydice passage:

To Mrs. Holland (3) was known, and (5b) and (6) must be assumed to have been known; the rest were unknown.

To Mrs. Piper all the passages except (3), which I shall assume she did know or might have known, were unknown.

To all the three automatists collectively one passage only, (3), was known.

To none of the automatists were all the passages known.<sup>1</sup>

<sup>1</sup> For Mrs. Verrall's ignorance of the Ovid passages, except the Orpheus and Eurydice ones, see p. 121. As regards Browning's *Aristophanes' Apology* Mrs. Verrall, in a letter dated June 5, 1909, states that to the best of her belief she had never read it before the allusion to it appeared in Mrs. Holland's script, and she gives detailed reasons for her belief. She had never read the *Convito*, but she had read in 1881 an edition (A. J. Butler's) of the *Purgatorio*, which contains a note in the appendix to the effect that Martha and Mary, like Leah and Rachel, are types of the Active and Contemplative Life. The substance of *Convito* IV. 17. 85-111, must accordingly be assumed to have once been known to her.

Mrs. Holland, in a letter dated June 7, 1909, informs me that she has never read Ovid's *Fasti*, and had never even heard of it; that she had never read

A COMPARISON OF MYERS<sub>P</sub> WITH F. W. H. MYERS.

The question now arises whether in the answer given by Myers<sub>P</sub> to the Lethe question there was anything appropriate to the personality whom Myers<sub>P</sub> claims to be.

We may first consider whether all the passages just referred to were known to Frederic Myers. The Tennyson and the Vergil passages certainly were; and it is scarcely necessary to state that a man whose knowledge of Dante can have been surpassed by few of his English contemporaries, excepting professed Dante scholars, knew the closing cantos of the *Purgatorio*; but if any reader desires proof I would refer him to *Essays Classical*, pp. 173-176, and to the motto of *The Implicit Promise of Immortality in The Renewal of Youth*, p. 46.

I can produce no such definite evidence that Frederic Myers knew *Aristophanes' Apology*; but that he was familiar with Browning's poems is established by two passages in his writings, *Science and a Future Life*, pp. 163, and 167-8; and in view of this fact, and of the further facts that he was a personal friend of Browning's, and was deeply interested in classical subjects, the presumption that he was acquainted with *Aristophanes' Apology* is very strong.

Neither in regard to the particular passages from Ovid's *Metamorphoses*, though she had heard of it; and that "years ago" she "scampered through a translation of the *Aeneid*", but has no recollection of the sixth book. For the evidence as to Mrs. Holland's ignorance of the *Purgatorio* and *Convito* passages and of *Aristophanes' Apology* see pp. 24 and 25.

For Mrs. Piper's ignorance of *Aristophanes' Apology* see *Proc.* Vol. XXII. pp. 415-16; and in a letter addressed to me on June 26, 1909, she categorically states that she has never read it. In the same letter she writes: "I know nothing about Dante nor anything he wrote, and very little more about Browning." As regards the *Aeneid* she writes on August 7, 1909, as follows:

"I have never read Vergil's *Aeneid*. I could not read it if I wished. Alta [her daughter] says it is written in Latin, and I could not read Latin possibly. I do not understand or read Latin, have never seen a translation, and am not in the least familiar with it." For Mrs. Piper's ignorance of Ovid see pp. 138-41. Mr. Dorr, moreover, satisfied himself by personal enquiries that Mrs. Piper's knowledge of the Classics is practically *nil*.

Incidentally it may be noted that the automatist whose knowledge included the greatest number of the passages was the one whose education, pursuits and interests resembled the most closely those of Frederic Myers.



*Fæsti* and *Metamorphoses*, can I produce definite evidence that Frederic Myers was familiar with them; but the following extract from the autobiographical part of *Fragments of Prose and Poetry* (p. 17) is evidence of his familiarity with Ovid's works generally:—

That early burst of admiration for Virgil of which I have already spoken was followed by a growing passion for one after another of the Greek and Latin poets. From ten to sixteen I lived much in the inward recital of Homer, Aeschylus, Lucretius, Horace, and Ovid.

Myers, who was singularly modest concerning his literary attainments, would not have so expressed himself, had he not meant to imply that his knowledge of Ovid was out of the common.

Yet even if it be granted that all the passages had actually been within Myers's knowledge, that fact alone, though striking, leaves something to be desired; for coming as they all do from classics, ancient or modern, collectively or singly they must be within the knowledge of many living persons; and so it is possible that the automatist might have derived them telepathically from one or more of these persons. The case would therefore gain in impressiveness if traces could be detected in the choice of the passages, or in the comments that accompanied them, of some bias characteristic of Myers's mind or temperament.

Such traces I believe to exist; and I will do my best to bring them out, after first warning the reader not to expect all the passages to be significant or to be equally significant, for probably the predominant factor determining the choice of them was a desire to allude to contexts relevant to the immediate subject of the communications.

In the first place, all the authors from whose works the passages come—Ovid, Dante, Tennyson, Vergil, and Browning—were, with the possible exception of the last, the objects of Myers's special admiration or affection; and two of them—Vergil and Tennyson—of his veneration also.

In the second place, three out of the four stories told in *Metamorphoses* X. and XI. to which Myers<sub>p</sub> alluded, are the subject of allusions in three consecutive stanzas of one of



Frederic Myers's poems; and the order in which the allusions emerge in the trance and in the poem is the same.

The allusions in question were to Iris; Orpheus and Eurydice, and Pygmalion. They emerged—and emerged spontaneously—in that order in the trance: Iris on March 23 and 24, Orpheus and Eurydice on March 30, and Pygmalion on April 6.

The subject of the third stanza of Frederic Myers's *Stanzas on Mr. Watts' Collected Works*<sup>1</sup> is the picture entitled *The Genius of Greek Poetry*, with its "rainbow forms that span the sky"; the subject of the fourth stanza is the picture entitled *Orpheus and Eurydice*; the subject of the fifth stanza is the picture entitled *The Wife of Pygmalion*.

It is true that the direct reference in the third stanza is to *The Genius of Greek Poetry*; but there is as well, I think, an implicit collateral allusion to Watts' *Iris*. To make this clear I will quote the first four lines of the third stanza:

Yet oftenest in the past he walked,  
     With god or hero long gone by,  
 Oft, like his pictured Genius, talked  
     With rainbow forms that span the sky.

In *The Genius of Greek Poetry* a symbolical human figure is gazing at the forces and phenomena of Nature as they pass embodied in God-like forms before his eyes. By far the most prominent of these forms is a rainbow which stretches nearly across the whole picture. A classical scholar looking at this picture and knowing its title could hardly fail to be reminded of Iris, the rainbow goddess, by the "rainbow-form"; and if, like Frederic Myers, this scholar were at the same time an enthusiastic connoisseur of Watts' work, he would almost inevitably be reminded of his *Iris*. I think, therefore, that in Frederic Myers's mind the goddess Iris and Watts' picture *Iris* were associated with *The Genius of Greek Poetry*; and this probability is heightened by the words in the third stanza:

Oft, like his pictured Genius, talked  
 With rainbow forms that span the sky.

Besides the broader meaning which they bear, these two lines mean, I take it, that Watts dealt not once only in *The Genius of*

<sup>1</sup>See *Fragments of Prose and Poetry*, p. 190.

*Greek Poetry*, but in others of his paintings too, e.g. in his *Iris* and *Uldra*, with the subject of the rainbow. Granted the correctness of this interpretation, we get, then, in successive stanzas of Myers's poem an implicit allusion to Iris, a reference to Orpheus and Eurydice, and a reference to Pygmalion.

The order in which these three subjects emerge in the poem and in the trance is not the order in which they emerge in Ovid's *Metamorphoses*; (nor, it may be added incidentally, in which they are to be found in Gayley's *Classic Myths* or in Bulfinch's *Age of Fable*). If it had been, the natural inference would have been that Myers<sub>p</sub> and Frederic Myers alike (and Bulfinch and Gayley likewise) had simply followed Ovid's order. If any significance attaches to the coincidence, it lies in the fact that the order adopted in the trance agrees not with Ovid's arrangement<sup>1</sup> but with that adopted in Frederic Myers's poem.

But since, *ex hypothesi*, the Iris story was necessarily mentioned first in order in the trance, and since there were consequently only two possible orders in which the other two stories could follow it, the coincidence in the order of arrangement is *by itself* not worth attention. It becomes noteworthy only because it supplements the coincidence in the choice of subjects: of which chance will hardly seem a satisfactory explanation *when the large number of different combinations of three stories which might have been formed from the two books of the "Metamorphoses" is taken into account.*

I do not believe that it is the kind of coincidence which Mrs. Piper could consciously or subconsciously have concocted; for, even if she had read the poem (which she had not<sup>2</sup>),

<sup>1</sup> The references to Iris, Orpheus and Eurydice, and Pygmalion occur in the following order in the *Metamorphoses*:—

Death of Eurydice and Orpheus' descent into the Underworld, *Met.* X. 1-85,

Pygmalion and the Statue, *Met.* X. 243-297.

Death of Orpheus and his reunion with Eurydice, *Met.* XI. 1-66.

Iris (Ceyx and Alcyone story), *Met.* XI. 410-748.

<sup>2</sup> Mrs. Piper wrote to me on July 28, 1909, as follows: "I have not yet seen *Fragments of Prose and Poetry*. I asked my father-in-law to get me a copy. He later told me he would have to send to England for it. Since then I have not even thought of it, and he too must have forgotten it, as he has never mentioned it to me." It was the references to it in *Proc.* Vol. XXII. (see pp. 109-110) which made Mrs. Piper wish to read *Fragments*.

I do not believe that she possesses the classical scholarship requisite to detect the indirect allusion implicit in the third stanza to Iris, or the allusions to Orpheus and Eurydice in the fourth, and to Pygmalion in the fifth.<sup>1</sup> Meanwhile, it is precisely the kind of delicate coincidence which might be expected to occur, if the communications of Myers<sub>p</sub> are influenced by the mind of the author of *Stanzas on Mr. Watts' Collected Works*.

A critic might here remark: "But how about the allusion to the Hyacinthus story? You seem to have overlooked the fact that in spite of this being one of the stories contained in *Metamorphoses* X. and XI. to which Myers<sub>p</sub> referred, there is no reference to it in the poem on Watts' pictures. Had Myers<sub>p</sub> referred to Iris, Orpheus and Eurydice, and Pygmalion *only*, I grant the coincidence would have been striking; but he referred to the Hyacinthus story too, and that just spoils the coincidence."

If it had proved to be the case that the Hyacinthus story was dragged in merely for the same purpose as the Orpheus and Eurydice and Pygmalion stories—namely, to serve as a clue to the source of the allusions to Iris, Cave of Sleep, Morpheus, etc.—this criticism would have considerable force; but, as previously explained (*v. pp.* 117-20), the Hyacinthus story was introduced, and effectively introduced, to serve a quite distinct purpose.

Incidentally I would call attention to the fact that neither Ovid, Watts nor Frederic Myers gave a name to the wife of Pygmalion; and that Myers<sub>p</sub> first mentioned Pygmalion only, and did not mention Galatea until asked to explain "Pygmalion" by Mr. Dorr, who evidently thought that Myers<sub>p</sub> was merely firing off classical reminiscences at random and without method. If, as I have suggested, Myers<sub>p</sub> was thinking of Ovid's *Metamorphoses*, of Watts' picture, and of Frederic Myers's stanzas on Watts' pictures, it is intelligible why, in the first spontaneous reference, Pygmalion only was named.

In the third place, it was appropriate to represent Frederic

<sup>1</sup> In the poem neither Eurydice nor Pygmalion is named; and Orpheus is called "The Thracian" simply.

Myers as remembering and utilising in his communications the stories of Ceyx and Alcyone and of Orpheus and Eurydice. The theme of both stories is *ad finem servatos amores* and the happy reunion of two lovers, "after long grief and pain", in another state of existence; and, as must be apparent to any careful reader of Myers's poems, this was a theme very near indeed to his heart; and the Orpheus and Eurydice story had evidently taken great hold upon him.<sup>1</sup>

Moreover, any one familiar with Myers's writings will recognise that passages in classical literature which concern some incident of a mystic or "supernormal" kind had a special attraction for him. I do not base this statement on the frequency of references to such passages to be found in places where they would be expected, that is to say, in writings directly dealing with "psychical research," but upon the frequency with which they occur in his articles on classical and general subjects. An incident of a supernormal kind, Alcyone's "veridical" vision of her husband's death, enters into Ovid's story; and the story of Orpheus and Eurydice is full of mysticism. It was, then, I say, appropriate that Frederic Myers should be represented as remembering these two myths and utilising them in his communications.

"NO POPPIES EVER GREW ON ELYSIAN SHORES."

In conclusion, I propose to discuss a phrase uttered in the waking-stage of April 7, 1908, because, if it can really bear the meanings I read into it, it cannot have been coined in the mint of Mrs. Piper's mind, but must have issued from the mind of a scholar versed in mysticism and symbolism. The phrase I mean is: "Mr. Myers says no poppies ever grew on Elysian shores" (p. 109). It was preceded by some sentences in which Mrs. Piper speaks about herself in the first person:

I am going away. I see a light. I see a cross and a man with sandy hair. Why, Mr. Myers, where did you come from? I thought

<sup>1</sup>See *Feror Ingenti Circumdata Nocte* and *Stanzas on Mr. Watts' Collected Works in Fragments of Prose and Poetry*, pp. 136 and 191; *Essays Classical*, pp. 53-54, and 140-141; and *The Renewal of Youth*, pp. 224-5.



I would try and speak for you if I could hear from your side. Oh! I had a beautiful time! I did not want to come back any more.

These sentences had been immediately preceded by a reference to the Hyacinthus story:

A lily came up out of the blood. Don't you remember the flower that grew out of the drop of blood?

Now these words obviously do not belong to the sentences spoken by Mrs. Piper *in propria personâ*; but were certainly meant as a message sent to Mr. Dorr by Myers<sub>P</sub>. We get, then, after eliminating Mrs. Piper's own remarks, in consecutive utterances by Myers<sub>P</sub> conjoined references to a lily and to poppies.

The primary meaning of "No poppies ever grew on Elysian shores" I take to have been this: "Error underlies the classic legend which made flowers emblematic of oblivion grow in the Elysian fields, for the dead do not forget their life on earth."<sup>1</sup>

But it was also, I suggest, a comment prompted partly by a comparison of Vergil's with Ovid's description of Lethe and partly

<sup>1</sup>There are several other instances where Myers<sub>P</sub> or Hodgson<sub>P</sub> has given just the same kind of allegorical twist or personal application to a subject originally mooted in a literal or non-personal connexion. Four illustrations will suffice:

- (1) In the waking-stage of the trance of April 17, 1907 (v. *Proc.* Vol. XXII. pp. 295-6) between repeated utterances of the word "Tyrannus" (doubtless intended as a cross-correspondence) was inserted the remark: "Mr. Hodgson says there are no tyrants over here."
- (2) In the waking-stage of the trance of April 29, 1907 (v. *Proc.* Vol. XXII. pp. 279-80) two references to Dante's *Inferno* were followed by the comment: "There's no Inferno here."
- (3) On May 1, 1907 (v. *Proc.* Vol. XXII. p. 405) Myers<sub>P</sub> after making an unmistakable allusion to two lines in *Abt Vogler*:—"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"—adds the comment "I have returned to breathe in the old world, which is not, however, better than our new."
- (4) On March 17, 1908 (see above, p. 81), Myers<sub>P</sub> had given "Is there such anger in celestial minds?" as a translation of *Aeneid* I. 11. In the waking-stage of March 30, 1908, an echo of this rendering—"He says, tell him 'Celestial minds.' He says 'such enmity in celestial minds'"—was followed by the comment: "He says 'Not so: there isn't any in their minds.'"



by a comparison of the "Lethean poppies" of the *Georgics* with the poppy-less Lethe of the *Aeneid*. In *Metamorphoses* XI. the river of Lethe issues from the Cave of Sleep near the Cimmerians' land, and before the Cave grow poppies; whereas in *Aeneid* VI. the river of Lethe flows by the Elysian fields, and, though the scenery of the river is described, no mention is made of poppies—an omission the more noticeable because in the *Georgics* (IV. 545) Vergil applies the epithet "Lethean" to poppies. No matter whether this omission was intentional on Vergil's part or not, it is exactly the kind of omission which a Vergilian scholar with mystic leanings and interested in symbolism might seize upon.

Whatever the reader may think of this interpretation, he will, I hope, at least admit that the phrase implies knowledge of the fact that both Elysium and poppies have been associated with Lethe; for what else, unless it were knowledge that poppies were a Lethean flower and that according to one version of the story Lethe was an Elysian river, could have provoked the comment that "no poppies ever grew on Elysian shores"?

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There remains a small point to which I would draw the attention of those readers only whose interest goes beyond the purely "evidential" side of the phenomena.

Into the four stories—Lethe, Orpheus and Eurydice, Pygmalion, and Hyacinthus—mentioned by Myers<sub>p</sub>, poppies *or* lilies, or poppies *and* lilies, enter in one way or another.

For the connexion of poppies with Lethe see Ovid, *Met.* XI. 605 and Vergil, *Georg.* IV. 544.

For an indirect connexion of lilies with Lethe see Vergil, *Aeneid* VI. 708-9, where the souls that crowd about its banks are compared to bees swarming round white lilies.

For the connexion of poppies with the Orpheus and Eurydice story see Vergil, *Georg.* IV. 544, where Aristaeus is told to offer Lethean poppies to Orpheus to placate his wrath.

For the connexion of lilies with Orpheus and Eurydice see the *Orpheus and Eurydice* of G. F. Watts (1869), in which a lily lies at the feet of the swooning Eurydice.

For the connexion of lilies with the Pygmalion story, see Ovid, *Met.* X. 262, where Pygmalion makes gifts of lilies to the marble statue; and Watts' picture, *The Wife of Pygmalion*, in which lilies are introduced as symbols of her purity.

For the connexion of lilies and poppies with Hyacinthus, see Ovid, *Met.* X. 190-1 and 212 (quoted on p. 118).

I am not for a moment suggesting that Myers<sub>p</sub> intended to bring out in his communications the odd fact of the intrusion of poppies and lilies into all these stories. Nor do I contend that he was even conscious that the coincidences existed, although the juxtaposition of allusions in successive utterances to the lily that grew out of the blood, and to the poppies that never grew on Elysian shores, rather suggests that he may have been. But I do put forward the conjecture that the lilies and poppies were *one* of the associations which led him unconsciously to group these four particular stories, rather than any others, from the tenth and eleventh books of the *Metamorphoses*. At the same time I readily admit that poppies and lilies are so regular a part of the Roman poet's floral stock-in-trade that chance is, perhaps, a sufficient explanation of the coincidences; which it could hardly be, had rarer flowers been the subject of them.

#### NOTE A.

*Letters read at the sitting of March 23, 1908. (See p. 86.)*

These five letters were as follows: (1) A letter addressed to Mr. Dorr by Sir Oliver Lodge, enclosing (2) a letter addressed to Sir Oliver Lodge by myself; (3) a letter addressed by me to Mr. Dorr; (4) a letter addressed to Mr. Dorr by Miss Alice Johnson; and (5) a letter addressed by me to Hodgson<sub>p</sub>. There was nothing in (1) or (2) that need concern us here; that is to say, neither conveyed information which affected the evidential value of anything written or spoken in the trance subsequently. In (4) Miss Johnson explained that it was difficult to reply definitely and promptly whether cross-correspondences had been successful or not until there had been time to study carefully Mrs. and Miss Verrall's and Mrs. Holland's scripts, as the corresponding messages in these scripts sometimes came

out in very allusive fashion; and she quoted as an illustration the case of "Giant and Dwarf" (see *Proc.* Vol. XXII. pp. 87-94). In my letter to Mr. Dorr I asked him to send all records to Miss Johnson instead of to me, and to read a letter, which I enclosed, to the Hodgson control. This letter I must quote, as it conveyed both to Mr. Dorr and to the trance-personalities information, which they had not possessed before, of some of the results of the English series of sittings in 1906-1907. The object of the letter was to pacify Hodgson<sub>p</sub>, who was impatiently demanding to be told whether cross-correspondences which he and Myers<sub>p</sub> had been trying had succeeded or not.

Dorr has told me what you have been saying lately about cross-correspondences. We will do our best to let you know when your experiments succeed, with as little delay as possible. But I do not think you realise in the least the difficulties of collating the various scripts. To do this takes a long time and much careful study. What is said or written through this Light (Mrs. Piper) is plain and straightforward; but what Mrs. Verrall, Miss Verrall, and especially Mrs. Holland, write is nearly always of an exceedingly cryptic character, and only by prolonged and patient study can the meaning be extracted. Let me give you an example: It is only a few days ago that I have at last traced a positively amazing series of cross-corresponding messages between this Light, Mrs. Verrall and Mrs. Holland. It has taken nearly a year to discover it. This was a series of corresponding messages worked by you and Myers, and I think Sidgwick also, on the subject of the identification of opposites—a subject connected with the *αὐτὸς οὐρανὸς ἀκύρων* business. The whole thing is now perfectly plain,<sup>1</sup> and you have scored an immense success. But if you had asked me even a few weeks ago if "Light in West," "Dante's Inferno," "Aphrodite," "I wander lonely as a Cloud," and "Daffodils" (*i.e.* some of the messages given through this Light which formed part of this series) had been successfully reproduced by the other Lights I should have said "No" unhesitatingly: whereas now I see that they *were* reproduced, though in an

<sup>1</sup>The general scheme was plain to me at the time, but various points included in my published account of the incident—among others the connexion of Janus and Prometheus, and the meaning of the names Leopold, Silvia, and Harold—I had not grasped at the time when this letter was written.

exceedingly allusive fashion. The allusiveness of which I speak is, I imagine, partly the result of your own intentions, but it is also, I am sure, partly the result of the action of the Lights' own minds.

Sometimes a cross-correspondence is quite easy to trace straight off, *e.g.* "Laurel wreath"; but this is rare. Most of the best ones are traceable only after long study. So I ask you to work on with both faith and patience. Be assured that every single word that comes from you or Myers or the others will receive our attention. Bear in mind, too, that Mrs. Holland, through whom you have succeeded in sending some of the very best things, lives at a great distance from us, as does this Light [*i.e.* Mrs. Piper] also; and all this causes much delay.

Whatever you do, do not be discouraged; you have succeeded far beyond our hopes. Peg away, and bear always in mind that our silence does not mean want of interest.

#### NOTE B.

*Mrs. Piper's ignorance of Ovid. (See p. 102.)*

On March 29, 1909, Mr. Dorr, at my suggestion, put to Mrs. Piper the questions, and received from her the answers, recorded below. The record was made at the interview, and the questions were asked exactly as noted. At the time when Mr. Dorr interrogated Mrs. Piper he did not know my reasons for having these questions asked, and at my suggestion he put them in such a way as to convey the impression that they had reference to subjects which had been mentioned not at his own sittings but at the sittings held in England in 1906-07.

G. B. D. What do you know about Morpheus?

MRS. P. I do not know anything about Morpheus. (Pause.) I cannot at the moment tell you who Morpheus was. It does not convey anything to me. (Another pause.) That is really all I can say.

G. B. D. What do you know about the Cave of Sleep?

MRS. P. About the Cave of Sleep? I do not know anything about it. Nothing! (Pause.) Is there such a place as the Cave of Sleep, Mr. Dorr?

G. B. D. I do not know myself.

MRS. P. Well, I'm sure I don't; I never heard of it.

G. B. D. Have you ever read any collection of classical stories?

MRS. P. What do you mean by collection of classical stories?

G. B. D. Well, such as Kingsley's *Heroes*, for example.

MRS. P. I have read *some* stories of Kingsley's. *The Back of the North Wind* for instance — or was that George MacDonald's? Which was it who wrote *The Back of the North Wind*?

G. B. D. What do you know about Iris?

MRS. P. You mean about the plant? Didn't you ask me about that once before? I think I know as much as people generally do about plants; I don't know more than that about it.

[G. B. D. had asked this question in the spring of 1908, some time *after* the sitting in which the name came out—with the result of getting a similar confusion with the plant's name.]

G. B. D. Does the name Ceyx (Ce-yx) suggest anything to you?

MRS. P. No, it is all Greek to me!

G. B. D. It suggests nothing to your mind?

MRS. P. No, I have never heard of it before, I do not know what it means. I could not answer that to save my life. Is that a trick question?

G. B. D. No, just something that has come up in connexion with the work in England. I do not know what the word means myself.

G. B. D. Do you know what the rainbow was called by the Romans?

MRS. P. No, I haven't any idea. I could not answer it at all. I know very little of such things. (Pause.) No, I can't remember ever having heard it spoken of before.

G. B. D. Have you ever read any translation of Ovid?

MRS. P. No.



G. B. D. Think a moment.

MRS. P. No, I have never read any. I don't know who Ovid is; the name says nothing to me.

Two days later, on March 31, 1909, Mr. Dorr wrote:—

Mrs. Piper has just written me, regarding your question about Iris, that she does recall a picture of some sort once given her—a print or something of the kind—called “Iris the Cupbearer.” She wanted me to tell you this.

The following extract from a letter addressed to me by Mr. Dorr, on May 22, 1909, may be suitably appended:—

Last spring, when these writings were going on, I went over the subject of books, without telling them what I wanted otherwise than generally, with both Mrs. Piper and her daughters; and I made sure then they had no books bearing on [classical subjects] in their apartment, and that Mrs. Piper had read none, so far as her own statement is to be relied upon. And apart from this, the inherent improbability of her past reading having furnished her with memories enabling her trance-consciousness to construct what came in the sittings seems to me conclusive in the matter; and would seem so, I think, to any one out here [*i.e.* in the United States] familiar with the little interest in or knowledge of such subjects that exists among folks here.

Of course, neither this nor any search at [Mrs. Piper's] apartment, nor any statement made [by Mrs. Piper], would have any convincing weight in a discussion of the question of possible deliberate deception. But *this* could not have taken place *unless the trance-state and the normal state supplied each other with memories and material mutually*: that is, unless our whole conception of the depth and genuineness of the trance-condition has been erroneous, and unless Mrs. Piper, and her daughters too (almost of necessity), have carried out a wonderful piece of deception, taking us all in like children from Myers and Hodgson on.

And again :—

With regard to Mrs. Piper's past memories being the source, she affirms most strongly, and her daughters bear her out in it as strongly too, that she has never read along these [*i.e.* classical] lines at all, and has no slightest knowledge of the subject. This I am almost certain must be so, too, from the improbability of it—a point which I can better appreciate, as an American, than you in England. People do *not* read these things out here.

*Mr. Dorr's ignorance of Ovid. (See p. 102.)*

Writing on March 8, 1909, I put the following questions to Mr. Dorr, without explaining my reasons for doing so :—

- (a) Have you read much or any Ovid?
- (b) If you have read any, with which of his works are you most familiar?
- (c) Have you read Ovid in a translation; or have you ever read any collection of classical or mythological tales, which you think may have been taken from Ovid?

Mr. Dorr's reply, which he wrote out before interviewing Mrs. Piper on March 29, 1909, was as follows :—

I have never read any Ovid at all, as it happens, unless it were last spring in looking up the references in the sittings *after they had come*. Ovid was not used in the school courses here when I was a boy, and I read but little Latin at the University—Livy, Cicero, and Plautus mainly, and a few odes of Horace. The only collections of Greek mythological tales which I read as a boy were those contained in Thomas Bulfinch's book for children and Kingsley's *Heroes*. The *Heroes* was read to me when I was a very young child; the Theseus story in them is the one that I recall the best and that made the strongest impression on me at the time. The Bulfinch tales I read somewhat later, though still when a young boy; but they never interested me as did his *Age of Chivalry* and *Legends of Charlemagne*,

and I doubt if I ever could have repeated much from them. Of Ovid *as Ovid* I know really nothing at first hand.

On learning that the Cave of Sleep story was contained in Bulfinch's *Age of Fable*, Mr. Dorr obtained a copy of the book, and after looking it through, wrote me as follows:—

The book seems little familiar in its stories to me now,—unlike other books that interested me more when I was a child, and whose every incident still comes back to me as I turn the pages over. The one part of it that I remember well is the Norse stories at the end. I doubt my ever having read the others wholly through, for much seems new to me.

#### NOTE C.

*Mrs. Piper's ignorance of Bulfinch's and Gayley's books.*

(See p. 104.)

The statements reproduced in Note B satisfied me that neither Mr. Dorr nor Mrs. Piper was acquainted with Ovid. As, however, the Ovidian version of the story of Ceyx and Aleyone is outlined in Bulfinch's *Age of Fable* and Gayley's *Classic Myths*, it was obviously desirable to enquire whether Mrs. Piper possessed a copy of, or had at any time read, either of these books. Accordingly, Mr. Dorr, acting on my suggestion, called upon Mrs. Piper, and, before mentioning either book, asked her permission to go through all the books at her flat. This permission Mrs. Piper most kindly gave; and Mr. Dorr *there and then* made a thorough search. He found no copy of Bulfinch or Gayley, nor did he find any book even remotely bearing on classical myths. He then asked Mrs. Piper if she had ever read either the *Age of Fable* or *Classic Myths*, and received in reply an emphatic negative, Mrs. Piper at the same time assuring him that she had never even heard of either. Her daughters, Alta and Minerva, had both heard of the *Age of Fable*. The former had occasionally consulted it at school, but she had never possessed a copy of her own, and she had never brought

home the school copy, which it was forbidden to remove from the school. Neither Mrs. Piper, nor her daughters, nor Mr. Dorr had ever heard of Gayley's modernised edition of the *Age of Fable*.

These statements of Mrs. Piper's to the effect that she had not read any Ovid, and was not acquainted with Bulfinch's and Gayley's books, carry great weight with me, who from my personal intercourse with her have acquired confidence in her integrity and scrupulous candour; and I believe they will carry equal weight with all who know her. Personal impressions of this kind cannot, however, be expected to carry much weight with people not acquainted with Mrs. Piper. They may be more impressed by the fact that, in the course of the long period—extending now over nearly a quarter of a century—during which Mrs. Piper has been under the scrutiny of experienced observers, no slur has ever been cast on her veracity.

I say "veracity" advisedly, for it seems to me that this is more probably a question of veracity than of accuracy of memory. Had the references in the trance been to the Ceyx and Alcyone story as told in *Metamorphoses* XI. *only*, I could have believed that Mrs. Piper, straying at some time or other outside her ordinary range of reading, had lighted on and cursorily glanced through this particular story, and since lost all conscious recollection of it. But the references in the trance do not stop at the Ceyx and Alcyone story. They extend to three other stories contained in the same or in the preceding book of the *Metamorphoses*, where, however, they do not follow one another consecutively, but are separated from each other by other stories intercalated between them. So I cannot think that a casual glance through *Metamorphoses* X. and XI. could have supplied even the subconsciousness, still less the sub-consciousness of a non-classical reader, with such systematised memories as those apparently exhibited in the trance. If, then, Mrs. Piper ever did read the tenth and eleventh books of the *Metamorphoses*, I think she must have read them with too much attention to have allowed her to *forget* that she had done so.<sup>1</sup>

<sup>1</sup>Mrs. Piper tells me she has an excellent memory, and her daughters bear out her statement.

Moreover, it must not be lost sight of that the knowledge of Ovid's *Metamorphoses* manifested in the trance is not an isolated instance of the manifestation of classical learning. The problem is by no means so simple a one as that. Classical knowledge was shown again and again in the trance—and sometimes, as in the Lethe case, *in immediate response to questions*—which could not have been extracted from the *Metamorphoses* (see Mrs. Verrall's paper above). If the knowledge of the *Metamorphoses* is to be attributed to Mrs. Piper's recollections, it is to be inferred with practical, if not with absolutely logical, certainty that her memory likewise supplied these other non-Ovidian references or a large part of them. And it could only have done that, if Mrs. Piper has a fairly extensive acquaintance with classical literature. I cannot prove that she has not; but I am quite certain that no one who knows her will believe that she has.

## II.

### THE SIBYL.

In the waking-stage of the trance of March 23, 1908, the word "Sibyl" had been uttered (see p. 89); and this led Mr. Dorr to ask Myers<sub>p</sub> at the next sitting (March 24, 1908) where "the Sibyl" (meaning thereby, the Cumaean Sibyl) lived. This question was never explicitly answered; but I believe that certain disjointed utterances in the waking-stage were meant to convey an answer to it, and to convey it by means of an allusion to a Vergilian context, just as the question about Lethe was answered by means of allusions to Vergilian and Ovidian contexts.

Appended in chronological order are the relevant passages from the records, either quoted in full or summarised, explanatory comments being introduced where necessary.

As stated elsewhere (see Mrs. Verrall's paper, p. 59), a good part of Mr. Dorr's early sittings was devoted to trying to obtain from Myers<sub>p</sub> evidence of acquaintance with Vergil's *Aeneid*.



Thus on March 10, 1908, Mr. Dorr read the 8th line of Book I.:

*Musa, mihi causas memora, quo numine laeso,*

and Myers<sub>p</sub> gave a pertinent reply by saying that it reminded him of "Eneas [*sic*] exile . . . Also Dido feast calm waters by Neptune", this being followed by the drawing of a trident; and then spontaneously Myers<sub>p</sub> added:

I remember something about his father.

G. B. D. What was his father's name?

Let me think (pause). Very odd and rather long.<sup>1</sup> (Another pause follows, and no further attempt to get the name is made.)

Then on March 16, 1908, Mr. Dorr put another question to Myers<sub>p</sub>, and was answered as follows:

G. B. D. Who was Charon?

I remember Charon perfectly well. . . .

G. B. D. What did he do?

I remember father, if I understand the name.

G. B. D. No, you have not got it yet.

Oh, I am thinking of Aeneas's father.

Aeneas had not been previously mentioned at this sitting, though several subjects connected with the first book of the *Aeneid* had been.<sup>2</sup> The answer given by Myers<sub>p</sub>—which must refer not to the first but to the sixth book of the *Aeneid*—was quite intelligible and intelligent; for when Aeneas, guided by the Sibyl, descended to the Underworld and came to the banks of the Styx, Charon at first refused to ferry him across, until appeased by the Sibyl's words: "Aeneas of Troy . . . goes down to meet his father in the deep shades of Erebus. If the sight of such affection stirs thee in nowise, yet this bough [*i.e.* the Golden Bough] thou must know."—*Aen.* VI. 403-7.

On March 23, 1908, Mr. Dorr asked Myers<sub>p</sub> what the word Lethe suggested to him. With the answer given to this

<sup>1</sup>The words after "think" are probably a comment interjected by Rector.

<sup>2</sup>See Mrs. Verrall's paper above, pp. 69, 71-3.

question we are already familiar (see pp. 87-9). Part of it, as will be remembered, was contained in the following utterances made in the waking-stage of the trance of March 23, 1908:

Hero—Olympus—Pavia (?)—Sibyl—Olympus—water—Lethe—delighted—sad lovely mate. Put them all together. Entwined love—beautiful shores—Ask him if he cannot hear me. Muses—I wrote Church long time ago—Olympus—There's Mercury.

As explained by Mrs. Sidgwick (*v. p.* 184), "Hero" and "There's Mercury" are probably allusions to Wordsworth's *Laodamia*. For "Olympus" see below, p. 327. "I wrote Church," etc., is a reminiscence of an old cross-correspondence experiment (*v. Proceedings*, Vol. XXII. p. 45). The remainder, excepting "Muses", forms part of the answer to the Lethe question.

With regard to these utterances two facts should be noted: (1) that Sibyl was not first mentioned by Mr. Dorr, but was first spontaneously mentioned by a trance-personality; (2) that this first reference to the Sibyl was closely followed by a reference to the Muses, to whom likewise no previous reference had been made.

This reference in the trance to the Sibyl led Mr. Dorr to put the following question to Myers<sub>p</sub> at the next sitting, held on March 24, 1908:—

G. B. D. Do you remember where the Sibyl lived?

I told the Light to say sibyl last time.

G. B. D. Yes, the Light did say "Sibyl" in the waking-stage.

Mr. Dorr did not, however, wait for an answer to his question, but passed on at once to another subject.

The next reference to the Sibyl was made on March 30, 1908, while Mr. Dorr was reading over the record of the words uttered in the waking-stage of March 23, 1908. When the word "Sibyl" was read out, Myers<sub>p</sub> wrote "prophetess" (see p. 96). The first word audibly spoken in the waking-stage on this same day, March 30, 1908, was "Anchises". It was the right answer, and was, I take it, meant as the answer, to the question asked by Mr. Dorr on March 10, 1908: "What was his [*i.e.* Aeneas's] father's name?"

Thus two of Mr. Dorr's questions had been answered; but so far no answer had been given to the question: "Do you remember where the Sibyl lived?" I find the answer to this third question in the utterances made in the waking-stage of the trance of March 31, 1908, from the record of which I now quote:—

Agamemnon. [This, the first audible word, was a correct answer to a question asked a few moments earlier during the writing part of the sitting. See Mrs. Verrall's paper, p. 50.]

Sibyls—Muses—Graces. (Then came references to various other subjects.) . . .

Muses, Muses (followed by three words not caught) and Phyllis. His Mary and Phyllis—Icarus—Anchises.

"His Mary and Phyllis" refers to a subject which has not the remotest connexion with what preceded or with what followed it.

It will be noticed that on March 23, 1908, "Sibyl" and "Muses" had been mentioned close together. This time not the singular "Sibyl" but the plural "Sibyls" is conjoined with "Muses," and with "Graces" as well. I think that the trance-personality wished to convey that he knew that there were more than one Sibyl (although the form of Mr. Dorr's question had rather implied that there was only one); and that he knew of other groups of female legendary characters besides the Sibyls. When the "Muses" crop up a second time neither Sibyls nor Graces are mentioned in the record. The names may have been spoken and not heard; but anyhow the fact remains that when the words ("Icarus Anchises") which I regard as implying knowledge of where the Sibyl lived did emerge, they had been immediately preceded, except for the clear-cut interpolation "His Mary and Phyllis", by the word "Muses," which had twice previously been conjoined with "Sibyl" or "Sibyls".

The last extract from the records which bears on the subject is taken from the sitting of April 6, 1908:

G. B. D. (reading over to Myers<sub>P</sub> the record of the waking-stage of March 31, 1908) Next she [*i.e.* Mrs. Piper] said "Icarus" and then "Anchises".

(Myers<sub>P</sub> communicating.)

They are memories, produced by your refreshing my memory.

In order to explain why I think the words "Icarus Anchises" indicate knowledge of the Sibyl's habitation, I must summarise the opening passages of the sixth book of the *Aeneid*.

*Summary of Aeneid VI. 1-123.*

Aeneas on his arrival at Cumae at once seeks the Sibyl's cave, which adjoined a temple that Daedalus, the father of Icarus, had built and dedicated to Apollo after his escape from Crete. On the doors of the temple Daedalus had depicted the tragedies that had befallen the house of Minos, and had twice essayed to portray thereon the fate of his own son, Icarus; but in vain, for grief had paralysed his hands.

As Aeneas gazes on these scenes, the Sibyl accosts him. After she has spoken, Aeneas implores her to guide him through the Underworld to meet his beloved father, Anchises, face to face. He tells her how he had rescued Anchises from Troy; how Anchises had shared his wanderings and sufferings; and that it was Anchises who had besought and enjoined him to seek the Sibyl's aid.

It is in this Vergilian context that I find the key to the puzzle. For my part I cannot suppose either that the conjunction of the names Icarus and Anchises in the waking-stage of the trance of March 31, 1908, was fortuitous, or that it was not intended as a reference to this passage. I have failed to trace any other episode in classical literature wherein Anchises and Icarus figure together; and at any rate the combination, if not unique, must at least be very rare, as there is nothing in their legendary careers likely often to bring them to a literary focus.

Why, though, should the question have been answered in this very indirect manner? Possibly because the trance-personality could not remember the word "Cumae", just as at first he could not remember the name "Anchises". But more probably the answer was thus deviously conveyed, in order to avoid the obvious: as was done, I believe, in other instances (cf. the answer to the Lethe question, especially note on p. 91, and *Journal* for January, 1909, p. 23).

Even a person of no classical learning might casually have heard of the Sibyl of Cumae, but, casually, is hardly likely to

have picked up and retained such knowledge of detail as appears to be involved in the mention of Anchises and Icarus.

But what purpose was to be served by avoiding the obvious? The simple answer would have been "Cumae": an answer known to Mr. Dorr, and also to other people, *e.g.* Mrs. and Miss Verrall, with whom at one time or another Mrs. Piper has been apparently in telepathic *rapport*. Had, then, Myers<sub>p</sub> simply answered "Cumae", and if that answer were thought to be beyond the range of Mrs. Piper's normal knowledge, it would have been attributable to telepathy between the medium on the one hand and Mr. Dorr, or, say, Mrs. or Miss Verrall, on the other.

But from Mr. Dorr's mind it seems very unlikely that the allusive answer "Anchises Icarus" was derived, for he never saw any meaning in it, although he devoted much thought to the records. And the same is true of Mrs. Verrall, who studied the records most carefully and thoroughly, and whose classical knowledge is far wider than Mr. Dorr's.

It seems hardly necessary to add that it was dramatically most appropriate to represent Frederic Myers as answering in a fashion which suggests a minute acquaintance with a passage in the Sixth Book of the *Aeneid*.

The remark made by Myers<sub>p</sub> on April 6, 1908, about the names Anchises and Icarus deserves attention. It may, perhaps, be only the kind of vague generality likely under the circumstances to possess some degree of relevancy; but it has proved to be so singularly apposite that I think it indicates some real comprehension of the true inwardness of the phenomenon. I understand Myers<sub>p</sub> to have meant by it something of this kind: "First, your question about Charon reminded me of Aeneas's meeting with Anchises in the Underworld; next, your question about Lethe reminded me of how Aeneas and Anchises, accompanied by the Sibyl, watched the souls about to be reincarnated drinking of the waters of Lethe; this in turn reminded me of how Aeneas and the Sibyl were warned by Charon that they were come to 'the land of Shadows, of Sleep, and Slumberous Night'; (and incidentally this reminded me of Ovid's description of the Cave of Sleep and the River of Lethe). So that, when you asked me where the Sibyl lived,



my recollections of the sixth book of the *Aeneid* had been so much refreshed that I was able to recall that Anchises and Icarus come into Vergil's description of the Sibyl's Cave."

### III.

#### A PRELUDE AND A SEQUEL TO THE HORACE ODE QUESTION.

In my paper on "A Series of Concordant Automatismis" in *Proceedings*, Vol. XXII. (written in the course of 1907 and 1908 and published in October, 1908), I discussed (pp. 397-407) the answer made by Myers<sub>P</sub> to a question about an Ode of Horace put in the course of the sittings with Mrs. Piper in 1907. I have since become aware that allusions to the Ode in question are made by Myers<sub>V</sub> in some of Mrs. Verrall's earliest scripts in 1901; and further that references to an Ode of Horace spontaneously made by Myers<sub>P</sub> in 1908 seem to support the interpretation which I placed on the answer to the Horace Ode question given by Myers<sub>P</sub> in 1907. The relations between these various communications, and between them and Frederic Myers's thoughts when alive, seem to me important; and I accordingly propose to set out the various facts involved briefly in chronological order, and then to discuss them in more detail.

On **Dec. 31, 1884**, Frederic Myers addressed a letter to Dr. A. W. Verrall, in the course of which he said that the first six lines of Hor. *C. I.* 28 had "entered as deeply as almost any Horatian passage into" his "own inner history" (see *Proc.* Vol. XXII. p. 406). He did not, however, explain why this particular Ode had "entered into his inner history".

Mrs. Verrall read this letter at or about the time of its receipt.

On **Jan. 17, 1901**, Frederic Myers died.

A few weeks after his death, Mrs. Verrall for the first time developed the faculty of writing automatically, and much of her script purports to emanate from him.

Mrs. Verrall's script of **March 5, 1901**—the first piece of intelligible script she ever wrote—contains an allusion to the fifth line of Hor. *C. I.* 28; her script of **March 12, 1901**, contains, besides quotations from two other Odes of Horace, an allusion to the medieval Latin phrase *adscriptus glebae*, which has been used as a rendering of *ἐπάρουρος*, a word occurring only in *Odyssey* XI. 489; her script of **March 15, 1901**, after a reference to a book, bids her "reject the verses which I wrote in my presumption"; and her script of **April 27, 1901**, to which is appended one of the regular signatures of Myers<sub>v</sub>, bids search be made for "the book", again alludes to the phrase *adscriptus glebae*, and immediately afterwards to the fifth and sixth lines of Hor. *C. I.* 28.

These four scripts all show points of contact with each other, and undoubtedly belong to the group of Mrs. Verrall's scripts which purport to be inspired by Frederic Myers. Here I have drawn attention to a few points only in them; but later on I shall quote them in full and discuss them in some detail.

In **October 1904**, Mrs. Verrall for the first time read in *Fragments of Prose and Poetry* two poems of Myers's: *Immortality* and *On a Spring Morning at Sea*. *Immortality* had been published before, first in 1870, and again in 1875; but Mrs. Verrall is quite positive that she never read it till 1904, and had never seen the early volumes of Myers's poems in which it originally appeared. *On a Spring Morning at Sea* was published for the first time in 1904.

On **January 1, 1907**, Mrs. Verrall, while going through an accumulation of old correspondence, came across the letter addressed by Frederic Myers to Dr. Verrall on Dec. 31, 1884. She had not read it since the beginning of 1885 and had forgotten all about it; and the allusions in her early scripts to Hor. *C. I.* 28, though in one case recognised by her, had not provoked in her mind any conscious recollection of it. The discovery of the letter in January 1907 led her to ask me to put the following question to Myers<sub>p</sub>: "Which Ode of Horace entered deeply into your inner life?"; and this question I put at the sitting with Mrs. Piper held on **Jan. 23, 1907** (v. *Proc.* Vol. XXII. p. 397). From the time of the discovery of the letter until April 10, 1908, Mrs. Verrall was

under the impression that the reason why Hor. *C. I.* 28 had entered deeply into Frederie Myers's inner history was that it contained an allusion to reincarnation (*id. ib.* p. 407).

On **April 17, April 29, May 1 and May 6, 1907** (see *Proc.*, Vol. XXII. pp. 369, 377, 379-381, 386-7), Myers<sub>p</sub> gave answers to the question about the Ode of Horæe, which a twelvemonth afterwards (**April 25, 1908**)<sup>1</sup> I interpreted as meaning that allusions would be found in Frederie Myers's poem *Immortality* to an Ode of Horæe, and that this Ode was the one of which the first six lines had "entered as deeply as any Horatian passage into his inner history".

After pointing out certain verbal resemblances between Hor. *C. I.* 28 and *Immortality*, I went on to suggest that Myers might have found in Hor. *C. I.* 28, and especially in the first six lines of it, an expression of the sentiment which forms the main theme of *Immortality*: namely, dread of an aimless and unprogressive existenee in the after-life. By way of illustrating the interpretation which I thought Myers might have put upon Hor. *C. I.* 28, I quoted, in English, the lines from the *Odyssey* (XI. 488-491), in which occurs the word ἐπ'ἀρούρος, which some commentators render by *adscriptus glebae*.<sup>2</sup>

Between **Feb. 25 and May 26, 1908**—that is, partly before and partly after I had thought out and committed to writing the interpretation of the answer to Mrs. Verrall's Horæe Ode question summarised above and given in detail in *Proc.* Vol. XXII. pp. 397-407—Mr. G. B. Dorr had a series of sittings with Mrs. Piper in America, and in the course of them read to Myers<sub>p</sub> passages from the writings of Frederie Myers, and also passages from classical authors, for the purpose of discovering what response Myers<sub>p</sub> would make to these *stimuli*. Mr. Dorr knew hardly anything about the results of the sittings given by Mrs. Piper in England beyond the fact that some success had been obtained in the cross-correspondence experiments; he had seen none of the records, and was unaware that any question about an Ode of Horace had been

<sup>1</sup>I have been able to fix the exact date by reference to my contemporaneous correspondence with Mrs. Verrall.

<sup>2</sup>Though well aware of this rendering of the word, I deliberately adopted the other rendering, "above ground".

put to Myers<sub>P</sub>. I proceed to show in detail what seem to me to be references in these sittings to Hor. *C. I.* 28, to the above-named passage in the *Odyssey*, and to the poem *Immortality*.

On **March 9, 1908**, Mr. Dorr read the first four words of Vergil's *Aeneid* to Myers<sub>P</sub>, who translated them, and spontaneously gave the names "Juno" and "Neptune" in relevant connexion with them. It was then arranged that "Neptune" should be the subject of a cross-correspondence experiment with Miss H. Verrall (see Mrs. Sidgwick's paper, pp. 175-7).

On **March 10, 1908**, Mr. Dorr read to Myers<sub>P</sub> *Aeneid* I. 8, *Musa, mihi causas memora, quo numine laeso*, and Myers<sub>P</sub> included among the associations aroused in his mind by these words "Dido—feast—calm waters by Neptune": an answer which suggests that he recognised the source of the Latin words, and that he was thinking particularly of the escape of Aeneas and his fleet from the storm which Neptune had calmed, of his arrival at Carthage and of his hospitable reception by Dido (see Mrs. Verrall's paper, p. 68).

A few minutes later Mr. Dorr read to Myers<sub>P</sub> the following words from *Fragments of Prose and Poetry*: "From ten to sixteen I [*i.e.* Frederic Myers] lived much in the inward recital of Homer, Aeschylus, Lucretius, Horace, and Ovid."

As the name Horace was spoken, the hand wrote:

Ode to i mortality imortality  
 . . . . Ode Horace to Mortality,

This reply—which naturally conveyed no meaning to Mr. Dorr—I regard as affording some confirmation of the correctness of my conjecture that the words, "Do you remember immortality?"—written by Myers<sub>P</sub> on April 17, 1907, in connexion with the question about an Ode of Horace—were intended as an allusion to Frederic Myers's poem *Immortality* (see *Proc.* Vol. XXII. p. 398). Anyhow it is clear that Myers<sub>P</sub> remembered the question asked a year before, and his answer to it. Mr. Dorr then went on to read some more passages from pp. 17 and 18 of *Fragments*, the last sentence read being this: "It was the life of about the sixth century before Christ, on the isles

of the Aegean, which drew me most." As these words were read Myers<sub>p</sub> wrote :

A life *incomplete*.<sup>1</sup> Oh! it is all *so clear*. I recall so well my feelings, my emotions, my joys, my pain and *much* pain. Oh! I am transported back to Greece. I recall it *all*. I am transported—I remember before my marriage all my imaginations, my pain, my longing, my unrest. I lived it *all* out as few men did. I drank, as Omar Kyam [sic], life and all its joys and griefs. And *never was it complete*. A disappointing—long, dreary longing for a fulfilment of my dreamed of joys. I *found it here* and only *here*. 'Men may come and men may go but I go on for ever.' I *shall* be delighted to complete my memories of Homer, Horace and Vergil until you are satisfied that I am still one among you, not a fantasy but a reality.

This emotional outburst, it should be observed, is closely associated with "memories of Homer, Horace and Vergil", and not with the other classical authors, Ovid, Lucretius and Aeschylus, mentioned in the passage read from *Fragments*; and into it is introduced a quotation from Tennyson whereby the trance-personality proclaims his own immortality.<sup>2</sup>

Myers<sub>p</sub> then enumerates the cross-correspondence experiments on which he is at present engaged, namely, "The city in flames, a face in flames, exile, Troy, Juno, Neptune"; and then immediately asks Mr. Dorr to select "a line from Horace" for the purpose of a fresh experiment. Mr. Dorr selected instead a Vergilian line; but the point I wish to be noted is that Myers<sub>p</sub> makes his request for a line from Horace immediately after writing "Neptune", and soon after speaking of having found the consummation of happiness in his present life and there only.

On **March 16, 1908**, after Myers<sub>p</sub> had made a reference to Juno and Aeneas, Mr. Dorr asked him who Charon was, and Myers<sub>p</sub> replied that he was "thinking of Aeneas's father": a reply which suggests knowledge of the sixth book of *Aeneid*,

<sup>1</sup>The italicised words represent words underlined in the original script.

<sup>2</sup>The whole passage should be compared with what was said by Myers<sub>p</sub> on May 1, 1907, (see *Proc.* Vol. XXII. pp. 379 and 403) in connexion with his answer to the Horace Ode question, where, as here, emphasis is thrown upon the *completion* of happiness in the next life and on the inferiority of life on earth to the after-life.



where Aeneas' vision of the Underworld and his meeting with his father, Anchises, is described (see above, p. 145). All the utterances in the waking-stage were reported as from Myers<sub>P</sub>, and ran as follows:

. . . I am not a phantom nor unreal—Carthage— She did not wish [it] to be more beautiful than hers. Neptune calmed the sea for Aeneas . . . . . My soul is in a flame. All God's prophecies have been fulfilled. Nothing in *Iliad* or *Odyssey* can compare with my soul raptures, but they are all in tune with it. *Vivi et vivias* [so recorded] with my best love. . . *Vivi* (pronounced "veevee") *et vivias* [so recorded].

Here again Myers<sub>P</sub> insistently proclaims the reality and joy of his present state of existence; he is no phantom, no εἶδωλον, not one of a throng of joyless ghosts such as peopled the Underworld of Homer, or of Vergil, or of Horace.

#### ACHILLES.

On **March 17, 1908**, Mr. Dorr read to Myers<sub>P</sub> the following lines from Tennyson's *Vastness*, which Frederic Myers had quoted in his essay on "Tennyson as Prophet" in *Science and a Future Life* (pp. 152-3):

Many a hearth upon our dark globe sighs after many a vanish'd  
face,  
Many a planet by many a sun may roll with the dust of a vanish'd  
race.  
Raving politics, never at rest—as this poor earth's pale history  
runs,—  
What is it all but a trouble of ants in the gleam of a million  
million of suns?

Myers<sub>P</sub> in reply, after first saying it "sounds like one of my quotations from Swinburne",<sup>1</sup> rightly recognises it as from Tennyson; and then immediately writes "Achilles", adding, "You brought him to my mind when you were reading Homer." Mr. Dorr asks, "What about Achilles?" and Myers<sub>P</sub>

<sup>1</sup> Mrs. Verrall has suggested some very plausible reasons why Myers<sub>P</sub>, if he possessed the memories of Frederic Myers, should have attributed these lines to Swinburne, but I will not enter into them here.

answers: "Why, I recalled it when you were questioning me. Could you read more?"

Although Mr. Dorr entirely failed to see any relevance either in the allusion to Aehilles, or in the request for more to be read, I think it was extremely significant that an intelligence representing itself as that of Frederic Myers should connect Tennyson's *Vastness* with Aehilles.<sup>1</sup> In *Odyssey* XI., when Odysseus enters the Underworld, he meets Aehilles, who asks "how durst thou come down to the house of Hades, where dwell the senseless dead, the phantoms of men outworn?" Odysseus answers him in consolatory words, which draw from Aehilles this response: "Nay, speak not comfortably to me of death. . . . Rather would I live on ground [or, "as a serf attached to the soil," *i.e.* *ἐπάροπος* = *adscriptus glebae*] as the hireling of another . . . than bear sway among all the dead that are no more."

This passage—one of the most famous in ancient literature—would almost inevitably be recalled to a classical reader by the whole thought, and especially by one of the concluding stanzas of Tennyson's *Vastness*:

What is it all, if we all of us end but in being our own corpse-  
coffins at last,  
Swallow'd in Vastness, lost in Silence, drown'd in the deeps of a  
meaningless Past?

These lines, though not read by Mr. Dorr, actually form part of what is quoted from *Vastness* in "Tennyson as Prophet"; and the fact that they are there quoted suggests that when Myers<sub>p</sub> asked Mr. Dorr to "read more" he may have meant that if he read the remainder of the quotation the clue to the connexion of thought with Aehilles would be revealed.

If this is the right interpretation of the mention of Aehilles, it would seem as if the "Myers" of Mrs. Piper's trance here, and the "Myers" of Mrs. Verrall's scripts of March 12 and April 27, 1901, through the phrase *adscriptus glebae*, both made allusions to the passage in the eleventh book of *Odyssey*, where the meeting of Odysseus with Aehilles in the Underworld is described.<sup>2</sup>

<sup>1</sup>There is no allusion to Achilles in "Tennyson as Prophet".

<sup>2</sup>This passage is at least twice referred to in Myers's writings: *Essays Classical*, p. 172, and *Essays Modern*, p. 159.

## ORION.

In the waking-stage of the trance of **March 31, 1908**, were uttered the words "He says you remind him of Orion"; the context leaving it doubtful whether "He" meant Myers<sub>P</sub> or Hodgson<sub>P</sub>.<sup>1</sup>

It was Mr. Dorr's practice at that time to read over to the controls, usually at the next sitting, the record of the utterances made in the waking-stage of a previous trance, in order to obtain comments on them or corrections or expansions or explanations of them from the controls. Thus on **April 6, 1908**, Mr. Dorr asked Myers<sub>P</sub> about the mention of Orion in the waking-stage of March 31:

G. B. D. The other day she [*i.e.* Mrs. Piper speaking in the waking-stage] said that R. H. [*i.e.* Hodgson] said I reminded him of Orion. I thought that probably that had some reference to some message.

(Myers<sub>P</sub> communicating) Most certainly it did. I have given it through Mrs. V. [*i.e.* Mrs. Verrall] several times. "Orion's head" is what I wrote.

["Orion's head" may refer to one or both of two things. It may refer to *Aeneid* X. 763-767: "Vast as Orion when, with planted foot, he cleaves his way through the vast pools of mid-ocean and his shoulder overtops the waves, or carrying an ancient mountain-ash from the hilltops, paces the ground and hides his head among the clouds" (*caput inter nubila condit*); or to the story (not, however, to be found in classical literature) of how Artemis, challenged by Apollo to hit an object far out at sea, aimed and struck it, only to find that it was the head of Orion, whom she loved.—*Note by J. G. P.*]

On **April 21, 1908**, in the waking-stage, came another and disjointed reference to Orion, as follows: "Orion, son of Neptune."

<sup>1</sup>Mr. Dorr took "He" to mean Hodgson<sub>P</sub>. I think it more likely that Myers<sub>P</sub> was meant, as the next utterance, which deals with a different topic, is precluded by "Hodgson said", as if to denote a change of speaker. But the point is not material, as Myers and Hodgson are always represented in these sittings as in close co-operation.

On **April 22, 1908**, Mr. Dorr asked Hodgson<sub>P</sub> if anything had been said about Orion during the English series of sittings with Mrs. Piper. Hodgson<sub>P</sub> replied, correctly and with emphasis, "No". Mr. Dorr then asked Myers<sub>P</sub> for his comments on the utterances made in the waking-stage on the previous day. When the words, "Orion, son of Neptune," were read out, Myers<sub>P</sub> at once wrote: "Do you recall an Ode of Horace's?" Mr. Dorr replied: "I do not know my Horace well, and I recall none in special at the moment. Why do you ask me?" Myers<sub>P</sub> then said: "Because you ought to know that I am Myers by my giving all such proofs."

To Mr. Dorr these remarks of Myers<sub>P</sub> must have seemed hopelessly irrelevant,<sup>1</sup> as indeed they must have seemed to any one who did not know both that a year before a question had been asked of Myers<sub>P</sub> about an Ode of Horace, and to which of Horace's Odes this question related. As a matter of fact, as we know, the question asked a year before related to Hor. *C. I.* 28; *and this is the only Ode of Horace's in which Neptune and Orion are both mentioned.* But before discussing this, the culminating point of the episode, I had better first describe the last references to it in Mrs. Piper's trance.

#### LAST REFERENCES TO THE SUBJECT IN THE TRANCE.

Early in **May 1908** I wrote to Mr. Dorr and asked him to read the first six lines of Hor. *C. I.* 28 in Latin to Myers<sub>P</sub>. I did this in entire ignorance that anything had been said at Mr. Dorr's sittings about Orion and Neptune; for I had seen the records of the sittings of March 9 and 10, 1908, *only*, and these I had but hastily scanned.<sup>2</sup>

I did not tell Mr. Dorr why I wanted him to read these

<sup>1</sup>Except in so far as the words "Orion, son of Neptune" showed knowledge of one of the various versions of Orion's parentage.

<sup>2</sup>The words "Ode to immortality", written at the sitting of March 10, 1908, in connexion with the mention of Horace's name, had conveyed nothing to my mind when I read them on March 30, 1908, for the first time; and I doubt if I noticed them at all, for when on April 25, 1908, I interpreted the phrase used by Myers<sub>P</sub> on April 17, 1907, "Do you remember immortality?" as referring to Frederic Myers's *Immortality*, it revived no recollection of the words "Ode to immortality".

lines to Myers<sub>P</sub>, and though Mr. Dorr knew the source of them he did not reveal it or give any hint of it to Myers<sub>P</sub> when he read them at the last sitting of the season on **May 26, 1908.**

After Mr. Dorr had read the first six lines the hand wrote :

ODE Odes, Beginning of end. Myers. Odyssey. (After a pause) Do you remember a book Onar? (G. B. D. No, I recall none which has that name.) I understood it when in the body.

That "ODE Odes" meant an Ode of Horace's is shown by the following extract from the sitting of **December 13, 1908.**

G. B. D. You remember our reading certain things together before the Light closed for the summer rest?

(Myers<sub>P</sub> communicating.) Yes, your last reading to me was one of Horace's Odes and pleased me greatly. It gave me courage to go on.

Mr. Dorr read the lines again to Myers<sub>P</sub> on **March 1, 1909**, but they elicited no response; and here for the present, and probably for good, the matter stands.

It will be observed that, on May 26, 1908, Myers<sub>P</sub>, after "ODE Odes" had been written, added "Odyssey." Now at the sitting of May 1, 1907 (*Proc.* Vol. XXII. p. 381) the following had occurred :

(Present: Mrs. Sidgwick.)

(Myers<sub>P</sub> communicating)

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<sub>P</sub> 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 my comments on the Horace Ode question (*Proc.* Vol. XXII. pp. 403-4) I took the words "Odessus Odesia," etc., to be unsuccessful attempts on the part of Reector to re-write the word "Odes," and I treated the incident as a good example of Rector's readiness to accept misleading suggestions. Now, in the new light thrown on the subject by Mrs. Verrall's early scripts and Mr. Dorr's sittings, I am disposed to regard the words "Odessus Odesesis Odesia Odesu Odesie" written on May 1, 1907, and the "Odyssey" of May 26, 1908, as attempts to connect Odysseus and the *Odyssey* with Hor. *C. I.* 28. I see no meaning in "beginning of end."

I suspect that the "book Onar" means the *Rubaiyat* of Omar Khayyam, to which Myers<sub>P</sub> referred on March 10, 1908, when speaking of the incompleteness of happiness in this life (*v.* p. 154), and to which other referenees have been made at various times in Mrs. Piper's trance. It was appropriate enough that the reading of the first six lines of this Ode should suggest an association of ideas with Omar's Song, whose burden, says FitzGerald, "—if not 'Let us eat'—is assuredly—'Let us drink, for To-morrow we die!'"

#### SUMMARY AND REVIEW OF THE EARLIER AND LATER ANSWERS TO THE HORACE ODE QUESTION.

Let us now first consider how Myers<sub>P</sub> answered the Horace Ode question in 1907 and then how in 1908 he amplified and added to his original answer.

In 1907 Myers<sub>P</sub> conveyed his answer by means of allusions to Frederic Myers's poem *Immortality* and to two lines in *Abt Vogler*:

. . . 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 ;

these lines being followed by the comment that though he had returned to breathe in the old world it was "not better than our new" (see *Proc.* Vol. XXII. pp. 369, 379-380).

There is a possible two-fold point in alluding to these two lines: they can be taken to indicate knowledge of the reference to the reincarnation of Pythagoras in Hor. *C. I.* 28, and they can be taken to intimate that the gloomy forecasts in Hor. *C. I.* 28 and in *Immortality* of what existence after death might prove to be, were not justified by the reality.

Besides this, unless it is mere confusion, there would appear to have been a confused attempt to connect the Ode of Horace with Odysseus or the *Odyssey*.

In 1908, Myers<sub>P</sub> was led to mention Neptune in connexion with Vergil's *Aeneid*, not once, but frequently; and the subject of Neptune was further emphasised by its being chosen for a cross-correspondence experiment (cf. Mrs. Sidgwick's paper, p. 177). The stress thus undesignedly thrown on Neptune provoked apparently in the mind of Myers<sub>P</sub> an association of ideas with Orion. At first it seemed as if this association of Orion with Neptune was due solely to a revived memory of an out-of-the-way mythological story, according to which Orion was Neptune's son; but later (viz. on April 22, 1908, see above) it was made evident that it was due to a memory of an Ode of Horace's. What Ode was not stated, but in only one Ode of Horace's—*C. I.* 28—are Neptune and Orion both mentioned, and that Ode is the Ode which formed the subject of the question put to Myers<sub>P</sub> in 1907. No help could have been given by the experimenter, Mr. Dorr, towards the identification of the Ode for the very good reason that he knew nothing whatsoever about the test question put in 1907, and even if he had known about it, he would not have known what the right answer to it was.

In addition to this, the mention by Myers<sub>P</sub> of Achilles in connexion with a quotation from Tennyson's *Vastness* on March 17, 1908, and of the *Odyssey* in connexion with the first six lines of Hor. *C.* 1. 28 on May 26, 1908, seems to confirm, or at any rate to present very striking coincidences with, the interpretation of the first answer given in 1907 to the Horace Ode question (see *Proc.* Vol. XXII., pp. 398-406), which I first thought out on April 25, 1908. The mention of Achilles made on March 17, 1908 seems like an anticipation as well as a confirmation of my interpretation, as does likewise the insistence with which, in the communications of March 10 and March 16, 1908, Myers<sub>P</sub> claims that his life is no phantasmal one but real, and that his joy is fulfilled.<sup>1</sup>

The note of almost triumphant assurance with which Myers<sub>P</sub> explained to Mr. Dorr why he had asked him if he recalled an Ode of Horace's—"because you ought to know that I am Myers by my giving all such proofs" (p. 158)—suggests that Myers<sub>P</sub> felt assured that he had succeeded in getting through a first-rate piece of evidence, and he certainly cannot have acquired this assurance from any sort of indication furnished by Mr. Dorr.

#### MRS. VERRALL'S EARLY REFERENCES TO THE HORACE ODE.

I must now deal in detail with the four early scripts of Mrs. Verrall's which I have so far only summarised.

*Mrs. Verrall's script of March 5, 1901.*<sup>2</sup>

(a) Evie Myers      counsel gear nen I save trouble cant  
       keep evie vely ten yet come nomen et ego cum multis  
       et omnibus ne tristia munera [spelt "nunera"] fiunt nec

<sup>1</sup>These anticipations by Myers<sub>P</sub> of conjectural interpretations put forward in my paper *On a Series of Concordant Automatisms* do not stand alone. Two other incidents that occurred at Mr. Dorr's sittings seem to me to be of the same kind; but I cannot discuss them here. If the coincidences are not accidental, and if they are to be explained by telepathy between the living, it must have been I who drew on Mrs. Piper or Mr. Dorr, not Mrs. Piper who drew on my mind.

<sup>2</sup>This and the three other scripts have already appeared, either in whole or in part, in *Proc.* Vol. XX. The versions there given contained some omissions and one or two slight errors. The former have been supplied, and the latter corrected in the versions given here.

ipse postridie morgenstern opus rosea angelica notabilis  
semper vivo paullatim et spice—ter ad mundum quod  
ubi que

et ego et ego ne tentaveris aerias cunctiter gradu  
pone sequens vestigia deum multipliciter tuus est sumptus  
mihi et ridens imaginem tui crucis alteram mosse.

noli vitare quod ego tibi dicam et semper et ubique  
ne semel propositum meum fregeris. mane domi dominio  
videas quem tibi mittam addio—dio deo.

*Mrs. Verrall's script of March 12, 1901.*

- (b) Attendite nunc quid asperiam tibi omine magno nec mihi  
venienti adsonat glebis adscripta per dulcia resonantia  
[altered apparently to "resonantis" or "resonantes"]  
chorea. mox et tu audies videndum et parandum nec  
sine officina paupertas egestate confirmata mansit quis  
adest o loquere vocabulis concinnatis dehiscens quod  
modulor magica salutatio abundat gravevirens cum majes-  
tate splendidior vitro o fons possumne ante omnes lag  
lacuna de stilo nihil quod attinet modo cecini carmen  
ineluctabile auribus tuis satis vocanti plurimum in dies  
cras ingens iterabimus aequor vale ter vale.

*Mrs. Verrall's script of March 15, 1901.*

- (c) Commendatio unica moderatione neninem [sic] laedit.  
quare resignas speciosa recinet lex talionis ulsciscendi  
protervam nodulo invicem noris sed mirabilis sequitur  
occupatio. biblion tibi opsequor dei gratia impigre con-  
futaris massica nec sine venustate sperne elegos quos  
audax composui nescio qua dulcedine captus. alter  
alterum ego te si modo cont consenseris optimo dierum  
procedas elusione nexis spargedulis etsi infinitis. nunc  
tibi redditae partes quoad eliciet mens tua sensus. velle  
posse si mihi tibi etiam. capisco auribus puris Pollux  
Cappa docus ponit tigillum—

*Mrs. Verrall's script of April 27, 1901.*

- (d) Commensal in nitidillo cecinit carmen irrefragabile  
scientiae. nonne audis? ausculta aures adhibeto iam  
prooemium [spelt, "pooenium"] incipit. Fac, Dic, faceto  
dicto nomen nescis—sed non semper sic erit.

Fred to Evie—The book is there look for it well—you will find it No hurry. tell Mrs. Sidgwick. English is harder—Latine loquere, sed tu non potes interpretare [sic]. ascripta es glebae mente vel ingenio—o libera animam per maria per polum transeurre modo cantoris—omnia ibi plana, omnia rosea suffusa luce vel caecis bene videntia—oculi autem tui caligine circumfusi—why cant I go on. It seems so clear—put it down—wrapped up—Look both of you—non alii—solae solae—under something blue—loose low—you must stoop—to see it. Try again. Go on—go on. Listen at night. in [s]leep sopor prodest mortalibus—in noctibus veritas. Σις τερ τ ανναγλια και μουσικη μελωδία—μvs vel μουσαιος—magus etiam eadem omnia—nonne vides? M. (two drawings of two eyes) luna, semper luna. M—

Of (a) a translation of a few words only can be offered, the rest being beyond interpretation. Thus, *semper vivo*: “I live for ever”; *Noli vitare—mittam*: “Do not shun what I shall say to thee both always and everywhere do not once infringe my set purpose. Stay at home on Sunday(?). See whom I shall send to thee.”

*Ne tristia munera fiunt*. If “*fiant*” be read for *fiunt*, this would mean: “Let not the last sad offices to the dead be performed.”

*Ne tentaveris acrias* is an unmistakable allusion to the fifth line of Hor. C. I. 28, “*Acrias tentasse domos*”: a fact which makes it not improbable that the preceding *tristia munera* is a reminiscence of the *parva munera* of the same Ode.

The words *semper vivo* may be compared with the words *vivi et vivias* spoken in Mrs. Piper’s trance of March 16, 1908, which seem like an attempt at *vivo et vivas*, “I live and may’st thou live” (v. p. 155).

*Evie vely ten* is probably an attempt at Eveleen, Mrs. Myers’s Christian name.

(b) Listen [plural] now. What shall I unfold [reading, *aperiam* for *asperiam*] to thee with a great omen? [Omen is frequently used in the script when a message is given of which the meaning is to become intelligible only in the future.] To me too on my coming (the phrase) *glebis adscripta* does not sound through the sweetly



echoing choirs.<sup>1</sup> Soon shalt thou too hear [*Videndum—majestate* untranslateable] More clear than crystal O spring! Cannot I before all (*lag lacuna de stilo*) There is nothing that belongs Just now I have sung an ode that your ears cannot fail to grasp [*satis—in dies* untranslateable] To-morrow we will again try the great sea. Farewell, thrice farewell.

*glebis adscripta.* The phrase *adscriptus glebae* means in medieval Latin, "one attached to the soil", *i.e.* "a serf". It has been used by Merry and other commentators as a Latin rendering of the word *ἐπάρουρος* found only in *Odyssey*, XI. 489. To the best of her belief Mrs. Verrall did not learn of this application of *adscriptus glebae* until August 16, 1906; when, as she noted at the time, she came across it in a classical dictionary, and, recalling the words *ascripta es glebae* in her scripts of March 12 and April 27, 1901, thought they might be meant as an allusion to the Homeric passage.

*Splendidior vitro o fons* is a reminiscence of Hor. *C.* III. 13, 1, and *eras ingens iterabimus aequor* of Hor. *C.* I. 7, 32.

(*c*) [*Commendatio—occupatio* untranslateable] Book I humour you. By the grace of God thou art energetically confuted. Massic [neut. pl. Apparently a meaningless reference to the Massic wine of Horace and the *Georgics*.] Not without charm. Reject the verses which I wrote in my presumptuousness, captivated by I know not what sweet witchery.<sup>2</sup> One another. I thee [*si modo—in finitis* untranslateable] Now it's thy turn, in so far as thy mind shall work out the sense. To wish is to be able. If that's true of me it's true of thee. *Capisco* (?) with pure ears. Pollux the Cappadocian affixes the seal [reading *sigillum* for *tigillum*].

(*d*) A fellow guest in — (?) sang a song that science cannot gainsay. Dost thou not hear? Listen. Incline thine ears then.

<sup>1</sup> *Resonantia chorea* I take to be a mistake for *resonantes choreas*. *Chorea* properly means a choral dance with music. The phrase is perhaps a reminiscence of Vergil, *Aen.* vi. 644.

<sup>2</sup> It is an interesting fact that the phrase "*dulcedine captus*" here used by Myers occurs in the eleventh book of Ovid's *Metamorphoses* (l. 170), which Mrs. Verrall in 1901 had not read, and from which there is reason to believe that the answer given by Myers to the Lethe question was derived. Although in her report on her own automatic writings (*Proc.* Vol. XX.) Mrs. Verrall gave a long and elaborate list of quotations and literary reminiscences occurring in them, she did not recognise "*dulcedine captus*" as a quotation.

The prelude begins already. Act, speak, with witty jest. Thou knowest not the name. But it will not always be thus.

Fred to Evie etc . . . Speak Latin, but thou canst not interpret [reading, *interpretari*] Thou art bound to earth in mind or disposition. O free thy soul. Range o'er the seas, o'er the heaven, after the fashion of the singer. There all is clear, all bathed in rosy light, plain even for the blind to see [reading *evidentia*] But thine eyes are shrouded in darkness. Why cant I go on etc . . . . . Not others—[you two] alone, alone [fem. pl.] Under something blue etc . . . . Sleep is beneficial to mortals. Truth comes o' nights and musical melody. Mys or Musaeus. The magician even all things the same. Do you not see. M.

The moon, ever the moon. M.

The words *per maria per polum transeurre* are an unmistakable reminiscence of the opening lines of Hor. *C. I. 28*, "*Te maris et terrae . . . animoque rotundum Percurrisse polum morituro.*"

*Modo cantoris* literally means "after the fashion of the singer"; but may, I think, be fairly taken as meaning "as the poet (*i.e.* Horace) has it". The Horatian reminiscence, it should be noted, is preceded by the phrase *ascripta es glebae*.

The words *omnia ibi plana, omnia rosea suffusa luce* should be compared with the words *rosea angelica* in (*a*). If both phrases, with their respective contexts, are compared with a poem of Frederic Myers's, called "On a Spring Morning at Sea", published for the first time in 1904 in *Fragments of Prose and Poetry* (p. 54), some curious coincidences will be noticed. Thus, while the script has:

*Postridie morgenstern opus rosea angelica* (*i.e.* On the morrow morning-star *opus*<sup>1</sup> rosy angelic),

*Omnia ibi plana, omnia rosea suffusa luce vel caecis bene [e]videntia oculi autem tui caligine circumfusi* (*i.e.* There all is clear, all bathed in rosy light, plain even for the blind to see; but thine eyes are shrouded in darkness.);  
the poem runs:

"And such a sight as this is, I suppose,  
Shall meet thee *on the morrow* of thy death;  
And pearl to sapphire, *opal* into rose  
Melt in that *morn* no heart imagineth;—

<sup>1</sup> *Opus* means "work". *Opalus* is the Latin for "opal".

Fair as when now *thine eyes* thou dar'st not close  
 Lest the whole joy go from thee at a breath,  
 And the sea's silence and the heaven's repose  
 Evanish as a dream evanisheth."

These four scripts are interconnected in the following ways:

In (a) occurs the name "Evie Myers" and an allusion to Horace *C. I. 28*.

In (b) occur the words "*glebis adscripta*", "*carmen ineluctabile*", and allusions to Hor. *C. III. 13*, and *I. 7*.

In (c) "*biblion*", i.e. "book," is mentioned.

All these points recur in (d), where "*carmen irrefragabile*" recalls the "*carmen ineluctabile*" of (b); the words "Fred to Evie" are followed by a reference to "the book" mentioned in (c); "*Ascripta es glebae*" is followed by an allusion to the opening lines of Hor. *C. I. 28*, a similar allusion having already appeared in (a); and one of the regular signatures of Myers, namely M., is twice appended.

"Fred" means F. W. H. Myers, and "Evie" Mrs. Myers. Approximations to the phrase *adscriptus glebae* occur twice, first, in (b) in combination with allusions to Hor. *C. III. 13*, and *I. 7*; the second time in (d) in combination with an allusion to Hor. *C. I. 28*. When on the first occasion "*glebis adscripta*" was accompanied by an allusion to Hor. *C. III. 13*, the script says: "*nihil quod attinet modo cecini carmen ineluctabile auribus tuis.*" This, I suggest, may mean, that the allusion to Horace *C. III. 13* was not to the point; and that the Ode to which the scribe had wanted to allude in connexion with "*glebis adscripta*" was the Ode which "I sang but a little while back", i.e. the Ode alluded to in (a), viz. Hor. *C. I. 28*.

Mrs. Myers is referred to in (a) and (d); that is in the only scripts which allude to Hor. *C. I. 28*. I suggest that the reason of this may have been that Mrs. Myers possessed a copy of the "small volume, which was published in 1870, and has for a long time been out of print" (*Fragments*, p. vi) from which *Immortality* was reprinted. The "verses which I wrote in my presumption" and which Mrs. Verrall is bidden to "reject", I suggest are the poem *Immortality*.

Mrs. Myers's name is also connected with what, I suggest, may be allusions in (a) and (d) to another poem of Frederic Myers's: *On a Spring Morning at Sea*. This poem was published by Mrs. Myers for the first time in *Fragments* (p. 54). Its theme is a forecast of the after-life as *couleur de rose* as that in *Immortality* is sombre.

But with these possible allusions to *On a Spring Morning at Sea* Mrs. Sidgwick's name is also connected. If the reader will turn to *Proc.* Vol. XX. pp. 195-198 he will see that Mrs. Verrall, who was at the time quite unable to interpret the script, learnt on Jan. 1, 1905, that there was "a privately printed pamphlet in a sealed envelope" in a box under the drapery of the window-seat in Mrs. Sidgwick's drawing-room. She then supposed that "the book" of her script of April 27, 1901, referred to this pamphlet. It had been given in a sealed envelope into Henry Sidgwick's charge by Frederic Myers, and contained among other matter the poem *On a Spring Morning at Sea*: though this fact was unknown both to Mrs. Sidgwick and to Mrs. Verrall, neither of whom had seen the pamphlet, at the time the script was produced. Mrs. Myers naturally possessed a copy of it likewise. It did not contain the poem *Immortality*. I suggest that there was an endeavour made in these early scripts of Mrs. Verrall's to refer to two different books: first to the early edition of Myers's poems containing *Immortality*, of which Mrs. Myers possessed a copy; and secondly, to the privately printed pamphlet, of which both Mrs. Sidgwick and Mrs. Myers had a copy, containing *On a Spring Morning at Sea*; and that there was also an endeavour made to allude to these two poems in particular, and at the same time to *Odyssey* XI. 489, and to *Hor. C. I.* 28; the object of this combination of allusions being to contrast the gloomy forebodings of *Odyssey* XI., Horace's "Arehytas" Ode, and Myers's *Immortality*, with the roseate hopes of *On a Spring Morning at Sea*, and thereby to imply that the happy and not the gloomy prevision was the true one.

The interpretation here presented is, I admit, highly conjectural. If it is correct, it obviously involves the assumption that Frederic Myers is in some sense behind Myers<sub>v</sub>, and, I may add, Myers<sub>p</sub> also. This is the assumption which at

present seems to me to account most simply for the facts which I have set before the reader. But I hope he will attempt to apply other hypotheses to them; for it is only by testing every reasonable hypothesis that we can hope to arrive at a true solution of the problem.



## III.

CROSS-CORRESPONDENCES BETWEEN MRS. PIPER  
AND OTHER AUTOMATISTS.

BY MRS. HENRY SIDGWICK.

IT falls to me to describe the cross-correspondences which occurred in the course of Mr. Dorr's sittings with Mrs. Piper in America in March, April, and May, 1908. By cross-correspondence I mean a coincidence in the content of the scripts of two automatists. Those I have to describe are of a more or less simple kind,—the same ideas or nearly so in both scripts. They do not carry out the programme of the "Latin message" (see *Proceedings S.P.R.* Vol. XXII. pp. 312-416). I shall limit myself to coincidences which are seemingly intentional on the part of Mrs. Piper's trance-personalities.

It may be as well to note that in none of these experiments in cross-correspondence can thought-transference between the sitter and Mrs. Piper have intervened as a complicating element, since he had no access to or knowledge of the scripts of the other automatists, who were moreover separated from him by the width of the Atlantic. Also active participation by the normal consciousness of these other automatists was largely excluded by their ignorance that any special set of sittings for cross-correspondences was being held.

In a note to the first sitting of the series, that held on March 9th, 1908, Mr. Dorr says that he last had a sitting alone with Mrs Piper

two weeks previous to the sitting of the 9th of March [actually on February 25th] and I then gave [Hodgson<sub>r</sub>] the two Latin sentences to translate, *then* if he could: *Veni, vidi, vici* and *Arma virumque cano*. I chose these purposely on account of their familiarity.

[Hodgson<sub>P</sub>] was unable to translate either during the sitting, but memorised them, the *veni vidi vici* sentence especially, to take away with him and work over. In the sitting of the 9th he asks me to repeat them and says that he has brought Myers to help in their translation. . . .

At this same sitting of two weeks before I gave [Hodgson<sub>P</sub>] or Rector, it not being clear which, a brief description of two visions, seen by people in illness, with reference to using certain easily visualised impressions in them in conveying messages to England, and told the control that I spoke of it then with that reference. The images derived from these two visions were "face in flame" and "procession."

The following is the record of part of the sitting of March 9th, 1908:

(Hodgson<sub>P</sub> communicating.)

Hello George. I brought Myers to help out; will you kindly repeat that Latin for me?

G. B. D. Veni, vidi, vici.

Once more, and again repeat in Latin.

— (G. B. D. repeats several times over very slowly.)

I understand. I CA—I came,—let me think George—I came I saw—once more.

(G. B. D. repeats again.)

I c o n q u e r e d.

G. B. D. Right.

Right—good. Now let me have your other.

G. B. D. The other Latin?

Yes, Myers is here helping me.

(G. B. D. repeats "Arma virumque cano.")

very slowly.

(G. B. D. repeats again very slowly.)

I s i n g    e x i l e.

G. B. D. Is that word exile?

(Hand makes gesture of assent after pausing a moment outstretched as though towards an invisible personality in the room.)

I sing of the feats—Myers said it, who by fate—I forget—  
etc., etc.

G. B. D. Is that “I forget”?

Exactly, but “I sing of the feats of the exile,” etc., etc.—  
exile. We cannot get it exactly but if we can give you  
enough to make it clear that we understand that is the  
best we can do possibly.<sup>1</sup>

G. B. D. Good. Don't attempt to translate, but let me have what  
memories you can.

He is glad you understand. He says Say to our good  
friend, Troy.

(Letters not read at first and sense not taken. Letters  
rewritten over and over again until clear.)

Troy. I'll go give that to Mrs. Verrall.

G. B. D. The word Troy?

Yes. And *arms*.

G. B. D. Will you give her the words Exile and Troy?

Yes.

G. B. D. (to Hodgson<sub>p</sub>.) Had he better attempt any more?

Yes.

G. B. D. Who was exiled?

(A word written which it was impossible to read.)<sup>2</sup>

<sup>1</sup>For a discussion of the degree of understanding shown, see Mrs. Verrall's paper, pp. 61-64.

<sup>2</sup>Mr. Piddington suggests that this word, of which Mr. Dorr sent tracings, may have been meant for Troius=Aeneas (cf. *Aen.* I. 596). See Mrs. Verrall's paper above, p. 64.

G. B. D. What is that word? [This was not answered, and no attempt was made at the moment to repeat the word.]

Juno JUNO

G. B. D. Who was Juno?

(Brief word not read.) god

G. B. D. What did Juno do with regard to Troy and exile?

Redemed [*sic*]. It is difficult to express but

(Pause)

Teusis—as he was—S—wandered and thought he was lost.

G. B. D. What was your last word?

Lost. Do you get my idea? Juno saved—saved him.

(Word follows which is the same as word not read previously, and which again cannot be read but which looks like Tarius. *Note by G. B. D.*)

He came to the shores of Italy—shores shores.

G. B. D. Shores?

Yes Italy — — — I sing of the arms and the feats of the exile who by fate was etc., etc. No more.

G. B. D. That is all?

Yes it is all you gave me. But I remember more.

G. B. D. Will you give me what more you remember?

Yes I remember the incident of Juno—incident—

G. B. D. What is that word?

Incident—and her saving

(Same name not read before is here repeated, and apparently quite clearly written.)

G. B. D. I can't get it. (Tries different readings.)

Not quite—

G. B. D. Means name?

Yes Exile.

G. B. D. Can you remember any names to tell me?

Name several and he will tell you which one it was.

G. B. D. Can he give me the name of the exile himself, or of the poem?

Enoid. [Letter here transcribed as o is not clear.] Eid—  
I did not get all the letters in Eiod—Einid—not quite  
but near enough. Eind.

G. B. D. Can you give me the name of the poet?

(Pause.)

O, I understand you. No, I can't think at the moment—  
Pronounce it for me Einid.

G. B. D. Aeneid.

Yes. E i a n e.

(G. B. D. spells it over.)

Aenid.

(G. B. D. repeats name again.)

I remember it so well.

G. B. D. Tell Myers he translated it. Ask him for the name of the poet?

Blind—I am not blind or deaf but I hear with difficulty.

G. B. D. What will you try to take to England?

Give him a message. He has taken 'face in flame.' TROY  
Exile.

G. B. D. Take as synonym for Troy—do you know what synonym means?

Yes indeed.

G. B. D. The city in flames. Saved by Juno.

(G. B. D. here repeats over slowly what Myers<sub>p</sub> undertakes to take to England.)



Very good. Splendid. He has already given face and flame.

(G. B. D. goes over the words agreed upon again.)

Yes, I understand absolutely.

(G. B. D. repeats words over once more.)

Yes, I am already working over this with Mrs. Verrall.

G. B. D. This is enough, is it not?

Yes.

(G. B. D. repeats once more "Troy, the city in flames, exile, saved by Juno, the face in flame.")

Yes NEPTUNE.

G. B. D. What about Neptune?

I thought it would fit in splendidly. As it all goes in—

(Pause.)

G. B. D. Are there any other names belonging to this that you can give me?

You see it comes back to my memory by degrees.

G. B. D. Why was Juno interested?

LOVE.

G. B. D. For whom.

Exile.

[G. B. D. made no attempt to correct the statement with regard to Juno's part in the drama, but he thinks his consciousness of the error made may perhaps have suggested what came next.]

Remember where I am and where you are and give allowances.

G. B. D. Do the words "her injured form" suggest anything to your mind?

You mean my Poem?

G. B. D. I mean the old Latin poem.

Yes. Her injured form, yes indeed. Juno.

(Some words follow which cannot be read.)

. . . . her love of the exile and she restores him. Restores. Yes.

Built to save her exile who by fate—fled and she met him.

(These last words G. B. D. read aloud and the hand banged approval on the table.)

Yes. It is all in fragments in my memory as it comes out here, but if I could speak with you as of old I could quote it backwards.

G. B. D. Could you give me more through the voice?

Not so well, as your words often—your words often—

(Pause.)

She built a (pause.)

G. B. D. Are you about to write further?

Yes, I am going to tell you how she goes up with her love the exile — — Remember? (pause.)

I can't take more to Mrs. Verrall but I will take a message to Helen Verrall.

G. B. D. Will you repeat again the messages for Mrs. Verrall.

Troy, Exile, City in flames, Exile, Face in flame, and Juno.

G. B. D. Is that all?

Neptune.

G. B. D. Troy, Juno, Neptune, city in flame, face in flame—to be given to Mrs. Verrall.

Yes—yes, this is clear; send it to Lodge.

I have written I came, I saw — — through Helen—I did not repeat the last word yet.

G. B. D. That was *not* written? What is the last word?

CONQUERED—but I have not yet got that through Helen.

G. B. D. Have you got the others through?

Yes — I came, I saw.

G. B. D. Do you mean that you have got these through *already*?

I do.

I did this several days ago—before this trial. Lodge will tell you all about it — — —

. . . . .

G. B. D. Had you not better stop now?

Yes, I shall go and give my messages to Mrs. V. and Helen.

G. B. D. Good, but do not *hurry* in doing so. Try and get it clearly *through*. Give it in single words or phrases as they come. Do not try to connect things together unless they come to you so.

Like Neptune. Yes, I understand.

Among the words here mentioned as written or to be written through Mrs. or Miss Verrall, Neptune, Troy, and Exile afford clear cases (which I shall describe at length) of correspondence with Miss Verrall's script—not with Mrs. Verrall's. Some correspondence might perhaps be claimed in the case of other words, but it will be more profitable to dwell on the clear cases only.

#### NEPTUNE AND TRIDENT.

It will be observed that Neptune is introduced spontaneously in the Piper script on March 9, 1908, not through any suggestion of Mr. Dorr's, and is spontaneously adopted as a word to be given to Mrs. or to Miss Verrall. It comes in quite suitably, however, among topics suggested by the first book of the *Aeneid*. At the following sitting (March 10th) Mr. Dorr again introduces the subject of the *Aeneid*, and reads aloud from Frederic Myers's autobiography the two paragraphs referring to his first acquaintance with the poem as a child (*Fragments*

of *Prose and Poetry*, pp. 6, 7; the passage is quoted in Mrs. Verrall's paper above, p. 64), upon which Myers<sub>p</sub> writes:

I recall so well the emotion which first stirred within me  
[incomplete word] the poem as I translated it, the Exile  
and his wanderings, his power and his warriors.

G. B. D. (reads over.)

Yes. Also Dido—feast—calm waters by Neptune.

(Then follows a drawing which conveys nothing to Mr. Dorr.)

3 3 three.

G. B. D. What three?

Trydent [sic] (Drawing repeated here).<sup>1</sup> I'll tell Mrs. V. to repeat this for me.

G. B. D. You will tell Mrs. V. "Neptune" and "Trident"?

Yes.

Again, later in the sitting, in a list of words to be given to "far-off friends" comes Neptune, followed by an attempt to draw a trident and the word three.

At the next sitting with Mr. Dorr, which took place on March 16th, is written: "Neptune has not yet got through, but we are trying it." A few minutes later the following remarks are made:

(Myers<sub>p</sub> communicating.)

G. B. D. What more have you got through?

Juno Neptune.

G. B. D. What did you have associated with Neptune to give with it?

(Draws a trident, adding the figure 3.) Trydent. I haven't forgotten anything. I am extremely interested and anxious to prove conclusively the survival of bodily death.

In the waking-stage, after this sitting, Mrs. Piper said: "Neptune calmed the sea for Aeneas—Don't you hear me?"

<sup>1</sup>The failure to interpret the drawing was due to the stem of the trident not being attached to the fork. The writing and drawing, it must be remembered, is done without the use of the eyes.

Mr. Myers is whispering in one ear, and I am trying to get it out at the other."

Again, on March 17th, we have:

(Myers<sub>p</sub> communicating.)

. . . . . I am only explaining what was given and how it compares with what you gave me. Neptune.

G. B. D. You have written Neptune?

Yes, twice. Juno.

G. B. D. With Neptune you made a drawing?

(A drawing of a trident is here made.)

G. B. D. Has this been drawn?

No. Give me more time on this.

On March 24th Neptune is referred to in connexion with the *Aeneid*, and later in the sitting is stated to have been given successfully as a "message" as follows:

(Myers<sub>p</sub> communicating.)

That [Neptune] has been received by her,<sup>1</sup> and Juno by Mrs. Holland.

G. B. D. But you have not yet drawn the Trident?

Yes in part (drawing made here of the fork part) so much of it. I am trying on this (upright straight line drawn) part now.

On March 30th, again, Mr. Dorr, in going over the list of messages, says:

(Myers<sub>p</sub> or Hodgson<sub>p</sub> communicating.)

G. B. D. Neptune?

(Hand makes sign of assent) and waters—blue.

<sup>1</sup>The "her" referred to appears from the previous remarks in the script to be Mrs. Holland under her real name (Holland, it will be remembered, is a pseudonym). The trance-personalities (and I think Mr. Dorr) refer to the two names as if pertaining to different persons; though in England the trance-personalities had a year before been aware from what had been said to them that the two names belonged to the same person.



G. B. D. Trident? You have not drawn this yet, have you?

Yes, we have certainly.

G. B. D. I thought you had only drawn the trident part of it as yet.

Whole, now. (Drawing of trident made.)

Similarly, on April 6th, Mr. Dorr recapitulates messages.

G. B. D. Neptune? (Hand assents.)

G. B. D. With trident?

(Hand assents vigorously, and then writes:) Complete.

In the waking-stage after this sitting Mrs. Piper remarks:

He is drawing a long thing on a big white sheet; it's a long stick with three prongs on the top of it and success written under it. He said hydrant.—Archimedes.

G. B. D. Hydrant?

More about hydrant later.—Myers says, I will tell you more when the light returns.

At the sitting on the following day, April 7th, Mr. Dorr read over to the trance-personalities his notes of the waking-stage of April 6th, and the script makes comments. The following is what passed about the above.

G. B. D. (reads) "He is drawing a long thing like a stick with three prongs on the top of it, and success written under it."

Trydent (drawing of trident follows).

G. B. D. Then she said "Hydrant."

(Hand makes gesture of dissent.) Trydent not Hydrant.<sup>1</sup>

Finally Neptune with trident is ticked off as complete with the assent of the controls on April 14th, and again on April 21st.

Now on February 21st, 1908, more than a fortnight before the first mention of Neptune in these sittings with Mrs. Piper

<sup>1</sup>This confusion is analogous to the transposition of letters which occasionally occurs in the script. Possibly the transposition may have been facilitated in this case by the tendency of the controls to spell trident with a y.

and four days before Mr. Dorr's first reference to the *Aeneid*, Miss Verrall's script contained a drawing of a trident followed by the words "Neptune's trident that completes the tale." It is the final sentence of the script and seems disconnected from anything else written that day, and it is the only reference made anywhere in Miss Verrall's automatic writing to Neptune. It seems possible that the words "that completes the tale" signify that a cross-correspondence was intended,<sup>1</sup> but they may equally well indicate the end of that piece of script. No stress therefore can be laid on them, and for evidence of the intentional nature of the coincidence we must trust to Mrs. Piper's script. The intention there is very clear and marked at the first emergence of the name on March 9th. Was its selection and emergence on that day, among other names which reference to the *Aeneid* might have called up, due to a double association, to vague recollections of the poem stimulated by a telepathic flash either from Miss Verrall or from some source that inspired Miss Verrall also? It looks rather like this. That it was not more than a flash seems to be shown by the ignorance and confusion subsequently displayed as to when and how and to whom the message had been given, and the inconsistency of the statements about it with each other and with the facts. Probably these false and confused statements were for the most part made simply because the Piper script, like other automatic script, almost always does attempt to satisfy a questioner, whether the true answer to the question is really known or not. Still it must be admitted that such statements diminish the evidential force of successful experiments, as also do the numerous statements that this or that "message" has successfully appeared in cases where no trace of success can be discovered by us. In other words, if any value could be attached to a statement by the trance-personalities that an experiment in cross-correspondence has succeeded, or as to the

<sup>1</sup>Compare a script of Miss Verrall's on March 16th, 1908 (quoted by Mrs. Verrall in her paper on "A new Group of Experimenters," below, p. 297), where the quotation of the second stanza of a two-stanza poem of Victor Hugo's is followed by the words "The end of the story." In this case the phrase does not occur at the end of the piece of script. The first stanza seems to be referred to on the following July 27th in the Mac script.

time and mode of its success, the improbability of chance coincidence would be greatly increased.

### TROY AND JOY.

Troy, like Neptune, is a word associated with the *Aeneid*, but spontaneously written (*i.e.* not suggested by Mr. Dorr) at the first sitting of the series, March 9th, 1908, in the course of the passage already quoted; and about it Myers<sub>p</sub> spontaneously says, "I'll go give that to Mrs. Verrall." It is referred to at the next sitting (March 10th) as one of a list of "messages" agreed on, but without comment. At the third sitting (March 16th), at the beginning of the sitting, after the usual greetings, the following dialogue took place:

(Myers<sub>p</sub> communicating.)

Good morning. Peace seems to reign this morning. M.  
Shall we take up where we left off? Will you repeat the questions you gave before kindly?

G. B. D. Do you want me to go over the messages you were to take, or the questions I asked you?

Both. I wish you to repeat your previous questions to me, all those that remained unanswered. I have given Mrs. V.  
TROY, Joy.

G. B. D. And joy?

Joy Joy Joy Troy.

.....

G. B. D. Why did you write "joy?"

In making her understand TROY she misunderstood and wrote Joy.

G. B. D. Did you get "Troy" through too?

Yes she finally got it right, and wrote Troy. Neptune has not got through but we are trying it. She understood flames and wrote head instead of face . . . . .

I gave her my first initials F. M. so she would understand who was writing.

It is again stated on March 17th that "Troy has been [written,]" and later on the same day, in reply to Mr. Dorr's question "You wrote Troy?", Myers<sub>p</sub> says "Yes, and joy." At the next sitting held (March 23rd), at a certain point in a conversation about what words have come through, Mr. Dorr asks:

(Hodgson<sub>p</sub> communicating.)

G. B. D. Anything else?

We wrote wreath<sup>1</sup> and Joy, also Joy of the Gods.

G. B. D. Did you do this in any allusive fashion, so far as you can tell?

No. That is good and by itself, as we wrote archway<sup>2</sup> for P[iddington] in England. Joy was written in the same way.

G. B. D. Straight out?

In the same way.

G. B. D. But the word archway has nothing to do with these present messages, as I understand you.

Nothing at all. Only I am telling you we wrote it [joy] straight out as we did archway long ago.

<sup>1</sup>"Laurel wreath" was the subject of a concordant automatism in the Piper sittings in England (see Mr. Piddington's paper, Vol. XXII. p. 94), and earlier in this sitting of March 23rd the trance-personalities had referred to it. Is it association of ideas with this, or experimental zeal, or both, that leads to the mention of wreath here, and to its forming again part of a successful cross-correspondence?

<sup>2</sup>The word archway did not occur in Mrs. Piper's sittings in England. The word "arch" and other words of which "arch" was the first syllable occurred in Mrs. Verrall's script, as Mr. Piddington informed the Piper trance-personalities (see his paper, *A Series of Concordant Automatism*s, Proc. S.P.R., Vol. XXII. p. 80), with the suggestion that they were connected with an attempt to write the word "arrow." That it is this that Hodgson<sub>p</sub> here refers to is rendered the more probable by the fact that the word and idea of arrow and also Longfellow's line, "I shot an arrow through the air," which Mr. Piddington had quoted to the trance-personalities in connexion with this cross-correspondence, occur in Mrs. Piper's utterances in the waking-stage of this same day.

It is important to remember in studying these sittings of Mr. Dorr's that when they were held neither Miss Johnson's paper on Mrs. Holland's script, nor Mr. Piddington's paper on concordant automatisms had been published.

In the waking-stage of this sitting the following broken phrases were uttered:

Fish—Mermaid—Saturn—Hero—Olympus—[then a word which was indistinctly caught but sounded to Mr. Dorr like pavia<sup>1</sup>] Sybil—Olympus—water—Lethe—delighted—sad—lovely—mate—put them all together. [Low whispering here, not possible to catch] Entwined love—beautiful shores—ask him if he cannot hear me. Muses—I wrote church long time ago—Olympus There's Mercury!—love—He has drawn a cross with ivy over it. Pharaoh's daughter came out of the water—warm—sunlit—love. Lime leaf—heart—sword—arrow—I shot an arrow through the air, and it fell I know not where. [Mrs. Piper then describes a lady with no clothes on shooting an arrow who, as the trance-personalities explain later, was meant for Iris. See Mr. Piddington's paper, pp. 90-3.]

Of these words fragmentarily caught, some—*e.g.* Olympus, water, Lethe—are repetitions of what had been written in the course of the sitting. Of the rest some would certainly be appropriate if we could suppose that the words and ideas of Wordsworth's *Laodamia* were influencing the communications. Consider especially the third stanza, which runs:

O terror! what hath she perceived?—O joy!  
 What doth she look on?—whom doth she behold?  
 Her Hero slain upon the beach of Troy?  
 His vital presence? his corporeal mould?  
 It is—if sense deceive her not—'tis He!  
 And a god leads him, wingèd Mercury.

This stanza contains the words "Hero" and "Mercury" as well as the two words "Troy" and "Joy" previously mentioned as having been transferred to Mrs. Verrall.

In any case, whatever we may think of Mrs. Piper's utterance, this story of Laodamia undoubtedly influenced Miss Verrall's script of April 20th, 1908—a month later.

Minos and Rhadamanthus and a third

Ερμης ψυχοπομπος<sup>2</sup>

<sup>1</sup> Attempts to get this word repeated or interpreted at subsequent sittings failed, but see Mr. Piddington's paper, p. 101.

<sup>2</sup> Hermes, leader of souls.



[The herald's staff, the symbol of Hermes' office, drawn here with the words:] the symbol of his office  
and the souls follow

A holly leave or something like that green and prickly a holly  
wreath

Troy Laodamia saw a vision too.<sup>1</sup>

The word here rendered "Troy" is very badly written, but it looks more like Troy than anything else; and if it formed part of a sentence in which Troy completed the sense we should, I think, have no hesitation in so reading it. But even if "Troy" was not actually written, the reference to Laodamia implies it, and through the reference to Wordsworth's poem, "joy" is implied also. We have further the word "wreath"<sup>2</sup> which Hodgson<sub>P</sub> connected with joy on March 23rd (see p. 183).

"Joy of the gods," which was mentioned by Hodgson<sub>P</sub> in the same connexion on March 23rd, finds its parallel in Miss Verrall's script of April 1st, 1908, when she wrote:

The pillars of converging fire  
The ministers of joy<sup>3</sup> divine  
Will satisfy the hearts desire  
The longing for a stainless shrine.

The double arch and the flowing river ask about that.

The stream flows swiftly and the swirling eddies beat against  
the pier.

Troy and Joy are mentioned at subsequent sittings with Mrs. Piper in April, from the 6th onwards, as messages that have been finished, but nothing more of interest was said about them.

<sup>1</sup>Can this "too" mean "as well as Alcyone"? For Alcyone's vision see above, pp. 99-100. Mr. Piddington's paper on "Lethe" shows that Alcyone's story is referred to in Mrs. Piper's trance of March 23rd.

<sup>2</sup>The word "wreath" does not occur in Wordsworth's *Laodamia*, and it affords therefore an independent instance of correspondence between Mrs. Piper's and Miss Verrall's scripts. A reminiscence of *Laodamia* is not the sole cause of the agreement between them.

<sup>3</sup>The word "joy" had previously occurred in Miss Verrall's script of this period on March 5th thus: "A star in the East the pledge and symbol of the coming day, a star of joy to those that watch. The firstfruits of the morning Nuntius Auroræ radiis ubi dissipat umbras."

## EXILE AND MOORE.

Exile was a word spontaneously written by Hodgson<sub>P</sub> on March 9th, 1908, in the attempt to translate "Arma virumque cano" (see p. 171), but as a "message" to be given to Mrs. Verrall it was—unlike "Neptune" and "Troy"—suggested by Mr. Dorr. On the following day (March 10th) it is again referred to, but without remark, in a list of messages to be taken to Mrs. Verrall. The next reference is on March 23rd (the sitting so important in connection with "Troy"). Mr. Dorr is questioning the trance-personalities about what messages have been taken:—

(Hodgson<sub>P</sub> communicating.)

G. B. D. Did you write "Exile"?

Yes, long ago. It came out with Moore. MOORE.

Similarly on March 30th Mr. Dorr asks:

G. B. D. Exile, which you said had got through connected with the word Moore?

Yes, both through.

And again at different sittings in April it is said to have been given, and is finally ticked off as complete by Mr. Dorr on April 21st, together with Neptune and Troy, and also with a number of other words and phrases, of most of which we find no trace. This is recorded as follows:

(Myers<sub>P</sub> communicating.)

Now we will turn to messages.

(G. B. D. takes record of April 14th and reads over the messages then declared to be finished, the hand assenting to the list as it is read through. When the last one is mentioned, viz., parallel lines representing Styx, the word "Styx" is spelt correctly for the first time, it having been previously spelt "Stieks.")

G. B. D. Now these are *done*?

Yes because they will all appear, in some form or another, through the other Lights.

Hodgson<sub>P</sub> was mistaken when he said on March 23rd that Exile had come out long ago, but on April 27th, and again on May 16th, Miss Verrall's script quotes Moore's line "The harp that once through Tara's halls," and on the latter occasion also mentions Exile. The two pieces of script run as follows :

*April 27th, 1908.*

An open book.

Dominus illuminatio mea.<sup>1</sup>

A golden harp—the harp that once through Tara's halls

The lute with a single string Watts' picture<sup>2</sup>

*May 16th, 1908.*

By the waters of Babylon

the song of exile in a strange land—singing in a tongue  
unknown

but the music is sweet and music is a universal language

Garay Mekon no it is useless

The harps upon the willow write that too

the harp that once through Tara's halls

a seven stringed lute the lute of Orpheus

Eurydice clamat

The first part of this second script is, of course, a reminiscence of the 137th Psalm, which runs :

By the waters of Babylon, there we sat down,

Yea, we wept when we remembered Zion.

<sup>1</sup>The motto of Oxford University. An open book is part of the Oxford Arms.

<sup>2</sup>The picture by Watts which these words first suggest is the well-known representation of Hope—a woman blindfolded seated on a sphere, and playing on a lute with a single string, which is an important feature in the picture. But it is worth noting that there is a picture by Watts of Orpheus and Eurydice, painted in 1869, and now hanging in the Watts Gallery at Compton, in which Orpheus holds a lute with all the strings broken but one. If Mr. Piddington is right in thinking that Watts' picture of Orpheus and Eurydice was in the mind of Myers<sub>P</sub> (see above, pp. 130, 132) it would be interesting to find it also alluded to in Miss Verrall's script; and the fact that the line from Moore leads on to Orpheus in her script of May 16th, makes it tempting to assume the same association of ideas on April 27th. Miss Verrall had not seen the picture of Orpheus and Eurydice in question.

We hanged our harps upon the willows in the midst thereof.  
 For there they that carried us away captive required of us  
     a song ;  
 And they that wasted us required of us mirth,  
 Saying, Sing us one of the songs of Zion.  
 How shall we sing the Lord's song  
 In a strange land ?

Apart from questions of dates, it will be admitted, I think, that the Piper trance-personalities were justified in saying that "Exile" and "Moore" appear together in the script of another automatist, and it will probably be felt that the coincidence can hardly be due to chance.

But further examination brings out other coincidences. In Miss Verrall's script of May 16th we have, combined with Exile and the quotation from Moore, the words and ideas of music, of harp, and of Orpheus and Eurydice. Music and harp are naturally connected, and harp is the common idea connecting Exile, Moore, and Orpheus—if we admit that harp easily leads to lute, as it seems to do in both the above scripts of Miss Verrall's.<sup>1</sup> Now the words "music" and "harp" are both claimed by Myers<sub>P</sub> as successful "messages," and as regards "harp," Miss Verrall is named at one point as the automatist concerned. On May 4th, when in reading over to the Piper trance-personalities a list of words and phrases that had been agreed on at a previous sitting as messages to be transmitted, Mr. Dorr comes to "the Cave of Sleep with the name of Morpheus associated with it," Myers<sub>P</sub> immediately writes "I wrote harp," and a drawing of a harp is made. In Mr. Piddington's paper on the Lethe incident (see above, pp. 104-20) it will be seen that there is a possible reason for a connexion by the trance-personalities of Morpheus and Orpheus, and moreover at one point in the waking-stage of March 31st Mrs. Piper seems to confuse or combine the names, for she says "Eurydice, Morpheus and Eurydice." I think, therefore, that it may not unfairly be said that harp is connected in the Piper script with Orpheus, though somewhat indirectly. Harp as a cross-correspondence is twice again referred to, but each

<sup>1</sup>Willow was also an idea connected with Orpheus in classical tradition. See F. W. H. Myers's *Essays Classical*, pp. 53, 54.

time in connexion with Sappho. Thus on May 12th Mr. Dorr asks Myers<sub>P</sub>:

G. B. D. Have you given Sappho?

(Mrs. Piper makes a rough drawing of a harp.)

G. B. D. Through whom did you draw this?

Helen [*i.e.* Miss Verrall]. She is very clear at times, and understands us very well.

On May 13, in the waking-stage, after something not quite heard about celestial fields, Mrs. Piper said:

Helen, Sappho—harp I drew. I said, chain him down and let them feed on his liver.<sup>1</sup> I said fire,<sup>1</sup> I said music, I said, say Princess Sappho, at her feet a wreath of laurel.

In this last passage "music" also appears, and this is the only place where music is definitely stated to be a subject of cross-correspondence; it was, however, mentioned in a previous waking-stage (March 30), and then in more or less connexion with Orpheus (see Mr. Piddington's paper, p. 105). We have then in Miss Verrall's script Exile, Music, Harp, Moore, and Orpheus, connected together; and in Mrs. Piper's trance four of these are claimed as cross-correspondences, while Exile is connected with Moore, and harp and perhaps music with Orpheus.

#### PHARAOH'S DAUGHTER.

It will be remembered that in the waking-stage of March 23rd, 1908 (see p. 184), after mentioning Mercury and a cross with ivy over it, Mrs. Piper says, apparently *à propos* of nothing: "Pharaoh's daughter came out of the water." On March 30th Mr. Dorr reads over his notes of what was said in the waking-stage of March 23rd to the trance-personalities, with a view to getting explanations.

(Myers<sub>P</sub> communicating.)

G. B. D. (reading) "Pharaoh's daughter came out of the water?"

It was written by Mrs. V. some time ago, about ten Sabbaths. I reproduce it here for evidence.

<sup>1</sup>Prometheus, like Sappho, was one of the "messages" undertaken; but it can only doubtfully be claimed as having had any success. "I said" means "I said to another automatist."



Here, again, there seems to be a mistake about the date, as there certainly is about the person. Mrs. Verrall wrote nothing about Pharaoh's daughter. Some months later, however, but before either Mrs. Verrall or her daughter had seen the records of Mrs. Piper's script, on Sept. 6, 1908, Miss Verrall wrote :

anno domini quinque et viginti sed cur ab aliis disceditur?  
non super hos sed mole supposita res efficitur. quare omnia  
patiamur et laborem et vincula et ipsam mortem o domine  
servi tui te invocant.<sup>1</sup>

At the river's edge in the thickest sedge  
his mother laid him down. Pharaoh's daughter the hand  
of the foe shall nurture him to be a leader of the people.

Note that there is not only the coincidence of the words "Pharaoh's daughter," but that both in Mrs. Piper's utterances and in Miss Verrall's script the tale is partly told in jingling rhymes in the same metre.

Pharaoh's daughter  
Came out of the water.

At the river's edge  
In the thickest sedge.

I hesitated a little about mentioning this among the clearest cases of correspondence because of the considerable interval of time—March 23 to Sept. 6—between the original utterance of the words by Mrs. Piper and their appearance in Miss Verrall's script. But the corresponding words are so definite and, so to speak, odd—I mean, so out of the ordinary run of subjects referred to by either automatist—that, given the possibility of a supernatural connexion, it is difficult, I think, to attribute the coincidence to chance.

I am disposed to find some interest, and perhaps some confirmation of the non-accidental nature of the coincidence between Miss Verrall's script of September 6th, 1908, and the Piper script, in the fact that her script of the previous

<sup>1</sup>In the year of the Lord twenty-five, but why are others left? not above these, but with mass set below is the matter effected, wherefore let us endure all things, toil and chains and death itself. O Lord thy servants call upon thee.

day, September 5th, also shows a certain amount of correspondence. The latter part of this script runs:

The garden of the sun the golden apples that the dragon guarded  
 Who stole the apples froward mortal Hesperides three nymphs  
 no no go not to Lethe<sup>1</sup> and the river of wailing too  
 Upon the shore they stood and stretched their arms.

Now it is natural enough, considering the tendency of Miss Verrall's script to refer to classical subjects, that it should mention either the apples of the garden of the Hesperides, or the river of Lethe; but there is no obvious reason why they should be combined. It is therefore interesting to find a possible reason for their combination in both topics having been mentioned in the sitting with Mrs. Piper on April 22nd, 1908. Mr. Dorr on that day suggested Lethe as a message in association with Morpheus and the Cave of Sleep.<sup>2</sup> Later in the sitting, the following incident occurred:

(Myers<sub>p</sub> communicating.)

Mrs. Verrall has written a few verses from Browning which I, Myers, gave her recently from Euripides. Where she has selected the verses, the words appeal to me and describe one of our messages here.

G. B. D. Can you tell me what play it was from which Mrs. Verrall's verses were taken?

Let me think it over—Pallas—Pedestal—hair—

G. B. D. You had best not try and tell me now, but take more time about it.

No, I am only telling you—

(Mr. Dorr notes: "The reference to a translation by Browning from Euripides, or from the Greek plays at all, in fact, is interesting, for I did not know that he had made any such until I looked it up at the sitting . . . in the book of Greek Ode translations which I had brought with me to it. Finding there a translation by Browning

<sup>1</sup>A quotation from Keats's *Ode on Melancholy*.

<sup>2</sup>I have not counted "Lethe" as an independent "message," because there is no evidence that it was accepted as such by the Piper controls, though Morpheus was.

from the *Hercules Furens*, I glanced it through and read a few lines here and there to see if the control would identify the ones referred to, but nothing was identified, unless it were the lines in which his coming to the Hesperides and plucking of the Golden Apple is described." At this point Myers<sub>p</sub> writes:)

I am listening carefully—Apple—correct. She quoted it in answer to apple.

There had been no attempt in Mrs. Verrall's script nor in Miss Verrall's to quote from Browning's translation of the *Hercules Furens*. There had been, as readers of *Proceedings*, Vol. XXII.<sup>1</sup> know, references to the *Hercules Furens* in Mrs. Verrall's script of a year before (March 4th and 25th, 1907); and in Mrs. Holland's script of the same period (April 16th, 1907) there had been a quotation, or rather a reminiscence of Browning's poem, *Aristophanes' Apology*, of which the translation of the *Hercules Furens* is a part. But in these scripts, of which Mrs. Piper at this time knew nothing, there is no reference to "apple." "Apple," however, is one of the cross-correspondences previously attempted in the set of sittings we are now dealing with, and the reference by Mr. Dorr to the golden apple would naturally recall this. It is therefore impossible to say whether there had previously been any connexion intended by Myers<sub>p</sub> between the "apple" taken as a message and the garden of the Hesperides.

The first reference to "Apple" was on March 17th, thus:

I said garden<sup>2</sup> and the word apple was inadvertently written.

Again, on March 23rd (Myers<sub>p</sub> communicating).

G. B. D. What else have you given?

Apple.

G. B. D. To whom?

Helen.

"Apple" is on several subsequent days included in lists of messages taken and is ticked off as completed on April 14th

<sup>1</sup> See Vol. XXII. pp. 210-220, and Mr. Piddington's paper above, pp. 25-29.

<sup>2</sup> The word "garden" was part of a phrase "Syringa bush in mother's garden" that had been agreed on as a message.

and 21st. There is a final reference to "Apples," apparently as one among other messages, in the waking-stage of May 26th, the last sitting of the series.

#### NUMBER OF SUCCESSES AND FAILURES.

The correspondences I have described between "messages" taken by Mrs. Piper's trance-personalities and the script of other automatists, form only a small proportion of the whole number of such "messages." If we include with them statements by Mrs. Piper, in script or in the waking-stage, that certain things have been written or drawn by other automatists, there were about 80<sup>1</sup> "messages" during the series of sittings in question. In the great majority of cases the trance-personalities claim success, but in only about 24<sup>2</sup> of them has anything approaching justification for the claim been discovered. This is, of course, quite in accordance with previous experience, and so is the fact that the degree of success, where there is any, varies greatly. I have described the cases which seem to me the most successful, and we descend from them through various degrees to the complete failures.

I called attention in connexion with the Neptune case to the strange contrast between the exactness of the correspondence verbally, and the erroneous and contradictory assertions as to who has received and reproduced the message, and when she has done so. Neptune, which is spoken of as to be written in the future by Mrs. Verrall, had, as a matter of fact, been written by Miss Verrall before it was mentioned by Mrs. Piper's trance-personalities at all; and we have no reason to think that it was written by any automatist we are acquainted with afterwards. Pharaoh's daughter, on the other hand, which is spoken of as written by Mrs. Verrall months before, is not written till months after, and then by Miss Verrall. And

<sup>1</sup>The number is a little indefinite, because it is sometimes difficult to decide whether a message in which two words are linked together (as *e.g.* in Joy and Troy) is to count as one or two. I have counted it as one when the statement about the linking seems clear.

<sup>2</sup>In these 24 I include the cases to which I shall refer presently, of emergence in Miss Verrall's and Mrs. Holland's script after Mrs. Verrall had studied the records.

Troy and joy, Exile with Moore, are neither of them written till some days after it has been asserted in the Piper script that they have got through. This same ignorance as to writer and date, accompanied by confident assertion, appears in the less clear correspondences as well, and success is claimed with equal confidence in the cases where there seems to be no correspondence at all. Erroneous guesses confidently expressed may, as I have already said, be sometimes due to the known reluctance of the subliminal consciousness to admit inability to answer questions. But sometimes the assertions are made gratuitously without any question being asked by Mr. Dorr.

With so much confusion as to date and persons it is difficult to make any coherent theory as to the processes involved; and I think the matter must be left there for the moment as one of the puzzles which seem at present to stand in the way of a solution of the problems before us, but which may ultimately help to furnish a clue.

It is perhaps worth noting that in the cases I have described, with the partial exception of "Exile," the idea to be conveyed is chosen by the Piper trance-personalities—not by Mr. Dorr. Of the whole number of 80 "messages" about two-fifths are initiated by Mr. Dorr, and the rest by the Piper trance-personalities.

It may be noticed also that Miss Verrall is the partner in these successful experiments. This is true also of the majority of the more doubtful correspondences occurring within six months of the Piper sittings in question. Mrs. Verrall was much more often referred to by the Piper trance-personalities, but her script shows very little, if any, correspondence with Mrs. Piper's.

#### CONNEXION WITH MRS. HOLLAND'S SCRIPT.

Mrs. Holland, as it happens, was doing very little automatic writing during the spring and summer of 1908. She only wrote on March 4th, March 10th, and July 23rd. There is nothing connected with Mr. Dorr's sittings in the scripts of March 4th and 10th. But in the course of the script of July 23rd comes the reference to Seven, which must be read in connexion with references by Mrs. Piper to "We are seven" on May 8th



and 12th, and by Miss Verrall to the number seven on May 11th. Miss Johnson has dealt fully with this episode in her paper below (pp. 222-258), and I need not enlarge on it now. I have not included it in enumerating the messages above only because it was not claimed on Mrs. Piper's side as a "message" quite so definitely as they were. After July 23rd Mrs. Holland's next script was produced on November 25th, 1908, and on this and several subsequent days up to April 14th, 1909, there are passages in the script that look like references to the "messages" of Mr. Dorr's sittings—in two cases with a distinct reference to Mr. Dorr or to Mrs. Piper.<sup>1</sup> Before the middle of November, however, Mrs. Verrall had read and made notes on the records of Mr. Dorr's sittings, so that her mind had become a possible source of telepathic information, and the complication of the problem is increased.

In this connexion it is interesting to note that in a piece of script produced by Miss Verrall on November 12th, 1908, in the presence of Mrs. Verrall, after the latter had read Mr. Dorr's records,<sup>2</sup> but when Miss Verrall was ignorant of them, two of the subjects of "messages"—Iris and Palm branches—emerged.<sup>3</sup> The relevant part of the script is as follows:

[Drawing of the flower Iris] blue and purple and green spikes  
nuntius ipse ab alio emissus haec per terras.<sup>4</sup>

A bough of green leaves palm leaves to strew upon the way when  
the time was ripe palm leaves super aethera notus<sup>5</sup> fame the palm of  
fame that is the thought.

The references to Iris, the messenger of the gods, in the Piper sittings will be found in Mr. Piddington's paper above,

<sup>1</sup> These cases will be discussed in a future paper.

<sup>2</sup> Mrs. Verrall first heard of these sittings on October 18th, 1908. She first saw the records of them some days later.

<sup>3</sup> Miss Verrall had had a reference to Iris in her script earlier, namely, on August 17th, 1908. "The curving bow butterfly wings light as gossamer rainbow hued Butterflies the pied meadows buttercups and daisies the million coloured bow." Disconnected allusions to classical subjects are common in Miss Verrall's script, so that it is difficult to judge whether a reference to Iris, such as this, five months after Iris had figured in Mrs. Piper's trance, should not be attributed to chance rather than to any supernormal communication.

<sup>4</sup> A messenger himself sent by another she (or these things) through the lands.

<sup>5</sup> Renowned beyond the heavens.

(p. 89 *et seq.*). Mrs. Verrall had been specially occupied with some questions about Iris, the messenger of the gods, on Nov. 11th.

The references by Mrs. Piper to palm branches are as follows :

(In the waking-stage on March 30th, 1908.)

Palm branches—came out yesterday—Janus.

(and a little later)

Oh lovely! I see rows and rows of lovely ladies—little maidens carrying palm branches through the air.

On April 6th Mr. Dorr reads over to Mrs. Piper in trance the record of what had been said in the waking-stage of March 30th.

(Myers<sub>P</sub> communicating.)

G. B. D. (reading) "Palm branches." Have you given this?

Yes.

G. B. D. To whom?

To Mrs. Verrall and Helen. I gave palm branches; you will understand this later. I wish to acquaint you with independent messages as they appear through Mrs. V. you understand

.....

You will be pleased with palm branches.

#### COMUS.

There is one more thing to be considered, as it may throw light on the whole matter, and that is that there are certainly traces in these records, apart from deliberate attempts at cross-correspondence, of what looks like knowledge of facts or of thoughts which were not known in any normal way to Mrs. Piper, in or out of trance, nor to Mr. Dorr. Mr. Piddington has referred (see p. 162) to possible connexions of this kind between Mrs. Piper's utterances in the series of sittings under consideration and ideas in the paper on "Concordant Automatism" which he was at the time engaged in writing. I will here describe another instance of apparently telepathic con-

nexion between remarks in these sittings and external circumstances.

On April 27 and May 4, 1908, Mr. Dorr read to Mrs. Piper in trance passages from Milton's *Comus*—among others the first few lines of the address to Sabrina:

Sabrina fair,  
 Listen where thou art sitting,  
 Under the glassy, cool, translucent wave,  
 In twisted braids of lilies knitting  
 The loose train of thy amber-dropping hair.

To some extent in the waking-stage on April 27th, and in the course of the script on May 4th and May 8th, recognition had been shown by the trance personalities of the lines read being by Milton and coming from *Comus*<sup>1</sup>; and also a knowledge of the names *Comus* and *Circe* which Mr. Dorr had suppressed in reading aloud.

On May 8th Mr. Dorr said:

(Myers<sub>P</sub> communicating.)

G. B. D. Can you not make one of the other Lights give the name of *Comus*, or of *Circe*, or make some reference to the poem—quote some lines from it perhaps?

Yes we could say [drawing of the sun] SUN

G. B. D. Then you will take this as a message, and associate it too with Milton, will you not?

Yes I will. Myers.

On May 12th Hodgson<sub>P</sub> professes to have given through other automatists the messages *Comus*, *Circe*, and to have drawn the sun—and on May 13th Myers<sub>P</sub> or Hodgson<sub>P</sub> writes, "I have been trying to get that [*i.e.* *Circe*] through with Helen." Later in the same sitting of May 13th, after a little discussion as to whether the trance personalities were responsible for a drawing of the sun which had been made in connexion with *Juno* by another automatist in the United States, comes a pause, and the script proceeds:

(Myers<sub>P</sub> or Hodgson<sub>P</sub> communicating.)

Caves, nymphs, water nymphs

<sup>1</sup>See Mrs. Verrall's paper above, pp. 45-6.

G. B. D. What about water nymphs ?

We are working over this.

G. B. D. With whom ?

Helen and Mrs. Sidgwick.

G. B. D. I read you something about this in *Comus*, as you may remember.

(Hand assents.)

We were trying to give it there when the suggestion came from Mrs. Sidgwick for us to reproduce it here.

G. B. D. I read you "Sabrina fair, listen where thou art sitting,  
Under the glassy, cool translucent wave." Perhaps this, as a quotation, may help you to give it to the other Lights.

We shall say Maid of the Sea—Maid of the Sea.

G. B. D. You recall my reading you the lines ?

Yes, I do very well ; it all came from this.

G. B. D. You mean that it was suggested to Mrs. Sidgwick's mind by your own thought of it ?

Because we were trying to quote those lines there.

G. B. D. Mrs. Sidgwick thought of them because you were trying to give them to her ?

Yes, because we were present—woods—caves—nymphs.

In the waking-stage of the same day Mrs. Piper said :

And I said, Maidens fair, twining their golden locks. And Mrs. Sidgwick said, You go back and tell that to Mrs. Piper and then see what comes of it. That is as I understood it, and I think she is very clear in her enunciation.

It is clear from these passages, I think, that the trance personalities connect with me words which Mr. Dorr immediately takes to refer to *Comus*, and which they accept as so referring. I may say at once that I was entirely unconscious

of any attempt at thought-transference, and to the best of my belief never thought of the trance personalities or of Mrs. Piper in connexion with *Comus*. At the same time I think it is difficult to suppose that the reference to me in this connexion was entirely accidental, because, for reasons which I will explain presently, *Comus* was in my mind a good deal about this time, and, moreover, while this is the only time I am referred to at all by the trance personalities in this series of sittings, *Comus* is, so far as I remember, the only subject among the many touched on that could with any appropriateness be connected with me.

The story is this. The year 1908 was the tercentenary of Milton's birth and it was to be celebrated at his College—Christ's College, Cambridge. Some of the younger members of the University arranged to perform the masque of *Comus* on the occasion. It is usual at Cambridge in the performances of University dramatic clubs for all the parts—female as well as male—to be played by men. On this occasion, however, they were anxious to introduce women, and as they also wished to be able to say that the performers were students at the University, I was approached to ascertain whether as Principal of Newnham College I would consent to certain students of the College taking part. The important women's parts, it will be remembered, are "the lady," and Sabrina the water nymph. It was a new departure, and those who understand the circumstances will realise that the question thus presented to me was one of those which, without being very important, give a great deal of trouble to those who have to decide them, and that therefore *Comus* occupied my mind in a way it certainly never did before. Exactly when the question first came before me I cannot now remember, but it must, I think, have been before the middle of May. The performance took place early in July.

It certainly seems, therefore, as though events at Cambridge in England, or at least thoughts in the minds of persons there, did somehow affect Mrs. Piper's trance personalities in America. It is not necessary to suppose that there was telepathic communication with me, for others, including Mrs. and Miss Verrall, were aware of my special interest in the subject of *Comus* at that time.



With this I will conclude my paper. There were, as I have said, many failures, and there are some more or less successful cross-correspondences which I have not described. But, apart from those with Mrs. Holland's script, to be discussed later, the details of these would not, I think, either add materially to the weight of evidence, or throw new light on the processes involved.

## SECOND REPORT ON MRS. HOLLAND'S SCRIPT.

BY ALICE JOHNSON.

## INTRODUCTION.

IN my first report on the automatic writing of Mrs. Holland, which appeared in the *Proceedings*, Vol. XXI. (pp. 166-391), a general account of the development of the case was given, with a discussion not only of evidential incidents, but also of a good many features that appeared to me instructive from a psychological point of view. For the general psychological character of the case then I must refer my readers to the first report; I propose to confine myself in this paper to certain of the evidential or would-be evidential incidents belonging to a period subsequent to the one there dealt with.

The period covered by this paper is a little over two years in length, namely, from June 24th, 1906, to July 23rd, 1908. During practically the whole of this period Mrs. Holland was in India, but it happens that the first script quoted was written while she was at sea on her way to India, and the last one quoted was written while she was at sea on her way back to England.

All Mrs. Holland's scripts, with any communications that she may have to make about them, are sent to me,<sup>1</sup> and are always kept locked up in my office, so that no one but myself has access to them.

Up to Nov. 16th, 1906, Mrs. Verrall sent those of her scripts that were written on Wednesdays to me, (that being

<sup>1</sup>Except that during my visit to America in 1906 her scripts from July 13th to October 31st inclusive were sent to Mrs. Sidgwick, who gave them all to me on my return; and Mr. Piddington has on one or two occasions written to her direct to make enquiries on certain points in her script connected with his paper on "A Series of Concordant Automatism" in *Proceedings*, Vol. XXII.

the regular weekly day for Mrs. Holland to write), and her other scripts to Sir Oliver Lodge. After this date she sent them all to Mr. Piddington, he being in charge of the English sittings with Mrs. Piper which were then beginning. Except for an interval during 1907 when Mrs. Verrall's scripts were sent to me, Mr. Piddington continued to receive them up to the end of 1907, from which date onwards they have always been sent to me.

Miss Verrall's scripts, when she first began to write, were kept by her mother. Occasionally when a script of hers seemed likely to have evidential value, it was sent with Mrs. Verrall's to Sir Oliver Lodge. Afterwards all Miss Verrall's scripts were sent to Mr. Piddington from Nov. 20th, 1906, to the end of 1907, (except for an interval during 1907 when I received them), after which date they have all been sent to me.

Each recipient has kept the scripts locked up, as long as they remained in his or her possession, and the whole of both Mrs. and Miss Verrall's scripts from the beginning have now been put into my charge and are kept in my office.

Both Mrs. and Miss Verrall have been accustomed to make copies of their scripts before sending them away, and at stated intervals they compare notes to see what correspondences, if any, have occurred between their scripts. The dates of comparison are always noted and the observations and interpretations made then or at any future time are always recorded with their dates, so that the writers can always state at any given date what knowledge of each other's previous scripts they then possess.

In regard to correspondences between Mrs. Holland's and Mrs. Verrall's scripts, or traces of telepathy between them, I used occasionally, as stated in my first report, to send each of them a copy of the other's script (always, of course, recording the date and exactly what was sent) so that she might tell me if anything in it referred correctly to her. During the period covered by this paper, I sent copies of only nine pieces of Mrs. Verrall's script to Mrs. Holland, all written between April 18th and August 1st, 1906, and of these only one, viz. that of June 20th, 1906, turned out to be

connected with Mrs. Holland's. This is the script quoted below under the Cross-correspondence entitled "Janiculum"; but it did not reach Mrs. Holland in India until some time after her corresponding script (that of June 24th) was written, and she saw no point in it when she did read it.

At different intervals I have shown Mrs. Verrall portions of Mrs. Holland's script, but always noting when I did so. Consequently the degree of Mrs. Verrall's knowledge of Mrs. Holland's script at any given time is always ascertainable, and is mentioned in my reports whenever it bears on the evidence.

It is noteworthy that all Mrs. Verrall's scripts quoted in the first part of this paper were written on Wednesdays, the days on which she was trying for connections with Mrs. Holland, as recorded by her on each occasion at the time, except the script of Sept. 20, 1906, about which a note in her record states that, having omitted to write the day before, she had fixed her attention on Mrs. Holland that morning. On the other hand, some of the connections with Mrs. Verrall appear in Mrs. Holland's script on other days of the week.

As before, I am indebted to Mrs. Verrall for translations of the Latin and Greek, and information about the classical allusions, contained in her own and her daughter's scripts.

As to the question whether chance can account for all or any of the cross-correspondences, it is obvious that the data necessary for any exact calculation of probabilities are entirely lacking, while a rough empirical judgment of what one might expect to occur by chance can only be tentative and may be quite untrustworthy. But in most of the cases which I have here counted as cross-correspondences, the passages in the scripts are marked out by some phrase which seems meant to call attention to them, such as, "Remember the word and the date"; or by some device such as the repetition of a word, or its being written in specially large letters. It is here as if the intelligence guiding the script—whether it be the subliminal self of the automatist or some external intelligence—is putting up a signal to apprise us of its intentions; and the signal greatly reduces the probability that the coincidence is only due to chance. For it would be much more likely, say, that a passage in Mrs. Holland's script should

accidentally resemble *some* passage in Mrs. Verrall's script of the same period than that it should resemble the particular passage to which the signal is attached. And if, as occasionally happens, we find a signal in each script attached to the passage resembling that in the other script, the probability of chance coincidence is still further reduced. Signals of this kind, as shown in the detailed account, are to be found in the following cases :

- (1) "The Janiculum"; in Mrs. Holland's script.
- (2) "Yellow"; in Mrs. Verrall's script.
- (3) "Franz Joseph"; in Mrs. Verrall's script.
- (4) "Savonarola"; in Miss Verrall's and Mrs. Holland's scripts.
- (5) "The Blue Flower"; in Mrs. Verrall's script (?).
- (6) "Scvens"; in the scripts of Mrs. Piper, Mrs. Verrall, Mrs. Holland and Mrs. Home.

#### CROSS-CORRESPONDENCE.

##### "*The Janiculum.*"

Mrs. Verrall, being then in Switzerland, wrote on Wednesday, June 20th, 1906 :

Angiolina no stone disturbed—no line destroyed Fata Morgana  
the unseizable kingdom in the sky—

Sun on high summits—mist veils—then reveals the great  
Eternities. the twin Eternities afar.<sup>1</sup>

The upstanding white majestic dome  
On buttress borne on high  
The cloudecapped towers of royal Rome  
Against the Italian sky.

But I have not made her see the point of union between the  
mountain and St. Peter's rock.

Upon this rock  
Super hanc petram  
Leave it now.

<sup>1</sup>"The twin Eternities unite afar." F. W. H. Myers's *Pallida Morte Futura*. (See *Fragments of Prose and Poetry*, p. 174.)



Mrs. Holland, being then at sea on her way to India, wrote on Sunday, June 24th, 1906 :

The jagged outline of the Janiculum black against the sunset sky.  
The final renouncement of the summit of belief—

“Life's night begins let him never come back to us  
There would be doubt hesitation and pain—  
Forced praise on our part the glimmer of twilight  
Never glad confident morning again—”<sup>1</sup>

To you the half and ———tion of the sentence—the sense to be revealed.

The last phrase quoted seems clearly to indicate that a cross-correspondence is intended.

Both scripts describe a scene in Rome, and the words “against the sky” and “summit” occur in both. Mrs. Verrall's script, however (which was no doubt partly inspired by the scenery of her surroundings), clearly alludes to St. Peter's Church on the Vatican Hill, whereas Mrs. Holland speaks of the Janiculum. The two hills, the Vatican and Janiculum, are connected topographically, in that they adjoin one another on the west side of the Tiber, being both included in the *regio trans Tiberinum* of Augustus: there is, moreover, a St. Peter's church on the Janiculum as well as on the Vatican, both being—according to different traditions—the scene of St. Peter's martyrdom.

Mrs. Verrall's phrase “But I have not made her see the point of union between the mountain and St. Peter's rock” is appropriate if applied to Mrs. Holland's mention of the Janiculum, for Mrs. Holland says nothing about St. Peter.

In his analysis of a later script of Mrs. Verrall's, that of March 25th, 1907, in connection with the experiments with Mrs. Piper, Mr. Piddington speaks of certain analogies between Janus and St. Peter.<sup>2</sup> The script begins:

“Claviger the bearer of the key and club. The Club and Key—East and West.”

*Claviger* in the sense of *Club-bearer* is an epithet often applied to Hercules, who is referred to in the same script.

<sup>1</sup> Browning, *The Lost Leader*.

<sup>2</sup> *Proceedings S.P.R.*, Vol. XXII. p. 255.

Claviger in the sense of *Key-bearer*, says Mr. Piddington, seems to be used only by Ovid in speaking of Janus, whose name is not mentioned in the script. Janus in this passage of Ovid holds in his right hand a staff and in his left a key; he locks up war and sends forth peace; he is the doorkeeper of the courts of heaven. Similarly St. Peter bears a staff as well as a key, and he too is represented as the doorkeeper of heaven.

Janus alone of all the gods looks with his double face upon both the East and the West at the same time. St. Peter as an Oriental and by tradition the first bishop of the Western Church may also be said to represent the union of the East and West.

At the time Mrs. Verrall wrote this later script about the "key-bearer," she was aware of the cross-correspondence just described between herself and Mrs. Holland when she wrote of the Vatican and Mrs. Holland of the Janiculum, but she had only regarded it as a slight and vague connection, consisting merely in the mention of two adjoining hills. Mr. Piddington, with no reference whatever to the early scripts, worked out the implications in the later one, which I think throw light back upon these.

Mr. Piddington now suggests (see his paper above, p. 22) that a phrase in Mrs. Holland's script of March 27, 1907 (quoted in full in *Proceedings*, Vol. XXII, p. 261), "Peter is the second one," is connected with Mrs. Verrall's of two days earlier, meaning that St. Peter is the second *Claviger*. If so, this would seem to confirm still further the cross-correspondence between the two scripts of 1906 with which I am now dealing.

Mrs. Verrall further points out to me that the two-headed Janus, who sees both the past and the future, may be regarded as a type or symbol of the "Twin Eternities" referred to in her script.

"Twin Eternities," as mentioned above, is a quotation from a poem of Mr. Myers's, in which it is used in a different sense, the context being as follows:

My soul in solitude her post has taken,  
 Between the two seas, on the narrowing bar,—  
 Sees on each hand the stormful waters shaken,  
 The twin Eternities unite afar.

There 'mid faiths slain and idols shattered low,  
 And many a fallen friend and fallen foe,  
 She waits by night the flooding tides to be.

I would suggest, then, that while the main point of the cross-correspondence consists in a comparison between St. Peter and Janus,—St. Peter being mentioned explicitly and Janus perhaps implicitly (through the “twin Eternities” and “the mountain” connected with “St. Peter’s rock”) in Mrs. Verrall’s script, and the Janiculum explicitly in Mrs. Holland’s,—there is also a subsidiary cross-correspondence in relation to Mr. Myers’s poem; for the thoughts expressed in the lines just quoted from it seem to be re-echoed in Mrs. Holland’s script in the phrase, “The final renouncement of the summit of belief,” and in her quotation from *The Lost Leader*. The immediate context of this latter quotation, and the end of the poem, is as follows:

Best fight on well, for we taught him—strike gallantly,  
 Menace our heart ere we master his own;  
 Then let him receive the new knowledge and wait us  
 Pardoned in heaven, the first by the throne!

Here we see that the *Lost Leader*, an instance of “idols shattered low,” is still regarded by his former followers as a “fallen friend” as well as a “fallen foe.”

#### CROSS-CORRESPONDENCE.

##### “*Yellow.*”

The next case is a slight and simple triple coincidence.

Mrs. Holland in India on Monday, August 6th, 1906, towards the end of a rather long piece of script referring to a number of different topics, writes the following words, marked off from the rest by a space and a change in the handwriting:

y e l o [scribbles]  
 yellowed ivory.



Franz Joseph—Sept 13th to 25th—a rally on the 21st followed by a complete and unlooked for collapse—

Hepatic complications—

On this script she notes :

The following telegram appeared in this morning's paper—"London, Sept. 11th. It is officially announced that the Emperor Francis Joseph has gone to Ischl for a fortnight. He is suffering from a slight chill."

So this paragraph is clearly the source of the prediction in the script.

On Thursday, Sept. 20th,<sup>1</sup> Mrs. Verrall wrote :

. . . Now say this Mrs. [Holland] had the warning more than a week ago but may not have understood what was meant Two red lights of danger—and surely there was a note made of the day Sept. 21—or 21st of some month was named.

But there is another message now for you, try to get the hand [*i.e.* hand-writing—here the hand-writing changes] no that is not right. It should slope more, better, narrow, and the long letters high above the rest . . . And in this hand say Hildesheim, Klosterli that is not right but it is a German hand that—name that is wanted . . . Hildesbruder is more like Sept. 21 is a date something has been hindered for this day. No more, I can't think.

This script correctly states that Mrs. Holland more than a week before had had a warning of a supposed catastrophe to take place on Sept. 21st, that this was somehow connected with a person having a German name beginning with H. (? Hapsburg), and that the catastrophe would not after all come off on Sept. 21st. There is no indication on either side of any supernormal knowledge of the actual affairs of the Emperor of Austria. What is said about him in Mrs. Holland's script is a mere guess, such as any one might have made, based on the newspaper paragraph, so that if the prediction had been verified, no weight could have been attached to it. Mrs. Holland is interested in public affairs and her script occasionally, though rarely, refers to them. But so far there has never been any-

<sup>1</sup> A note at the head of this script reads : "[Mrs. Holland] omitted yesterday ; fixed attention on [her] this morning."



thing supernatural in these references. Whenever supernatural knowledge of persons has been shown, it is always about those in whom one or other of the controls purporting to influence the script were personally interested, for instance, Sir Oliver Lodge, Mr. Roden Noel, the "Mr. Grove" mentioned in my first Report, Mrs. Verrall, Mrs. Forbes, and Professor Maitland in the case given below (p. 217).

#### B. AND THE WALNUT TREE.

Here knowledge seems to be shown in Mrs. Holland's script of some trivial matters connected with Mrs. Verrall. Mrs. Holland writes on Wednesday, Oct. 3rd, 1906 :

A chill and windy day and the leaves are whirling in my garden—Hardly worth while for B. to sweep them up when they fall so soon again—The big walnut has shed its leaves very early this year—

On being shown this later, Mrs. Verrall wrote :

On Sunday Sep. 30th and again on Tuesday Oct. 2nd and possibly Thursday, Oct. 4 [the script having been written on Wednesday] I looked for walnuts under the big tree in the [Trinity] Fellows' Garden, and noted how difficult they were to find, because the leaves had fallen thickly with the fruit.

My gardener, Bowyer, has a passion for tidying, which annoys me much, especially when it leads to his sweeping up the leaves of our maple trees. The leaves were finally swept away earlier than usual this autumn, as we noticed when the bullfinches appeared on Nov. 20th.

Note that "B.", mentioned in Mrs. Holland's script, is the initial of Mrs. Verrall's gardener. No particular garden is specified in the script, but while Mrs. Verrall and Mr. Myers were both much interested in their own gardens, which were near together, he used also frequently to meet her and Dr. Verrall in the Trinity Fellows' Garden.

Two or three other cases were given in my first report on Mrs. Holland's script in which remarks about Mrs. Verrall's garden (which Mrs. Holland has never seen) turned out rather strikingly correct.<sup>1</sup> By the time the one just quoted was

<sup>1</sup>See also the "pink may blossom on the trees near the drive" in the case given below, p. 219.

written, Mrs. Holland knew of Mrs. Verrall's and Mr. Myers's tastes in this respect. It is therefore not unnatural that this topic should be found in script much of which purports—implicitly or explicitly—to be influenced by Mr. Myers, and much of which is addressed—implicitly or explicitly—to Mrs. Verrall. It is also possible that their joint interest in the subject may tend telepathically to the production by Mrs. Holland of correct statements about it.

CROSS-CORRESPONDENCE.

“*Savonarola.*”

The next case is a triple cross-correspondence between Miss Verrall, Mrs. Holland and Mrs. Verrall.

Miss Verrall wrote on Saturday, Oct. 6th, 1906 (being then at Bashley, Hants):

(*In Latin*: Let the rest be silent; a single voice of one proclaiming.)<sup>1</sup> She had not seen it before but memory was strong.

Remember the word and the date. Carthusians two and two the long black robes and the candles and the images the bright sun and the gaping crowd she will remember.

(*In Greek*: But few are the initiated.)<sup>2</sup>

Miss Verrall returned to Cambridge on Oct. 10th.

Mrs. Verrall on Wednesday, Oct. 10th, after her daughter had returned home, but before seeing the latter's script, wrote:

See [?] *Savonarola* all wrapped in black in threes and threes they entered till the place was full. Only in the thoughts of the free

On the following day, Oct. 11th, at 5 p.m., Miss Verrall showed her script of Oct. 6th to her mother, who made the following note on it:

Oct. 12, 1906.

This suggests a reminiscence of something not actually seen by H. herself. The Carthusians wear white, so there ought to be other black-robed persons in her procession.

<sup>1</sup> *Cetera sileant vox una clamantis.*

<sup>2</sup> *παιροι δε τε βακχοι.*

My sc[ri]pt] of Oct. 10 seemed to us to reflect H.'s of Oct. 6. It names Savonarola; that fits with H.'s *vox clamantis* and *παυροι δε τε βακχοι*.

I find that Sav. led a procession round the square of S. Mark on Xmas Day 1497. I then remembered a procession in *Romola* and looked it up. (I read *R.* in 1880-1882 and not since.) I find (Vol. II., Chap. XLIII., *Unseen Madonna*) an acct. of a procession on Oct. 30, 1496, on a bright day, long lines of monks, an image carried. Can H.'s sc. be an attempt to represent that scene?

Mrs. Verrall also thought that the phrase in her script, "Only in the thoughts of the free," suggested a telepathic reflection of Miss Verrall's, "Few are the initiated."

In the procession as described in *Romola* there came first a band of Florentine youth, bearing an image of Christ, then the Companies of Discipline; then the monks: first "a white stream of reformed Benedictines [probably Carthusians] and then a much longer stream of the Frati Minori or Franciscans, in that age all clad in grey . . . perhaps the most numerous order in Florence. . . . And after the grey came the black of the Augustinians of San Spirito. . . . Then the white over dark of the Carmelites and then again the unmixed black of the Servites. . . . [Next] black mantles over white scapularies and every one knew that the Dominicans were coming. . . . In the long line of black and white there was at last singled out a mantle only a little more worn than the rest." The wearer of this was Savonarola and the crowd fell on their knees as he passed. Many other monks, secular priests, etc., followed, and at the end of the procession was carried a hidden image of the Madonna.

In Miss Verrall's script "the long black robes, the candles and the images—the bright sun and the gaping crowd" are all appropriate to the scene in *Romola*, in which Savonarola—mentioned by Mrs. Verrall—was the most noted figure.

Meanwhile Mrs. Holland, on Monday, Oct. 8th, *i.e.* on a date intermediate between Miss Verrall's and Mrs. Verrall's scripts, wrote:

Ask his daughter about the dream—Grey monks of long ago—

Considering how very frequently Mrs. Holland's script refers to Mrs. and Dr. Verrall, "his daughter" here may, I think, fairly be interpreted as Miss Verrall, and the whole phrase suggests that a cross-correspondence is being attempted, as is also suggested by Miss Verrall's phrase: "Remember the word and the date." "Grey monks of long ago" may then be regarded as Mrs. Holland's contribution to the cross-correspondence.

In the procession in question, as said above, the "Franciscans, in that age all clad in grey," played a conspicuous part, so that between the three scripts a fairly complete outline of the procession seems to be given.

#### CROSS-CORRESPONDENCE.

##### *Greek Procession and Funeral.*

The next case again concerns a procession, which is first mentioned in Mrs. Verrall's script of Wednesday, Oct. 3rd, 1906, written while travelling from London to Cambridge, as follows:

(*In Greek*: Impeachment at first, and then disfranchisement and at last the penalty of death.)<sup>1</sup>

The sun shone in the north at midday (*In Greek*: Sing songs of good omen, all of you)<sup>2</sup> The propomps wave their torches (*In Greek*: Sing songs of good omen, all of you)

Oh tell the tale as it's told to you Man is born to trouble as the sparks fly upward. Perishing like the grass which to-day is and to-morrow is not.

After this comes a reference to the funeral of Mr. Forbes, (the husband of the lady with whom so many of the cross-correspondences in Mrs. Verrall's early script were connected), showing that the two last sentences quoted alluded to his death. Mrs. Verrall knew of his death, and that the funeral had been arranged for this day at midday.

The first part of the script refers also, according to her own interpretation noted on the script at the time, to a subject with which her mind was then preoccupied,—namely, the procession in the closing scene of the *Eumenides*, which was

<sup>1</sup> εἰσαγγελία τὸ πρῶτον, εἶτα δὲ ἀτιμία, καὶ τέλος θανάτου ζημία.

<sup>2</sup> εὐφραμέτε δὲ πάντες.

to be performed at Cambridge that term. The Greek line she gives (not quite correctly<sup>1</sup>) is the last line of the play, and the word "propomp" is from the final scene. It is the propomps who "sing songs of good omen."

She was at the time helping to arrange about the dresses for the play, and one of her friends had, as she afterwards heard, called that afternoon to see her about it. Throughout this term she was going to the rehearsals and helping in the preparations.

Mrs. Holland in India on Wednesday, Oct. 17th, 1906, wrote as follows:

. . . . .<sup>2</sup>

The men with staves head the procession—the lictors—About half way comes the litter—too heavy for the slaves that bear it—Garlands—but not of triumph—What liquor do those great jars contain What unguent that golden vase—Where is the altar for this sacrifice—

The noonday sun has dimmed the torches flare

Here then is a description of some kind of classical procession, though the introduction of lictors suggests a Roman, not a Greek scene. The litter may possibly be a funeral litter, for in connection with it there are "Garlands—but not of triumph." But Miss Verrall, on reading the proofs of this case, suggested to me that the latter part of the script might be founded on reminiscences of Keats's *Ode on a Grecian Urn*, the fourth stanza of which begins thus:

Who are these coming to the sacrifice?

To what green altar, O mysterious priest,

Lead'st thou that heifer lowing at the skies,

And all her silken flanks with garlands drest?

This verse, like the script, contains the words, *garlands*, *altar*, and *saeriffee*, and the interrogative form is characteristic in both.

The last sentence, "The noonday sun has dimmed the torches' flare," may possibly be interpreted as a symbolic allusion to the *Eumenides*, namely, to the triumph of Apollo over the Furies, the offspring of Night, whose dwelling is in

<sup>1</sup> πάντες (all) should be πανδαμί (universally).

<sup>2</sup>The part of the script here omitted relates, as interpreted, to Professor Maitland, and is quoted below, p. 217.



the nether regions, lit only by torches, and who are led off at the end of the play in a torchlight procession down to the cave under the Areopagus. Whether this interpretation be a fanciful one or not, the sentence has at least a considerable resemblance to Mrs. Verrall's phrases:

"The sun shone in the north at midday. The propomps wave their torches,"

and the whole script seems to represent a generalised conception of an ancient procession, possibly connected with a funeral; whereas in Mrs. Verrall's script the two topics of the procession and the funeral are separate and disconnected.

I wrote to Mrs. Holland on March 8th, 1907, saying that her script contained a description of a procession which we took to refer to the *Eumenides* which was performed at Cambridge in the autumn of 1906, and asking if she had seen any references to the performance in the papers. She replied on March 26th, 1907, that she had no recollection of seeing any references to the *Eumenides* in the papers.

#### CROSS-CORRESPONDENCE.

##### *The Blue Flower.*

The next case is a straightforward and simple connection between the scripts of Mrs. Holland and Mrs. Verrall.

Mrs. Holland on Wednesday, Oct. 24th, 1906, after a rough drawing of a flower, writes, in a line by itself and in a rather peculiar hand:

The Blue Flower.

Mrs. Verrall's script of the same day seems to be an elaborate variation on this theme:

The blue is to be preferred Blue is her colour

[Then come some verses, all on the same topic, of which I will only quote the first and last]

Love in a mist lay dying

His heart blood stained the earth

With Cupid's arrows flying

Departed joy and mirth

Where others see the flower  
 Blue, in a tangled grey  
 He knows in Love's own bower  
 The god they thought to slay.

[“He” being apparently the lover. By the side of these verses is written :]

That is the story of Love in a Mist and Love lies bleeding—the little Love is in the heart of the misty blue veiled flower Let him that has eyes see.

Mrs. Verrall's phrase, “Blue is her colour,” may perhaps be interpreted to mean that something blue is the subject of an attempted cross-correspondence.

#### THE POISON BOTTLE.

On November 7th, 1906, in the middle of a script treating of a variety of topics, Mrs. Holland wrote :

On the ledge of the squarish—no oblong window is not a safe place for that solution—Of course you cannot consider poisons out of place in a laboratory—but there is not enough locking up—*this* one should be locked up—Towards the end of the room—to your left—an actinic green bottle.

I took this to refer to Sir Oliver Lodge, who is not infrequently mentioned in the script,<sup>1</sup> and I sent it to him for comment on February 26th, 1907, together with two other slighter and vaguer passages in the script of two later dates. He replied to me :

The one on 7 Nov., 1906, about the poison bottle.

This I find is remarkably correct. My two youngest boys have a laboratory adjacent to the house—not at the college at all—and there they do photography, make explosives, and many other things. The other night when we were all together I asked them whether they had a green bottle of poison in that laboratory, and the elder said, yes. It is on the bench, quite accessible, not on the ledge of the oblong window, but near it, and on the left. He says it has been there nearly all the winter, and is Mercuric Chloride which the Doctor gave him for a lotion,—not one of their own chemicals.

<sup>1</sup> See, e.g., my first Report, pp. 207, 241, 277-8.

I have told him that it must be either thrown away or locked up. He agrees that it is too accessible, since the younger sisters sometimes enter the same laboratory.

PROFESSOR MAITLAND.

The next case consists of apparent allusions in Mrs. Holland's script only to the illness and death of Professor F. W. Maitland, Downing Professor of the Laws of England, at Cambridge. His name, though of course well known at Cambridge and Oxford and to scholars of Law and History throughout the world, was probably not familiar to the general public, and Mrs. Holland, as she afterwards told me, believed that she had never heard of him until she read the notice of his death in the papers. He was a special friend of Dr. and Mrs. Verrall's; also of Dr. Sidgwick's, Mr. Myers's and Dr. Myers's.

He had very delicate health and for some years had spent the winter months in the Canary Islands. He went there as usual at the end of the Michaelmas Term, 1906, and died there on Dec. 19th.

On Oct. 17th, 1906, Mrs. Holland in India wrote as follows:

[Wednesday, 12.30 p.m. Oct. 17th, 1906.]

Nina—A. A solitary cypress black against the sunset. Smooth grass at its foot but not shaven turf—Nor guessed what flowers would deck a grave<sup>1</sup>—

Downing—

A bitter wind scouring a cold grey sea—Every few minutes the screw is half out of water and a sickening vibration jars the whole fabric of the ship—Cedric—

The woven vesture of nights and days<sup>2</sup>—This is one of the days that matters—

“They are waiting by the sea—for the barque to bear them o'er—”<sup>3</sup>

Do not let A be seriously perturbed. This will be a slight attack and a very brief one—A. T. M.

[Here follows the passage quoted above on p. 214.]

<sup>1</sup>Gerald Massey?

<sup>2</sup>Swinburne, *The Triumph of Time*: “vesture” should be “raiment.”

<sup>3</sup>Roden Noel, *Dying*:

They are waiting on the shore,  
For the barque to take them home.

“Downing” is written in a line by itself, as if to attract attention. As said above, Professor Maitland was Downing Professor of the Laws of England, and he also lived at Downing College.

The description of the voyage may perhaps be taken to refer to his journey to the Canary, which his friends at that time knew was to be undertaken as usual. There was very stormy weather the day before he started, and he was taken ill with pneumonia on the voyage. He did not, however, travel by the *Cedric*, this being a White Star American liner.

In regard to the misquotation from Roden Noel's poem, it may be noted that the change in the wording makes it slightly more appropriate to Professor Maitland's circumstances at the moment, since he was shortly to cross the sea on what turned out to be his last voyage.

The signature “A. T. M.” no doubt refers to Dr. A. T. Myers, and I take “A.” to mean Dr. Verrall, since he is generally referred to in Mrs. Holland's script as “A. W.” or “A.” The combination here of the name “Downing” with A. and A. T. M. seems to indicate clearly the person referred to, the three men being contemporaries and intimate friends. Or at least it is certain that the person whom Dr. and Mrs. Verrall would associate with “Downing” College would be Professor Maitland, since he was the only one of their friends living at that College, and Dr. Verrall often went to Downing to see him. It happened that he had gone on the day of the script, being a little anxious because Professor Maitland had not come to see them on the previous Sunday, as was his usual custom. He found him well after the slight attack which had prevented his calling on the Sunday. This corresponds with the sentence in the script, “This will be a slight attack and a very brief one,” whereas the general drift of the script may be supposed to reflect Dr. and Mrs. Verrall's knowledge that in Professor Maitland's state of health any illness was a matter for anxiety.

All this information was supplied to me by Mrs. Verrall a few weeks after Professor Maitland's death, the dates being verified from her diary. I did not at the time of receiving the script associate it with Professor Maitland at all, and Mrs. Verrall did not see it or know anything about it until Jan. 29th, 1907. Consequently no comment had been made by

me to Mrs. Holland on the earlier script before she produced the later one, which was written on the day of Professor Maitland's death, Dec. 19th, 1906, as follows:

Pace. Pax—It is only in appearance that the life appears unduly brief or all too swiftly terminated in reality the wheel had run full circle—

“Into a darkness quieted by hope.”<sup>1</sup>

Pink may blossom on the trees near the drive—Qui bien ayme tard oublye.

H. December 21st—don't you remember?

M.

[The passages omitted refer to other topics.]

In regard to this script, it may be noted: Professor Maitland was 56 at the time of his death.

There is a pink may tree near the drive up to the door of Mrs. Verrall's house, which Mrs. Holland has never seen.

“H” probably means Dr. Hodgson.

“M” is ambiguous. It might mean Mr. Myers, but he is generally designated by “F.” This “M.” is written in a peculiar way, as if to indicate some new “M.” If we take it to mean Professor Maitland and “H” Dr. Hodgson, the sentence “December 21st—don't you remember?” becomes significant, for it was on Dec. 21st of this year, as Mrs. Verrall afterwards told me, that she heard of Professor Maitland's death, whereas on Dec. 21st of the previous year she had heard of Dr. Hodgson's death. This date is also her birthday.

Thus, though there is no exact specification of the person referred to, all these passages are very appropriate to Professor Maitland's death, which took place in the night of Dec. 19th–20th, the script having been produced at 5.45 p.m. in India, which is equivalent to about 11 a.m. in the Canary Isles. News of the death was received in Cambridge, as just said, on Dec. 21st, and it was in the papers on Dec. 22nd. The news was

<sup>1</sup>Browning, *Sordello*.



also, as I learnt later from Mrs. Holland, telegraphed to India; but as her script came enclosed in a letter bearing the Indian postmark Dec. 20th, it is, I think, impossible that she could have heard of it before sending the script. She told me that she thought the date when she saw the news was Dec. 22nd or 23rd, and (in reply to a question) that she had never heard of the Downing Professorship.

I may add that though the script of Oct. 17th quoted above might be regarded as premonitory of the death, it resembles most so-called premonitions in affording no evidence of any real fore-knowledge of the future; for all the circumstances alluded to were known at the time to Professor Maitland's friends, who were well aware of the precarious state of his health.

#### SCRIPT OF 1907.

The evidential incidents in Mrs. Holland's script of this period have already been dealt with by Mr. Piddington in his report on the sittings with Mrs. Piper in England from November, 1906, to June, 1907. (See "A Series of Concordant Automatism," *Proceedings*, Vol. XXII.) The following is a list in chronological order of Mrs. Holland's scripts which were quoted in whole or in part in connection with the various cross-correspondences dealt with by Mr. Piddington.

Date of Script.	Page reference to <i>Proc.</i> , Vol. XXII.	Cross-correspondence concerned.
Dec. 4, 1906	p. 46	Church
Dec. 31, 1906	p. 33	St. Paul and St. Peter
Jan. 2, 1907	p. 35	Francis and Ignatius
Jan. 16, ,,	p. 205	Diana
Mar. 13, ,,	p. 250	Light in West
Mar. 19, ,,	p. 191	Cup
Mar. 27, ,,	pp. 225 and 261	"Spirit and Angel" and "Light in West"
Apr. 1 and 24, 1907	pp. 291 and 290	Azure and Horizon
April 8, 1907	p. 265	Light in West
April 16, ,,	pp. 215, 278 and 297	Euripides, Light in West, and Thanatos

Mrs. Holland's contribution to the last cross-correspondence in this list was rather more complete than Mr. Piddington realised at the time. Mrs. Piper gave the word *Thanatos* (Death) first (not quite correctly) on April 17th, 1907,<sup>1</sup> and repeated it (correctly) on April 23rd and 30th. Mrs. Verrall on April 29th produced a script containing several references to death, partly in English and partly in Latin. Mrs. Holland on April 16th wrote as follows:

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.

[This statement is signed with two initials]

1875.

“All are not taken there are left behind  
Living Beloveds tender looks to bring.”<sup>2</sup>

One steep sharp ledge of ice above the grey green glacier streaked with dingy snow—

“No sounds save at moments  
The mountain bee's hum  
I come oh ye forests  
Ye mountains I come.”<sup>3</sup>

“Maurice” was the name of a friend of Mrs. Holland's, who had died many years before.

The initials omitted above are those of a literary man, unknown personally, and but little known by reputation, to Mrs. Holland. She had not identified them, and when I first told her whom they represented, she could not remember that she had ever heard of him; later she recollected the name of one of his books. He had died about three years previously, and I think it probable that she had seen an obituary notice of him at the time. The date mentioned, 1875, was the year

<sup>1</sup> See Mr. Piddington's note on this above, p. 30.

<sup>2</sup> E. B. Browning, *Consolation*.

<sup>3</sup> Matthew Arnold, *Switzerland*: “Parting.”

No life but, at moments,  
The mountain bee's hum,  
I come, O ye mountains!  
Ye pine-woods, I come!

in which his mother had died and also his first wife, leaving him one daughter. In a letter written shortly afterwards, which is quoted in his *Life*,<sup>1</sup> he says: "I have still much left to me. . . . There is my little girl and my sister-in-law . . . and my own sister." The quotation that follows the date in the script is therefore very appropriate. The second quotation is also appropriate, as he was a noted Alpine climber; the intention, doubtless, is to make the identification of the man still more certain.

The idea of death is thus more prominent throughout the script than Mr. Piddington represented it to be.

#### CROSS-CORRESPONDENCE.

##### *Sevens.*

This is an elaborate case in which, not only was the subject of the cross-correspondence "Seven," but six automatists,—namely, Mrs. Piper, Mrs. and Miss Verrall, Mrs. Frith (a friend of Mrs. Verrall's), Mrs. Holland, and Mrs. Home,—and another person, making seven in all, were concerned in it.

##### (1) *Mrs. Piper.*

The following are extracts from the records of Mr. Dorr's sittings with Mrs. Piper in America.

On April 21st, 1908, and again on April 27th and May 4th, Mr. Dorr, with a view to reviving the memories of Hodgson<sub>P</sub>, had repeated to him the following set of Latin verses which used to be printed on special occasions on the *menus* of the Tavern Club in Boston.<sup>2</sup>

Meum est propositum in Taberna mori  
 Et vinum appositum sitiēti ori  
 Ut dicant cum venerint Angelorum chori  
 Deus sit propitius isti potatori.<sup>3</sup>

<sup>1</sup>This had been published towards the end of 1906, but I have reasons for believing that Mrs. Holland had not seen it.

<sup>2</sup>See Mrs. Verrall's paper above, p. 78, foot-note, for a discussion of this experiment and explanation of its non-evidential character.

<sup>3</sup>*Translation.* It is my intention to die at the Inn and to have wine served to my thirsty lips, so that the band of angels may say when they come, "May God be propitious to this drinker."

On May 8th Hodgson<sub>p</sub>, who had already given translations of two or three words in the verses, spontaneously gave in one continuous sentence the following nearly correct rendering of the whole :

It is my habit at the inn, according to custom, when serving wine to my thirsty lips, when the angel band comes to say "May God be propitious to this one."

Note that *propositum* (intention) is here wrongly translated "habit" and *mori* (to die) is wrongly translated "according to custom." These mistranslations are of importance in relation to the cross-correspondence, as explained later (see p. 257).

The subject was resumed in the waking-stage of this day as follows :

*Waking-Stage, May 8th, 1908.*

(The first word that becomes intelligible is "Habit"; the other words that went with this could not be caught, but probably were a fresh attempt . . . to translate the Latin verses).

We are Seven

I said Clock! Tick, tick, tick! Stairs.

I said "Grow old along with me."<sup>1</sup> She wrote it, Mrs. V. wrote it.

Ernest Saul—David. St. Paul

Light—Life—Angel band! Toast—my toast to you!

Catch it quickly! Oh, George, you are so slow! What's Browning got to do with it?

The words "Clock! Tick, tick, tick! Stairs," no doubt refer to Longfellow's poem *The Old Clock on the Stairs*. The word "tick" does not occur in this poem, but it has the refrain, "Forever, never, Never, forever."

"Angel band! my toast to you" refers to the Latin verses.

For comments on the words "Habit" and "tick," see below, pp. 245, 257.

<sup>1</sup> R. Browning, *Rabbi ben Ezra*.

*Sitting of May 12th, 1908.*

[The first part of this sitting was taken up with a further attempt to obtain a translation of the Latin verses; then Mr. Dorr proceeded to read over to the trance-personalities what had been said in the waking-stage of the previous sitting:]

G. B. D. The first thing she said was "We are seven."

That is Wordsworth, but we *were* seven in the distance as a matter of fact.

G. B. D. Then she said "Clock, etc."

Was it confusion? I do not recall saying anything about clock.

G. B. D. It evidently referred to Longfellow's poem, and it may have come out of Mrs. P.'s own mind.

I do not know what it meant. Possibly . . .

G. B. D. The next thing she said was "Grow old along with me. Mrs. Verrall wrote it."

Mr. Myers gave it to Mrs. Verrall. Quite right . . .

G. B. D. Then she said "Ernest."

Seven of us—7—Seven

G. B. D. Then she said "Saul" and "David."

We have been trying these experiments with [Mrs. Holland] . . .

G. B. D. Then she said "St. Paul."

Yes with [Mrs. Forbes] and others

An attempt to explain the message about the "Clock" was made in the waking-stage on May 26th, 1908, as follows:

"It was the message about the clock they gave me. Mrs. Verrall said, 'Go tell Mr. Dorr the clock strikes one, and Ave Maria.'"

I may state at once that Mrs. Verrall did not get the quotation "Grow old along with me," nor any reference to a clock, in her script of this period.



The chief point in the extract from the record of Mrs. Piper's sitting of May 12th lies in the number *Seven*. "We are Seven" had been quoted on May 8th; to this is now added the rather enigmatic phrase, "We *were* seven in the distance as a matter of fact," which, after comparing with Mrs. Holland's script quoted below (p. 238), I take to mean that seven persons are concerned in the cross-correspondence. Note also the threefold repetition of the number, which seems intended to lay further stress on it: "Seven of us—7—Seven."

(2) *Mrs. Verrall.*

All Mrs. Verrall's scripts here quoted were written at Cambridge, except that of May 8th, 1908, which was written in the course of a journey from London to Cambridge.

On April 20th, 1908, her script referred to "the seven hills" of Rome.<sup>1</sup> The next one was as follows:

*April 27, 1908.*

[scrawl] and later too—Do not try to attend

$$\begin{array}{r} 37603 \\ 7 \\ 6 \\ \hline 72 \end{array}$$

Try again

3	
7	
6	
—	41
13 + 3	17
—	361
16	—
	495

I can't do anything but these figures They seem to be wanted but I can't tell why.

Note that in all three groups of figures the numbers 3, 7, 6 occur, and compare with Mrs. Holland's script and dream, quoted below.

<sup>1</sup>She noted next day that April 21st was the date of the founding of Rome, a date very familiar to her from her girlhood.

May 8, 1908.

Ask not his name that in far distant ages  
 Lighted the nations on the way to life  
 Enough to know in echoes in his pages  
 Foretold the ending of the earthly strife

Ask not the meaning of the note of sorrow  
 That sounds and echoes through the music sweet  
 He knew the night, he only hoped the morrow,  
 Longed for the beauty of the flying feet.

Blest are the messengers that bring the tidings  
 Lovely their feet are, lovely is their face,  
 Borne far aloft on oarage of their high wings  
 Glorious shining in majestic grace.

Not for his eyes that Vision in its glory  
 Not through his lips such promise is revealed  
 He felt the sorrow in our human story  
 Heard not the triumph for his ears were sealed

On the back of this script Mrs. Verrall noted :

“Virgil, I suppose, is the *name* not to be asked. I had been reading the last four or five cantos of Dante’s *Purgatorio*.

M. de G. V. May 8th, 1908. 2.30 p.m.”

The poem no doubt refers, as Mrs. Verrall observed, to Virgil, and it seems equally clear that it was prompted by her reading of the *Purgatorio*. She did not, however, notice until I pointed the fact out to her some months later, that it is in the metre of Mr. Myers’s *St. Paul* (which happens to be much more familiar to me than to her), and is closely imitated from that poem; *e.g.* cf. the last line of her second verse with Mr. Myers’s line,

“Faint for the flaming of thine advent feet.”

and note in the script the alliterations which are so characteristic a feature of *St. Paul*.

Mrs. Piper, as stated above, in the waking-stage of May 8th, 1908, in close conjunction with Mrs. Verrall’s name, uttered the words :

“St. Paul—Light—Life—Angel band,”

whereas the second line of Mrs. Verrall's poem in imitation of *St. Paul* is:

"Lighted the nations on the way to life."

"Angel band" I have already explained as an allusion to the Latin verses read by Mr. Dorr to Hodgson<sub>p</sub>. This seems to be the primary intention of the words. But in view of the connection presently to be explained between Mrs. Verrall's script and Miss Verrall's of May 11th, with which, again, Mrs. Piper's is connected, I am inclined to think there may be a secondary intention, and that the words "Angel band" also refer to the third verse of Mrs. Verrall's poem.

The wording of the first half of this verse is clearly derived from *Isaiah* LII. 7, "How beautiful upon the mountains are the feet of him that bringeth good tidings." But the connection with Virgil and Dante implies that something more is meant, and the further description of the messengers, as

"Borne far aloft on oarage of their high wings  
Glorious shining in majestic grace,"

suggested to me the souls descending on the Jacob's ladder of the *Paradiso* (see Miss Verrall's script of May 11th below); for this was a vision not for Virgil's eyes, since he left Dante before the latter entered Paradise.<sup>1</sup>

May 10, 1908.

I have wanted for some time to tell you of something that will interest you greatly, but it is very important that Helen should know nothing of it. It concerns her more closely than it does you but you will have to wait some time to hear of it. She has got quite a new type of thing in her writing—it is she who will lead this time not you—you only fill in her gaps—

<sup>1</sup> It is perhaps worth noting that "Angel" was one of the cross-correspondences occurring in the Piper sittings in England a year before. On April 8, 1907, Myers<sub>p</sub> said that he had given the word "Angel" to Mrs. Verrall. Mrs. Verrall's script of April 3, 1907, consisted of a description of angels, and on April 28th she noted that this was probably a preliminary attempt at Dante's *Paradiso*. (See *Proceedings*, Vol. XXII. pp. 220, 227 and 264.) Nothing of all this was normally known to Mrs. Piper at the time of her sittings with Mr. Dorr.

Mrs. Verrall told Miss Verrall on June 6, 1908, of the statement just quoted that she had "got quite a new type of thing in her writing," and Miss Verrall said that the new thing she had got was figures, namely, 3, 8, 7 (see below). It was only after this that Mrs. Verrall showed her her script of April 27.

(3) *Miss Verrall.*

The following are four successive scripts by Miss Verrall, all written in London, where she was then living:

*April 29, 1908.*

The figure 3 that seems wanted.

*May 4, 1908*

8 *eight* . . . .

△ a triangle.

*May 11, 1908.*

(d)<sup>1</sup> A branching tree not a real tree but emblematical. Scrolls in place of leaves.

(a) Jacob's ladder and the angels upon it What does that mean—

(b) A spinning top many colours but as it spins they are blended into one—

Mark the simile



(c) a leaf that hangs down like that and a flower small and white I think and a sweet scent it is a shrub—foreign—not English—Sciola a name like that.

(d) The seven branched candlestick it is an image—the seven churches but these not churches seven candles united in one light and seven colours in the rainbow too.

Many mystic sevens

all will serve

We are seven

Who (?) F. W. H. Myers.

<sup>1</sup>The letters in brackets are not part of the script, but refer to the different topics of it, which are explained below.

On this Miss Verrall noted at the time: "The number 7 runs all through this script."

The next script, May 16th, 1908, in the midst of a passage quoted in Mrs. Sidgwick's paper in connection with the cross-correspondence "Exile and Moore" (see p. 187) contains the phrase,

"A seven-stringed lute,"

which I regard as an echo of this cross-correspondence carried on into another one.

Note here the figure 3 on April 29th, repeated in the form of a triangle on May 4th, and compare with Mrs. Verrall's script of April 27th above, and Mrs. Holland's below (p. 238).

The script of May 11th is more important. Here we have many variations on the theme of Seven, ending with "We are seven," which had been given by Mrs. Piper on May 8th and was afterwards emphasised by her on May 12th. This script of Miss Verrall's was seen by Mrs. Verrall on June 7th, when she identified a number of references to Dante in it, which she and I have since worked out in greater detail.

(a) "Jacob's ladder" is first mentioned by Dante in *Paradiso*, Canto XXI. (25-38).<sup>1</sup>

I saw rear'd up,  
In colour like to sun-illumin'd gold,  
A ladder, which my ken pursu'd in vain  
So lofty was the summit; down whose steps  
I saw the splendours in such multitude  
Descending, every light in heav'n, methought,  
Was shed thence. As the rooks, at dawn of day,  
Bestirring them to dry their feathers chill,  
Some speed their way a-field; and homeward some,  
Returning, cross their flight; while some abide,  
And wheel around their airy lodge: so seem'd  
That glitterance, wafted on alternate wing,  
As upon certain stair it came, and clash'd  
Its shining.

And again at the end of the same Canto (128-130),  
I at those accents saw the splendours down  
From step to step alight, and wheel, and wax,  
Each circuiting, more beautiful.

<sup>1</sup>This and the following passages are quoted from Cary's translation.



Compare, with this description, Mrs. Verrall's:

Borne far aloft on oarage of their high wings  
Glorious shining in majestic grace.

In the next Canto St. Benedict explains to Dante that this is Jacob's Ladder:

Our ladder reaches even to that clime;<sup>1</sup>  
And so, at giddy distance, mocks thy view.  
Thither the patriarch Jacob saw it stretch  
Its topmost round; when it appear'd to him  
With angels laden.

(Canto XXII. 68-72.)

It is to be noted that this ladder is seen in the *Seventh* Heaven, of which it is the main feature.

(b) "A spinning top many colours but as it spins they are blended into one."

Mrs. Verrall points out that this seems to be the "wheel" mentioned in *Paradiso* x. 140 ("Thus saw I move the glorious wheel") and further described in XII. 1-16:

Soon as its final word the blessed flame<sup>2</sup>  
Had rais'd for utterance, straight the holy mill<sup>3</sup>  
Began to wheel; nor yet had once revolv'd  
Or ere another, circling, compass'd it,  
Motion to motion, song to song, conjoining;  
Song, that as much our muses doth excel,  
Our Syrens with their tuneful pipes, as ray  
Of primal splendour doth its faint reflex.  
As when, if Juno bid her handmaid forth,  
Two arches parallel, and trick'd alike,  
Span the thin cloud, the outer taking birth  
From that within (in manner of that voice<sup>4</sup>  
Whom love did melt away, as sun the mist,)  
And they who gaze, presageful call to mind  
The compact, made with Noah, of the world  
No more to be o'erflow'd;

<sup>1</sup>The highest sphere, or Empyrean.

<sup>2</sup>Thomas Aquinas.

<sup>3</sup>The circle of spirits.

<sup>4</sup>The nymph Echo.

These revolving circles are referred to again in *Paradiso* XXVIII. Here there is a central point of transcendent brilliancy with concentric circles round it:

And over this [the sixth circle], a seventh, following, reach'd  
 Circumference so ample, that its bow  
 Within the span of Juno's messenger  
 Had scarce been held entire. Beyond the sev'nth  
 Ensued yet other two.

Canto XXVIII. 27-31.

Note in both these passages the association of the Wheel with Juno's messenger (Iris, the Rainbow), and that the rainbow is specifically referred to later in the same script of Miss Verrall's. Note also the special association in the second passage of the *Seventh* circle with the Rainbow. Mrs. Verrall points out to me that Dante's conception is based on Plato's Myth of Er in the *Republic*, Book x. where the souls about to be re-incarnated see "a rainbow-coloured light, straight like a pillar, extended from on high throughout the Heaven and the Earth." This is the axis of the Cosmos, passing at each end into the Spindle of Necessity, which causes all the heavenly revolutions. The axis is surrounded by eight concentric revolving cups or rings, on each of which is mounted a Siren, "which goeth round with her circle, uttering one note at one pitch; and the notes of all the eight together do make one melody."

This vision illustrates the astronomical theory of Plato's age, essentially the same as that of Dante's age, which dominates the whole of the *Paradiso*.<sup>1</sup> The eight circles or whorls represent the seven planets surrounded by the fixed stars. "The seven planets by their movements were supposed . . . to give forth sounds corresponding to the notes of the Heptachord. . . . Later it was held that the circle of the fixed stars had also a note of its own, and a 'harmony' or 'mode' resulted like that of the Octachord."<sup>2</sup> Cf. Mrs. Holland's "Then an octave struck the answer" below, p. 241.

<sup>1</sup>See the discussion of the Myth of Er in J. A. Stewart's *The Myths of Plato*, pp. 139-169.

<sup>2</sup>*Republic of Plato*, edited by J. Adam, Vol. II. p. 452; note on *Rep.* 167 B.

(c) "A leaf that hangs down." Mrs. Verrall tells me that there is a flower called "Jacob's ladder" described in Bentham's *British Flora*, p. 304, a book very familiar to Miss Verrall. In the illustration of this, a long pinnate leaf is drawn as bent over at the top and the number of leaflets shown hanging down is seven, as in Miss Verrall's script. Her description, however, does not seem to apply to this plant (*Polemonium caeruleum*), and at the time she and her mother were inclined to think the Jessamine was meant. This has normally seven leaflets in each group, though occasionally the end one is subdivided. In any case, the primary intention of the script was probably to give another example of Seven.

(d) "A branching tree not a real tree but emblematical" is the beginning of a topic, which is interrupted in the script by the mention of Jacob's Ladder, etc., and resumed at the words:—"The seven-branched candlestick; it is an image—the seven churches; but these not churches, seven candles united in one light and seven colours in the rainbow too. Many mystic sevens."

There seems here first a reference to the Mosaic seven-branched candlestick (see *Exodus* xxv. 31-40), leading on to the seven golden candlesticks of St. John's vision: "The seven candlesticks which thou sawest are the seven churches" (*Revelation* i. 20). But, says the script, the candles really meant are not those that symbolise the seven churches, but certain candles that are associated with the seven colours of the rainbow,<sup>1</sup> which is not the case with either of the Biblical seven candlesticks. The connection of the rainbow with these candles, followed by the phrase "Many mystic sevens," seems to me to show that the reference is to the *Purgatorio*, Canto XXIX.

In this Canto, Dante's vision of the Procession of the Car is described. First, he sees, as he thinks, seven trees, but these on nearer view turn out to be seven tapers of gold, which, as they move onwards, leave behind them trailing pennants of light of the seven colours of the rainbow. Then come the twenty-four Elders and the four mystic Beasts of the Apocalypse; followed by seven nymphs (representing the seven

<sup>1</sup> From the point of view of exact science, there are not, of course, seven colours in the spectrum, but an indefinite number. Nevertheless the popular view that the rainbow is composed of seven colours is so widespread and longstanding that it is naturally adopted for literary purposes.

virtues) who surround the Car, and seven sacred writers following it complete the procession.

Miss Verrall's script seems to specify only the first part of this procession, namely, the seven golden candlesticks with their rainbow-coloured lights, which, as the script says, are not an image of the seven churches, for they are interpreted variously by commentators as symbolising the seven sacraments, or the seven gifts of the Spirit.

It appears then that the individual topics of the script of May 11th, may have been largely, if not wholly, derived from sources familiar to Miss Verrall; *e.g.* the many-coloured spinning top from Plato's *Republic*, and "Jacob's ladder and the angels upon it," and "the seven-branched candlestick" from the Bible. But the reason why I take the script to refer to Dante is that the topics which appear to be combined in it in a purely random manner are actually found combined in Dante, and, so far as I know, nowhere else; while similar or associated references to Dante occur in the scripts of the other automatists.

#### MRS. AND MISS VERRALL'S KNOWLEDGE OF DANTE.

It may be convenient to interrupt the narrative at this point in order to remind the reader what allusions to Dante had already appeared in the scripts and to what extent they had been identified.

Miss Verrall had on March 10th, 1907, obtained the name "Geryon" in a table-tilting experiment (see Mr. Piddington's Report, *Proc.* Vol. XXII. p. 248).

Mrs. Verrall on April 28th, 1907, had interpreted two scripts of her own, April 3rd and 6th, 1907, as referring to the *Purgatorio* and *Paradiso* (*op. cit.* p. 264).

Mrs. Holland, in her script of April 8th, 1907, had mentioned the *Paradiso*, and Martha and Mary and Leah and Rachel (*op. cit.* p. 265).

On April 29th, 1907, Mrs. Piper in the waking-stage spoke of the "Inferno . . . Dante's Inferno . . . There's no Inferno here," after the sitter (Mrs. Verrall), had mentioned Dante to her during the sitting (*op. cit.* pp. 162-5 and 279). Myers<sub>P</sub> on this occasion said that he had given the name to Mrs. Verrall in connection with his answer to *αὐτὸς οὐρανὸς ἀκύμων*,

The other references were connected by Mr. Piddington with the complicated cross-correspondence "Light in West."

Thus the allusions to Dante had hitherto been extremely scanty, and were not generally known at all, since Mr. Piddington's report was not published until October, 1908. It was on February 15th, 1908, that Mr. Piddington first learnt that the passage in Mrs. Holland's script about Martha and Mary, and Leah and Rachel, was to be traced to the *Purgatorio*, and this threw light on the other Dante allusions. In March, both Mrs. and Miss Verrall saw the first draft of the two sections of Mr. Piddington's paper dealing with the cross-correspondences *Light in West* and *Euripides*, which include this topic. Miss Verrall had never read any Dante, either in Italian or English, and did not look up the references or make any further investigation. Mrs. Verrall, on the other hand, during the first week in May was reading the *Purgatorio* in connection with Mr. Piddington's paper, and had finished it on May 8th, the day when the first item of this cross-correspondence of Sevens came out in Mrs. Piper's trance, and when she herself wrote the script quoted above.

It may therefore be supposed that her preoccupation with the *Purgatorio* had some telepathic influence in causing Miss Verrall (who was living in London at the time and did not know that her mother had been reading Dante) to refer to it in her script three days later. But whereas the references dealt with by Mr. Piddington (and therefore probably most in Mrs. Verrall's mind) were to the 27th and 28th Cantos, Dante's vision of the Procession, to which Miss Verrall's script alludes, is in the 29th Canto.

None of the other automatists concerned in this cross-correspondence knew that allusions to Dante had occurred in any of the scripts, except that Mrs. Holland knew that the *Paradiso* had been mentioned in her own script of April 8, 1907, though she was not aware that Martha and Mary and Leah and Rachel in that script were derivable from Dante.

#### (4) *Mrs. Frith.*

Mrs. Frith is a member of the Society and a friend of Mrs. Verrall's, who has practised automatic writing for some little time. She sometimes gets "messages" in her script for



Mrs. Verrall, purporting to come from Dr. Hodgson, whom she had never known, except by name. There have been a few indications of supernormal connection between her script and Mrs. Verrall's.

In February 1908 Mrs. Verrall tried an experiment with her, sending a contemporary note of it in a sealed envelope to be kept at the S.P.R. rooms.

After having been told of this experiment by Mrs. Verrall for the first time on Dec. 31, 1909, I opened the envelope on Jan. 7, 1910, and found that it contained the following enclosure :

*Copy of question.*

Feb. 14, sent to Mrs. Frith. In view of Mrs. Piper's success in answering Mrs. V.'s question about the meaning of and associations conveyed by 3 Greek words,<sup>1</sup> I should like to try a similar experiment here.

Can R. H. say what are his associations with the words :

“Climb the Mount of Blessing.”

*Answer.*

Quotation from Tennyson's *Ancient Sage* in last Xmas greeting sent by R. H., wh[ich] arrived after I heard of his death in Dec./05.

No one knows of this expt. but my Sec[retary] and she does not know the answer nor to whom I put the question.

M. de G. V.—Feb. 14, 1908.

The context of this quotation from *The Ancient Sage* is as follows :

And lay thine uphill shoulder to the wheel,  
 And climb the Mount of Blessing, whence, if thou  
 Look higher, then—perchance—thou mayest—beyond  
 A hundred ever-rising mountain hues,  
 And past the range of Night and Shadow—see  
 The high-heaven dawn of more than mortal day  
 Strike on the Mount of Vision!

So, farewell.

Mrs. Frith did not recognise the quotation and only learnt its source accidentally in December, 1909. She could not then remember that she had ever read *The Ancient Sage*; but

<sup>1</sup> αὐτὸς οὐρανὸς ἀκίμων. See *Proceedings*, Vol. XXII. pp. 107-172.—A. J.

it is of course possible that she had seen either the poem itself or passages quoted from it, and had forgotten it. In any case it is clear that the next script but one<sup>1</sup> which she produced, and which purported to come from Dr. Hodgson for Mrs. Verrall, was influenced either by reminiscences of the poem or by ideas suggested by the phrase "Climb the Mount of Blessing." This script was not produced till June 11th, 1908, and much of it is in verse, such as the following:

Then are you drawing nearer to the plane  
 The plane of blessing and the promised land  
 Up through the many furrows of the land  
 The unyielding rock the hot and scorching sand  
 Rise weary traveller till the rest is won

I have been there, been there at morn and even  
 And I have found the track for which I yearn  
 The path of peace, the blessed road to Heaven  
 The spark celestial there afar doth burn.

There may I rest may rest in sight of heaven  
 Pisgah is scaled the fair and dewy lawn  
 Invites my footsteps till the mystic seven  
 Lights (*sic*) up the golden candlestick of dawn.

It can hardly be doubted that Mrs. Verrall's question formed the *point de repère* of the first part of this script, but the last four lines seem connected with the allusions to Dante in Miss Verrall's script.

"Pisgah is sealed" is, of course, a Biblical reference (*Deuteronomy* III. 27). Just as Moses from the top of Pisgah saw the Promised Land, but was not allowed to enter it, so Dante's Virgil is not allowed to enter Paradise (see Mrs. Verrall's script of May 8th above). I take Pisgah, then, to be the Biblical equivalent of the Mount of Purgatory which Dante had to scale before his entrance into the Earthly Paradise on its summit. It is this Earthly Paradise to which the end of the script seems to refer. (See *Purgatorio*, Cantos XXVIII. and XXIX.) Here Dante wandering through the forest sees Matilda on a flowery lawn on the other side of the

<sup>1</sup> She wrote some automatic verses in March, purporting to come from Dr. Hodgson, but these had no connection with Mrs. Verrall's question.

narrow stream of Lethe, which he passionately desires to cross. He is not yet permitted to do so, but moves on in the same direction with Matilda, facing the east, till he sees a brilliant illumination, the coming dawn, in the midst of which appear the seven golden candlesticks, heralding the Procession of the Car:

So beautiful  
A car, in Rome, ne'er graced Augustus' pomp,  
Or Africanus'; e'en the sun's itself  
Were poor to this.

(*Purgatorio*, XXIX. 110-113.)

As explained above, the "mystic seven" is the whole note of this vision of Dante's, and the connection of Mrs. Frith's script with Miss Verrall's of May 11th seems clear.

Mrs. Verrall's question about "Climb the Mount of Blessing" cannot, I think, be held to account for these apparent allusions to Dante; for it is clear from the whole tenour of the *Ancient Sage* that Tennyson in writing of the "Mount of Blessing" and the "Mount of Vision" had no particular mountains in view, but was speaking in a purely mystical sense of his own experiences and aspirations.<sup>1</sup>

As to the telepathic agencies that may have influenced Mrs. Frith's script, it is to be noted that Mrs. Verrall saw Miss Verrall's corresponding script—that of May 11th—for the first time on June 6th, and next day noted the references to Dante in it. On June 10th she wrote to Mr. Piddington about it, and it was on June 11th that Mrs. Frith's script was produced.

Mrs. Verrall asked Mrs. Frith by letter on August 30th whether her script suggested a literary reminiscence to her, and she said, no. Mrs. Verrall also ascertained that she had not read more of Dante than a few cantos of the *Inferno*. On more explicit enquiries being made later, Mrs. Frith wrote (March 10th, 1909): "I know a few scraps of Italian, but beyond two or three well-known quotations from Dante, I have never read a word of him in either English or the original, often as I have meant to do so."

This script of Mrs. Frith's, though written on June 11th 1908, was not seen by Mrs. Verrall until July 18th. On

<sup>1</sup> See the references to this poem in his *Life*, Vol. I. p. 320 and Vol. II. p. 319, "The whole poem is very personal, etc."

the two following days, Mrs. Verrall noted the Dante allusions in it and its resemblance to Miss Verrall's script of May 11th.

(5) *Mrs. Holland.*

The script about to be quoted was the only one produced by Mrs. Holland between the dates March 10th and November 25th, 1908. It was written while she was at sea, on her way from India to England. In her letter to me enclosing the script was also enclosed the following account of a dream, noted by her at the time. I may mention that she very rarely tells me anything about her dreams, so that the fact of her relating it shows that it made an unusually strong impression on her.

July 15th, 1908.

Last night I dreamt that I was in a large bare room—rather like a studio. . . .

Some one showed me an old note book—or diary—in which was written in a small neat hand :

“Since in 1872 a dear friend chose as a sign by which to communicate with me the figure 6, I, in my turn, will try, in the time to come, to send the figure 6,—simply the sign of 6.”

For comments on this dream, see below, p. 245. The script enclosed with it was as follows:

*Thursday, July 23rd, 1908.*

*At sea.*

There should be three at least in accord and if possible Seven—

The Lady and the learned lady and the maiden of the crystal and the scribe and the professed scribe—and the two new comers—what could be better than that?

Take this for token

“Green beyond belief.”

A certain sense of humour lacks in this? No not the garden—The view from the house in an aspect of evening—

Not only on the ocean may the Green Ray appear—

Note in the dream and script the numbers 6, 3, 7, and compare with Mrs. Verrall's script of April 27th, 1908, quoted above, p. 225.

At the time I received this script, I knew nothing about the occurrence of Sevens in the scripts of the other automatists quoted above, but I interpreted the Seven who should be in accord respectively as: Mrs. Forbes, Mrs. Verrall, Miss Verrall, Mrs. Holland, Mrs. Piper, Mrs. Frith and Mrs. Home. The reason why I took "the two new comers" to be Mrs. Frith and Mrs. Home was because I had lately heard from Mrs. Verrall that she had got some interesting writing from Mrs. Frith (she did not tell me what) and I had myself lately received from Colonel Taylor a report of Mrs. Home's trance utterances in which I had found some apparently veridical matter. It will be seen that six out of these seven automatists are concerned in this cross-correspondence, Mrs. Forbes alone making no contribution to it.

The statement that there should be seven in accord may be compared with Mrs. Piper's remark "We *were* seven in the distance as a matter of fact," see above, p. 224.

I also felt sure at the time that "Green beyond belief" and "the Green Ray" had some special meaning, partly because of the repetition of the word "Green" and also because in both phrases the writing was rather larger and more widely spaced than in the rest of the script. I thought therefore that some cross-correspondence was being attempted, and hoped to discover it later.

On hearing from Mrs. Verrall on November 18th, 1908, that she had found a connection between the scripts of Mrs. Piper, Miss Verrall and Mrs. Frith, in regard to Sevens and to various mystic sevens mentioned in the *Purgatorio*, Canto XXIX., I looked up the last Cantos of the *Purgatorio* to see if they contained any marked reference to *Green*, and found what I took to be such in Canto XXXI. Dante is drawn over the river of Lethe by Matilda and presented to four of the nymphs who surround the Car.

And then they led me to the Gryphon's breast,  
Where, turned toward us, Beatrice stood.  
"Spare not thy vision. We have station'd thee  
Before the emeralds, whence love, erewhile,  
Hath drawn his weapons on thee." As they spake  
A thousand fervent wishes riveted  
Mine eyes upon her beaming eyes, that stood,



Still fix'd toward the Gryphon, motionless.  
 As the sun strikes a mirror, even thus  
 Within those orbs the twyfold being shone;  
 For ever varying, in one figure now  
 Reflected, now in other.

*Purgatorio*, Canto XXXI. 112-123.<sup>1</sup>

On this passage, in which the eyes of Beatrice are compared to emeralds, there are copious notes by the commentators, who quote interesting passages from a number of old poets extolling the beauty of green eyes. The *Ottimo Commento* remarks: "Dante very happily introduces this precious stone, considering its properties. . . . The emerald is the prince of all green stones; no gem nor herb has greater greenness; it reflects an image like a mirror. . . ." Cf. Mrs. Holland's "Green beyond belief—the Green Ray."

Throughout the whole poem, as well as in the *Convito*, there are of course constant references to the eyes and the smile of Beatrice ("It is by the eyes and smile of Beatrice" says A. J. Butler in a note on this passage, "that Dante is carried forward and instructed in Paradise.") But this phrase about the emeralds is, I think, the one touch of personal description of her in all Dante's works.

The highly mystical passage in which it occurs is full of the idea of shining: her beaming eyes (*occhi rilucenti*), and the mystic "twyfold being" (the type of Christ—the combination of the divine and human natures) who shines (*raggiava*—a word which has the same root as *ray*) reflected in her eyes, as the sun is reflected in a mirror.

For Mrs. Holland's knowledge, "which it would be more descriptive to call ignorance," of Dante, see Mr. Piddington's paper above, p. 23-4.

<sup>1</sup>Disser: "Fa che le viste non risparmi,  
 posto t' avem dinanzi agli smeraldi,  
 ond' Amor già ti trasse le sue armi."  
 Mille disiri più che fiamma caldi  
 strinsermi gli occhi agli occhi rilucenti,  
 che pur sopra il grifone stavan saldi.  
 Come in lo specchio il sol, non altrimenti  
 la doppia fiera dentro vi raggiava,  
 or con uni, or con altri reggimenti.

(Lines 115-123.)

I had an interview with Mrs. Holland on November 24th, 1908, and asked her if she attached any meaning to "Green beyond belief" and "the Green Ray." The only suggestion she could make was that the Green Ray might refer to what is said to be sometimes seen in sunsets at sea. Just as the sun is sinking below the horizon, a vivid green ray may appear for a moment. She had heard of this, but had never seen it herself.<sup>1</sup>

I then told her very briefly of the cross-correspondence under consideration, mentioning my interpretation of the seven automatists referred to in her script, and saying that Mrs. Piper, Miss Verrall and "the two new comers" were involved in it, that it included allusions to the Procession of the Car in the *Purgatorio*, and that I interpreted her "Green Ray" to refer to the eyes of Beatrice.

Mrs. Holland was much interested in this case, and what I then told her undoubtedly influenced the next piece of script she produced (on November 25th), of which I will now quote only the opening sentence:

"Then an octave struck the *answer*."

She recognised this as a quotation from Browning's "A Toccata of Galuppi," but neither she nor I saw any point in it.

The quotation was repeated, with an additional underlining, in her script of January 20th, 1909, which opened thus:

Resolute persistence—

"Then an *octave* struck the *answer*."

I think this is intended as a sort of finishing touch to the cross-correspondence. An octave contains, of course, seven notes, one of which is repeated, with a new and completing element, as the eighth. The phrase has a certain interest as being possibly a reference to the harmony of the celestial spheres referred to above, p. 231.

#### (6) Mrs. Home.

Mrs. R. Home is a member of the Society, who has long been actively interested in psychical research. She has had a

<sup>1</sup>Sir Oliver Lodge tells me that this is probably a physiological, rather than a physical effect, since sudden changes of brightness, like a flickering light, are known to produce a sensation of colour.

private family circle for many years, to which she had admitted Colonel Taylor, who has kept careful records of all the experiments.

On July 24th, 1908, Colonel Taylor and only one other friend, Miss H., being present, a "Myers control," who had often appeared before, purported to speak through Mrs. Home, who was in the trance condition, Colonel Taylor taking notes. The words spoken were as follows :

Seven times seven and seventy-seven  
Send the burden of my words to others.

(MISS H. To whom shall we send ?)

Souls that labour for your earthly wisdom  
Send no names.

(MISS H. May we say the message is from a teacher ?)

No. . . . Several wait to hear. Some say they do not  
mind the name ; others seek only. Omnia vincit.

(COLONEL TAYLOR. Shall I send this to Miss Johnson, or to Mrs.  
Verrall ?)

Miss Johnson likes it better ; you can help better through  
her.

Accordingly, Colonel Taylor sent a copy of his record to me three days later. At the time of this sitting, neither he nor Mrs. Home knew anything whatever of any of the unpublished scripts of the other automatists, except that there had been a slight coincidence between an earlier trance-utterance of Mrs. Home's and one of Mrs. Verrall's scripts.

I think the phrases : "Send the burden of my words to others," and "Several wait to hear," clearly indicate that a cross-correspondence is intended, and the subject of this can be no other than the opening words, "Seven times seven and seventy-seven." Besides the reiteration of the number Seven, there is here a possible reference to Dante's vision of the Procession of the Car, for this procession consists of seven sevens ; namely, the 7 golden candlesticks, the 24 Elders and 4 Beasts, the 7 nymphs and the 7 sacred writers. It may also be held to refer to the fact that seven persons are concerned in the cross-correspondence, each of them giving the number seven.

As with some of the other factors in this cross-correspondence, the phrase itself is probably of Biblical origin, being, I take it, a mis-recollection of St. Matthew, XVIII. 21, 22. ("How oft shall my brother sin against me, and I forgive him? till seven times? Jesus said unto him, I say not unto thee, Until seven times, but, Until seventy times seven.")

(7) MR. PIDDINGTON'S "POSTHUMOUS LETTER."

It was not until November 18th, 1908, that I heard from Mrs. Verrall that she had found a cross-correspondence of *Sevens*, with various Dante allusions, in the scripts of Mrs. Piper, Miss Verrall and Mrs. Frith. I then concluded that the *Sevens* in Mrs. Holland's and Mrs. Home's scripts quoted above belonged to the same cross-correspondence, and I told Mr. Piddington briefly of this on November 19th. On November 27th he questioned me further about it; we went thoroughly over all the scripts or copies of scripts in my possession, and I told him all the details of the case, in so far as they were known to me at the time. He then told me that the subject of a "posthumous letter" which he had written in July, 1904, and had himself sealed and given into my charge as Secretary, was variations on the theme of *Seven*.

Afterwards he explained to me that the reason why he had not told me this when I first mentioned the cross-correspondence was that he thought it an important matter, and therefore did not wish to act in a hurry about it; he was not sure whether the coincidence with the subject of his letter was accidental or not; and if he concluded on further consideration that it was not accidental, he was not sure whether to tell me about it, or to say nothing, on the chance of fresh developments occurring in the scripts. Before coming to see me the second time he had made up his mind that if, on going fully into the matter of the scripts, he concluded that the connection between them and his letter was not accidental, he would then tell me about the latter.

He had written it in my room at the S.P.R. offices on July 13th, 1904; I was present at the time, but no one else, and he of course took precautions to prevent my accidentally seeing what he was writing. He then sealed it up

himself and gave it into my charge and I put it away in a certain locked drawer in the office with other letters of the same kind, where it had been kept ever since. There seems therefore no possibility that any one but Mr. Piddington could have known anything of its contents. We now (November 27th, 1908) examined it carefully to see that the seals were intact and opened it together.<sup>1</sup> The letter is as follows:

20 HANOVER SQUARE,  
LONDON, W., 13th July, 1904.

If I ever am a spirit, and if I can communicate, I shall endeavour to remember to transmit in some form or other the number SEVEN.

As it seems to me not improbable that it may be difficult to transmit an exact word or idea, it may be that, unable to transmit the simple word seven in writing or as a written number, 7, I should try to communicate such things as: "The seven lamps of architecture," "The seven sleepers of Ephesus," "unto seventy times seven," "We are seven," and so forth.

The reason why I select the word seven is because seven has been a kind of tic with me ever since my early boyhood. I would walk along the street to a rhythm formed by counting 1, 2, 3, 4, 5, 6, 7. Though never superstitious, I also have already,<sup>2</sup> in a playful kind of way, regarded 7 as a, or my, lucky number. Often, playing golf at Woking, I count the number of carriages on passing trains, and if a train passes composed of 7 carriages not counting the engine, I regard it as a lucky omen, and pretend to think that it means that I shall win my match.

I have purposely cultivated this tic, of which I have never spoken to anybody, as I think it likely in the event of survival that the memory of it, having by practice been frequently revived in my lifetime, may survive the shock of death.

J. G. PIDDINGTON.

It will be seen that while the main theme of this letter is the same as one theme of the cross-correspondence, there are certain differences of detail. Neither "the seven lamps of architecture"

<sup>1</sup>It is to be understood that the proofs of this paper have been submitted to Mr. Piddington, so that all statements relating to him are practically first-hand.

<sup>2</sup>So written in the original. No doubt "always" is meant.



nor "the seven sleepers of Ephesus" are to be found in any of the scripts. On the other hand, "seventy times seven" is very similar to Mrs. Home's "Seven times seven and seventy-seven;" and "We are seven" occurs both in Mrs. Piper's and Miss Verrall's scripts. But there is nothing about the seven railway carriages,—which Mr. Piddington regards as the most characteristic point in his letter,—in any of the scripts, while the Dante allusions which are conspicuous in three of the scripts (Mrs. Verrall's, Miss Verrall's and Mrs. Frith's) and possibly to be found in the three others (Mrs. Piper's, Mrs. Holland's and Mrs. Home's) are entirely absent from the letter. Nevertheless I think the coincidence too marked and detailed to be put down to chance.

The probability that it did not occur by chance is considerably strengthened by a comparison with Mrs. Holland's dream of July 14th-15th, 1908, given above, p. 238, in which a *number* is mentioned as the subject of a posthumous communication. It is true that the number given in the dream was 6, whereas Mr. Piddington's number is 7, but that any number at all should be chosen for such a purpose seems to me a very unlikely thing to guess.

The coincidence is further strengthened by the use of the uncommon word *tic*, in the sense of *mental habit*, in Mr. Piddington's letter, whereas Mrs. Piper in the waking-stage of the sitting of May 8th, 1908 (see above, p. 223), uses the words *Habit* and *Tick* in close connection with "We are Seven." I have already explained the immediate origin of these words in Mrs. Piper's trance: viz. that "Habit" was part of an attempt to translate the Latin verses quoted to her by Mr. Dorr; while "Tick" was suggested by a certain poem of Longfellow's, the thought of which seemed to have come spontaneously into her mind. But I believe that there was also a deliberate intention to produce through these words a connection with Mr. Piddington's letter.

In any case it appears that Mr. Piddington completes the Seven who, according to Mrs. Holland's script, should be in accord.

## EARLIER REFERENCES TO THE SAME TOPIC.

In considering this section, it is important for the reader to bear in mind the dates at which the references in the scripts were recognised, as well as the dates when they were written. I quote them in the latter order.

In January, 1910, when Mrs. Verrall was reading the first proofs of this paper, it struck her that the date of Mr. Piddington's letter (July 13, 1904), was one on which she had produced a script of some interest,—she could not remember on what subject. She looked up this script and found that it was as follows:

July 13, 1904. 11.15 a.m.

[After some nonsense Latin and Greek words:]

But that is not right—it is something contemporary that you are to record—note the hour—in London half the message has come.

I have long told you of the contents of the envelope, Myers' sealed envelope left with Lodge [Here follows a statement as to the contents of this envelope, quoted in full in Mrs. Verrall's report on her script, *Proceedings*, Vol. XX. pp. 424-5; also a similar statement about a sealed envelope left by Professor Sidgwick. The script continues:]

I don't know what you want more—why can't you act on this? You ask more and more tests and it is hard to see why.

Helen could probably give the contents of the envelope too if you want confirmation. Tell her to write down a reference and see what she puts. We will try to give it her to-day. Some one will speak of it to her—will that do for you, o skeptics! Surely Piddington will see that this is enough and should be acted upon.

F. W. H. M.

The whole episode of the references in Mrs. Verrall's script to Mr. Myers's sealed envelope is given fully in her report (*op. cit.* pp. 299-301). Several references to the subject had occurred in February and March, 1903, also one in April and one in August of the same year. After August 18, 1903, the subject was not mentioned again till it recurred in the script of July 13, 1904, just quoted. When once resumed, it was referred to several times again.

Mrs. Verrall naturally saw no other significance in this script beyond its description of the sealed envelope,—with which her mind had been much occupied,—and following out its instruction, she asked her daughter<sup>1</sup> next day to “write down a reference,” without, of course, telling her anything about her own script. On the following day, July 15th, 1904, Mrs. Verrall being out of the house at the time, Miss Verrall wrote automatically as follows:<sup>2</sup>

Mother has made a mistake the letter is in the second drawer but she will not find it what she expected

Driving round the pond

(*In Latin*: Doubtless among the dead you will see all the future) that is wrong (*In Latin*: you will perceive)<sup>3</sup>

(*In Latin*: There will not be among the living any mind but the empty storm of it.

Aen VI 383

? The whole is lacking)<sup>4</sup>

In the Maderana thal an accident

Enough F. W. H. Myers

The first paragraph of Mrs. Verrall's script applies appropriately to what Mr. Piddington was doing at the time; her script was produced at 11.15 a.m. and his letter was written during the middle part of the same day,<sup>5</sup> the exact hour not having been recorded. It is significant that the script says: “In London half the message has come,” for Mr. Piddington's letter only contains one main topic (Seven) of the cross-correspondence, the other main topic (Dante) being absent from it. But Mrs. Verrall, as I have said, attached importance only to the statement about the sealed envelope, and ignored the first

<sup>1</sup> “Helen” (Miss Verrall) had only been mentioned in the script 15 times previously to this occasion, and was not then in the habit of writing automatically, though she had done it a few times, beginning in the spring of 1903.

<sup>2</sup> This script was among those sent at the time, as stated above, p. 202, to Sir Oliver Lodge, on the chance that it might turn out to be of evidential value.

<sup>3</sup> Scilicet in functis videbis omne futurum (that is wrong) spectabis.

<sup>4</sup> Non erit in vivis animi nisi vana procella Aen VI 383. deficit omne.

<sup>5</sup> I find from my diary that he was at the S.P.R. rooms during the late part of the morning and early part of the afternoon, and he believes that he wrote the letter before lunch.

paragraph of her script, which is separated by a space from the rest, as if to indicate that it referred to a different subject.

The first sentence of Miss Verrall's script reads like a confused attempt to correct Mrs. Verrall's misapprehension: "Mother has made a mistake; the letter is in the second drawer, but she will not find it what she expected." This may perhaps be taken to refer to Mr. Piddington's letter (which was actually in the top right-hand drawer of a cabinet consisting of two columns of drawers with a set of pigeon-holes on the top); or it may refer to the fact that Mrs. Verrall's script, as was afterwards found, had not stated correctly the contents of Mr. Myers's sealed envelope.

The line in the *Aeneid* referred to by Miss Verrall is, translated literally,

Grief from his sad heart; he is pleased at the land called by his name.<sup>1</sup>

The line is the last of two describing the pleasure of Palinurus when the Sibyl tells him that a tomb shall be erected to him in Italy and that the place shall bear his name for ever. The name "Palinurus" means "backward (or, returning) breeze," and there seems to be some connection between this name and the word *procella* (storm-wind) in the script. The whole intention of the Latin phrases seems to be to mark an opposition between the potency of the dead and of the living: "Among the dead you will see all the future;" "There will be no mind (breath) among the living but an empty storm-wind." This may be compared with Miss Verrall's script of August 6th, 1907, quoted immediately below: "Doubtless he himself will seem to have transferred this." If "he himself" be interpreted as the living experimenter, Mr. Piddington, the script in both cases would seem to claim that the success of the experiment would be due not to his agency, but to the influence of some other mind planning the whole scheme.

In the absence of any context, the exact meaning of the phrase "*deficit omne*" (translated above, "The whole is lacking") must be doubtful, but it may perhaps be regarded as equivalent to Mrs. Verrall's more definite statement, "In London half the message has come," which I take to refer to the fact

<sup>1</sup>Corde dolor tristi; gaudet cognomine terra.

that only half the cross-correspondence was given in Mr. Piddington's letter.

I must repeat that the interpretation of these two scripts from beginning to end was only made during January, 1910, and that none of the persons concerned had before that date taken into consideration anything in the scripts, except the obvious reference in Mrs. Verrall's to the sealed envelopes of Mr. Myers and Professor Sidgwick. In consequence of this reference, Mrs. Verrall invited Mr. Piddington to come and see her, so that she might consult with him as to the desirability of asking Sir Oliver Lodge to open Mr. Myers's envelope, as urged by the script. The consultation took place on July 17, 1904, but the whole of the scripts was probably not shown to Mr. Piddington; he is, at all events, now certain that, whatever he saw, he never associated anything in them with his own letter.

During October, 1909, Mr. Piddington was studying and annotating Miss Verrall's earlier scripts and observed a reference to the rainbow and the number 7, followed by a Latin sentence which clearly indicated that a cross-correspondence was being attempted. The script is as follows:

*Miss Verrall's Script, Aug. 6th, 1907.*

A rainbow in the sky  
 fit emblem of our thought  
 the sevenfold radiance from a single light  
 many in one and one in many

(*In Latin*: Doubtless he himself will seem to have transferred this to his own rule. Wherefore whatever is set forth must be coordinated, lest, being scattered, it should escape notice. What one thing, that all people— So Fortune commands.)<sup>1</sup>

The rainbow and the sevenfold radiance, etc., may possibly involve some of the Dante allusions referred to above, and

<sup>1</sup> Scilicet ipse videbitur hoc transtulisse ad suam normam quare coordinandum est quodcumque exponatur ne diffusum praeternittatur  
 quod unum illud omnes  
 Sic Fortuna jubet.

The sentence "quod unum illud omnes" requires a context to complete it.



there are several other phrases in scripts of the same month which, when all put together, suggest a thread of Dantesque allusions running through the whole.

But I quote this one script because I am inclined to think with Mr. Piddington that the "ipse" (himself) who "will seem to have" effected the cross-correspondence is Mr. Piddington himself, and that the reference here is to his posthumous letter, which was not opened until November, 1908.

If this interpretation is correct, further interest attaches to the following script by Mrs. Verrall, though it is important to note that during the earlier part of the same day on which it was written, Mrs. Verrall had seen all the scripts produced by Miss Verrall in August, 1907 (it being their custom to compare notes of their scripts at stated intervals).

*Mrs. Verrall's Script, Aug. 28, 1907.*

(*In Latin*: The meaning is obvious; you have touched the symbol)<sup>1</sup>

Test the weakest link [drawing of three links of a chain] the chain still holds. Not ours to teach. You learn alone Place the question in the midst and let each have his test The same should be said to each—Try this new experiment—Say the same sentence to each of them and see what completion each gives to it. Let Piddington choose a sentence that they do not know and send part to each Then see whether they can complete

Or he might give different parts of the same sentence to each of them if the sentence is long enough—

After Mr. Piddington and I had opened his sealed envelope on November 27th, 1908, I locked it up again in my office. We told Mrs. Sidgwick and Mr. Gerald Balfour in strict confidence of the discovery, but it was mentioned to no one else until I read a paper at a Private Meeting of the Society on March 30th, 1909, which included a brief summary of this cross-correspondence.

During this interval Mr. Piddington paid a visit to Mrs. Verrall at Cambridge from January 15th-19th, 1909, and while there heard from her of certain interesting incidents in her script, in no way connected with the present case, but strongly suggestive of spiritistic agency. He then, as stated by

<sup>1</sup>Significatio patet—symbolum tetigisti

himself in a note sent to me later, "told Mrs. V. not to be too spiritualistic, as a recent case told rather against spirits. He was thinking of the 'We are Seven' case; but deliberately refrained from giving any hint of what was in his mind."

Shortly afterwards, namely on January 27, 1909, Mrs. Verrall produced the following script:

Fortunatus no that is not the word—

Fortuna's wheel revolving

[Here follow further remarks on Fortune's wheel.]

Nothing is swifter than Thought, nothing more sure—swifter than arrow or than bullet, thought flies from mind to mind, instantaneous It is a now and a now, at once, no pause, no then

Don't you understand?

And ask what has been the success of Piddington's last experiment? Has he found the bits of his famous sentence scattered among you all? and does he think that is accident, or started by one of you? Tell him to look carefully and he will see a great difference between the scripts in this exp<sup>t</sup> and in the others. That ought to help the theory. One language only has been used this time.

But even if the source is human, who carries the thoughts to the receivers? Ask him that.

F. W. H. M.

This script of Mrs. Verrall's seems undoubtedly to refer to her earlier one of Aug. 28, 1907; and the words "Fortunatus," "Fortuna," "Fortune," seem to connect it with the "Fortuna" of Miss Verrall's script of Aug. 6, 1907, which would tend to confirm Mr. Piddington's view that the "ipse" of that script is himself, though this interpretation had certainly not occurred to Mrs. or Miss Verrall.

Further, this last script applies very appropriately to the connection between Mr. Piddington's posthumous letter, (of which Mrs. Verrall, as I have said, knew nothing), and the cross-correspondence of Sevens (of which she did know, but had absolutely no ground for associating it with Mr. Piddington), even to the detail that "one language only has been used this time."

To assist the reader in following my discussion of this case, I here give a chronological *résumé* of it. The sentences printed in italics in square brackets relate to the events bearing on the scripts.

## CHRONOLOGICAL SUMMARY OF CROSS-CORRESPONDENCE.

DATE.	AUTOMATIST OR WRITER.	MENTION OF "SEVEN."	ALLUSIONS TO DANTE.*	POSSIBLE ALLUSIONS TO MR. PIDDINGTON'S LETTER.
July 13, 1904	Mr. Piddington	"Posthumous Letter" about the number Seven.		"In London half the message has come."
" "	Mrs. Verrall			Contrast between potency of dead and of living.
" 15, "	Miss Verrall			"He himself will seem to have transferred this."
August 6, 1907	Miss Verrall	A rainbow; the sevenfold radiance.		"Let Piddington choose a sentence and send part to each."
" 28, "		[ <i>Mrs. Verrall reads above script.</i> ]		
" " "	Mrs. Verrall			
Feb. 15, 1908			[ <i>Mr. Piddington recognises Dante allusions in Mrs. Holland's script of April 8, 1907.</i> ]	
March, "			[ <i>Mrs. and Miss Verrall informed of this.</i> ]	
April 20, "	Mrs. Verrall	The seven hills of Rome.		
" 27, "	"	Groups of figures: 3, 7, 6.		
May 5-8, "			[ <i>Mrs. Verrall reads last few cantos of "Purgatorio."</i> ]	
" 8, "	"		Jacob's ladder; Virgil not permitted to see the Vision.	
" " "	Mrs. Piper	"We are Seven."	Angel band.	Habit. Tick, tick, tick!

May	11, 1908	Miss Verrall	"We are Seven." "Many mystic sevens, etc."	Jacob's ladder; the spinning top; Seven candles and seven colours in the rainbow; many mystic sevens.
"	12, "	Mrs. Piper	Seven of us in the distance; experiment tried with Mrs. Holland, Mrs. Forbes and others.	
June	7, "		[Mrs. Verrall notes Dante allusions in Miss Verrall's script of May 11th.]	
"	10, "		[Mrs. Verrall writes to tell Mr. Piddington the above.]	
"	11, "	Mrs. Frith	The mystic seven.	The mystic seven and the golden candlestick, etc.
July	14, "	Mrs. Holland (dreamer)		
July	18-20, "		[Mrs. Verrall sees Mrs. Frith's script and recognises Dante allusions and connection with Miss Verrall.]	Dream of posthumous communication of the figure 6.
"	23, "	Mrs. Holland	There should be Seven in accord.	Green beyond belief; the Green Ray.
"	24, "	Mrs. Home	Seven times seven and Seventy-seven.	Seven times seven.
Nov.	16, "		[Mrs. Verrall learns of Mrs. Piper's connection with the Cross-correspondence.]	
"	27, "		[Mr. Piddington's letter opened by himself and A. J., unknown to Mrs. Verrall.]	
Jan.	27, 1909	Mrs. Verrall		"Has Piddington found the bits of his sentence scattered among you all?"

\* Under this head I include possible as well as certain allusions to Dante.

BEARING OF THE CASE ON THE THEORY  
OF CROSS-CORRESPONDENCES.

I HAVE treated this case at length, because it has, I think, a very important and instructive bearing on the theory of cross-correspondences, since it includes what I regard as all the elements of a typical cross-correspondence.

(1) It exhibits clearly the part played by the automatists' normal knowledge; for in many instances we can trace the immediate normal source of the individual utterances:

- (a) Mrs. Piper derives "Habit" and "Angel band" from the Latin verses given her by Mr. Dorr; and "We are Seven" and "Tiek, tick, tiek!" from two poems which no doubt were familiar to her.
- (b) Mrs. Verrall writes of the seven hills of Rome on the day before the date of the founding of Rome; and immediately after reading the last part of the *Purgatorio* produces a poem about the exclusion of Virgil from Paradise. Into the third verse of this poem is introduced a familiar text from Isaiah.
- (c) Miss Verrall's most important script seems to draw on the Bible for Jacob's ladder, the seven-branched candlestick and the seven churches; on Plato for the spinning wheel; on Bentham's *British Flora* for the drawing of the seven leaflets, and on Wordsworth's poem for "We are Seven."
- (d) Mrs. Frith's script was probably influenced by the question put to her by Mrs. Verrall, and it introduces a Biblical reference in "Pisgah is scaled."
- (e) Mrs. Holland's "Green Ray" is probably due to her script having been written at sea.
- (f) Mrs. Home uses a variant of the Biblical phrase "Unto seventy times seven."

(2) Though we may account in this way for many of the individual utterances, *taken by themselves*, we still have to account for the coincidences between them; and the chronological summary suggests that telepathy, especially from Mrs. Verrall, must have played a part in this:



- (a) Three days after Mrs. Verrall has finished reading the *Purgatorio*, Miss Verrall's script alludes to one of its final cantos.
- (b) The day after Mrs. Verrall has written to Mr. Piddington of these Dante allusions in Miss Verrall's script, some of them are repeated in Mrs. Frith's script.
- (c) Within three or four days of Mrs. Verrall's having seen Mrs. Frith's script, both Mrs. Holland and Mrs. Home write about Seven, adding some possible Dante allusions.

Another possible telepathic agent in the case is, of course, Mr. Piddington. Against the supposition of his agency we have the fact that no time coincidence was involved, except in the case of Mrs. Verrall's first script; for the bulk of the scripts were not produced until some years later, and he was not, as far as he is aware, specially thinking of his letter at any time during the period covered by them.<sup>1</sup> Yet the degree of correspondence between his letter and the scripts is, I think, too remarkable and detailed to be put down to chance.

Accordingly, Mr. Piddington's letter might be held to account for the *Sevens* in the scripts, while Mrs. Verrall's pre-occupation with Dante, and her own scripts (in which the element of seven is very inconspicuous) might be held to account for the *Dante allusions*.

Are we to suppose, then, that the unconscious and involuntary telepathic efforts of Mrs. Verrall and of Mr. Piddington, acting unconsciously, involuntarily, and telepathically in combination with each other, produced the whole cross-correspondence?

A careful reader will see that even this hypothesis does not cover the whole ground, for there are details in the other scripts not to be found either in Mrs. Verrall's or in Mr. Piddington's; e.g. Miss Verrall's "spinning top," Mrs. Frith's "Pisgah," and Mrs. Holland's "Green Ray," all of which contribute to the cross-correspondence. There are, indeed, two or three items which some of the automatists may be supposed to have borrowed telepathically from one another.

<sup>1</sup>He writes to me: "Few days of my life passed without my thinking of the subject of my 'posthumous letter'; but I certainly was not thinking of it *more than usual* at this time."

Thus, both Mrs. Piper and Miss Verrall have "We are Seven," and Miss Verrall and Mrs. Frith have the phrase "mystic seven." But looking at the scripts as a whole, we find an extraordinary variety in the methods chosen to approach the same idea.

We find, moreover—in Miss Verrall's script especially—an inextricable interweaving of the two topics, *Seven* and *Dante*; for all her Dante allusions, if analysed, are found to be connected, implicitly or explicitly, with Seven. The implicit connections have been pointed out above; viz. that "Jacob's ladder" is in the Seventh Heaven; and the "spinning top," or wheel, is not only connected with the rainbow (in Plato as well as in Dante), but it is the seventh circle of this wheel which is specially mentioned by Dante in connection with the rainbow.

Can this interweaving of the topics be put down to the action of two separate and independent agents, Mr. Piddington and Mrs. Verrall, or must we go further afield and postulate:

(3) Some other intelligence, which, surveying and selecting from these diverse elements,—namely, the ideas normally arising in the minds of the automatists and of Mr. Piddington, and the play of telepathy between them,—diverted them all to its own purposes and so shaped the event?

I have pointed out that the automatists drew on a number of different sources: on the Tavern Club Latin verses, on a poem of Wordsworth's, and on one of Longfellow's, on Dante, on Plato, on various passages in the Bible. What was it that from each and all of these miscellaneous sources extracted the strands needed for the interweaving of Seven and Dante? The task would not, of course, be very difficult for any one who had such a plan in mind,—assuming that he was able to influence the automatists to carry it out. I maintain only that there is strong evidence of the existence of such a plan, and I think it looks like the plan of one mind, and not of two or more.

As to Mr. Piddington's letter, Mrs. Verrall's contemporary phrase, "In London half the message has come," can hardly be explained by telepathy from Mr. Piddington, since the phrase by no means represents his own conception of his action, for he was planning a message which should come in

a single and complete form after his death. On the other hand the phrase fits in exactly with the hypothesis that a cross-correspondence combined out of the ideas of Seven and Dante was being planned by another intelligence, which took advantage of Mr. Piddington's interest in the number Seven to enlist his telepathic co-operation.

I am inclined to surmise also that the absence of Mr. Piddington's name from Mrs. Verrall's script may have been due to an intentional withholding on the part of the hypothetical intelligence; for if it had appeared, she would probably have made enquiries which would have led to the premature disclosure of his letter, before the cross-correspondence was complete.

In Mrs. Piper's case, special ingenuity seems to have been shown in turning to account the unpromising material of the Latin verses, which is used for both the main topics of the cross-correspondence. On May 8th a translation of the verses had been given in writing. At the beginning of the waking-stage of the same sitting a fresh attempt is apparently made to translate them, but of this the only word that is audible is "Habit," followed soon after by "Angel band." Now it is remarkable that "habit" is a mistranslation of the word *propositum*, the proper meaning of which is "intention," and that earlier in the sitting the same mistranslation was accompanied by another one,—*mori* (to die) being rendered as "according to custom" (see above, p. 223),—as if the trance-personality were harping on the idea of *habit* or *custom*. Thus out of these irrelevant verses are selected the very fragments that correspond (as I have explained) with Mr. Piddington's letter and with parts of Mrs. and Miss Verrall's scripts, the first fragment being emphasised by the fact of the mistranslations, just as we have found in previous cross-correspondences that misquotations are sometimes especially significant.

Again, note that Mrs. Piper's reference to Longfellow's poem: "I said Clock! Tick, tick, tick! stairs," follows immediately after "Habit" (except that "We are seven" is interpolated,—as I fancy, to clinch the correspondence), whereas "Habit" combined with "Tick" gives the connection with Mr. Piddington's letter, in which the word *tic* is used in the sense of *habit*.

And note further that the insertion in that reference of the word "Tick," which is contained in the poem implicitly and not explicitly, is just what is wanted at this point for the connection.

#### DISCUSSION OF SOME CRITICISMS OF THE THEORY.

Since the theory of cross-correspondences was first put forward in a tentative manner in my first report on Mrs. Holland's script, followed by the far more complicated and elaborate instances of the same type given in Mr. Piddington's "Series of Concordant Automatism," two important criticisms of the theory have appeared,—Professor Pigou's in the *Proceedings*, Vol. XXIII. p. 286, and Mr. Podmore's in the *Contemporary Review* of September, 1909. In my original report I pointed out that if the plan of cross-correspondences did not originate with some intelligence external to the automatists—and the evidence that it did so was, I observed, very far from being complete—the most probable alternative hypothesis was that it originated in and was carried out by Mrs. Verrall's subliminal consciousness. It is, naturally, this alternative hypothesis which is maintained by both our critics.

Professor Pigou argues that the element of complementarity in a cross-correspondence, which I adduced as evidence of the intention of a mind other than those of the automatists, may on the other hand be purely accidental and therefore evidence of nothing at all. He instances the case where Dr. Verrall attempted to transmit a phrase telepathically to Mrs. Verrall, whose script reproduced it, but only in a fragmentary and incomplete form; and says that,—since the fragmentary character in this case was clearly not intended by the agent, but was only the result of the imperfect reception of the idea by the percipient,—the mere fact that different fragments of the same idea occur in the scripts of two different automatists cannot be held to indicate any purpose in the fragmentariness. If the subliminal self of Mrs. Verrall, say, were trying to impress some idea upon her own script and on that of some other automatist, the correspondence achieved would often not be exact: "The two scripts would indeed be orientated about the same idea; but they would be



very far from identical. If we compare the word aimed at to the bull of a target, it is in a high degree probable that attempts to hit the bull would result in shots scattered widely round it. In other words, mildly complementary correspondences are likely to result from attempts at simple correspondences" (*Proceedings*, Vol. XXIII. p. 295).

The simile is, I think, a very apt one; it is one that I have often thought of applying in psychical research, and I propose to analyse it a little further.

Supposing—to make the analogy with our cases somewhat closer—we do not see any one shooting at a target, but find a target marked with a large number of shots, which cluster most thickly in a certain region, we infer that an attempt was being made to hit some point within that region. It matters not whether the attempt was made by one or by several persons; in either case the aim or design was one and the same.

So, if Mrs. Verrall's subliminal self were aiming at the expression of a single word or simple idea through herself and another automatist, a similar effect might be produced, and we should infer what the word or idea was by observing the approximations to it, just as we discover what spot on the target was aimed at by observing where the shots cluster.

Now Dr. Verrall's experiment was a comparatively simple one, and Mrs. Verrall's script suggests nothing more than a series of straightforward, though somewhat unskilful, aims at his central idea—the bull's-eye of his target.

The complex correspondences, however, are by no means suggestive of any such simple design as this.

The scripts containing them present the appearance not of a target with a central bull's-eye, but rather, as Mr. Piddington has remarked, of a mosaic,—broken and fragmentary indeed, but showing unmistakable traces of a pattern, and that pattern filled in by several different hands, whose efforts overlap, but each of whom contributes something different from that contributed by any of the others. Here the pattern must be regarded as the work of one designer; for it can hardly be supposed to result from the accidental concurrence of several designs.

I refer especially to such cases as Mr. Piddington's "Light



in West" (*Proceedings*, Vol. XXII. pp. 241-280) and the "Sevens and Dante" case just described.

Cases of the target type, where two or more automatists are concerned, may no doubt be attributed to the design or agency of one of the automatists, for there exists *ex hypothesi* evidence in each script that the word or idea to be expressed is present in some part of the writer's consciousness.

Cases of the mosaic type cannot be so easily disposed of; for in them we can find evidence of only *part* of the design in the mind of any one of the automatists. There is consequently no evidence—still less is there any proof—that any one of them designed the whole; so that, if we are right in holding, as just stated, that the whole must be the work of one designer, there is no evidence—still less is there any proof—that that designer is one of the automatists. This appears to me the fundamental distinction between the two types of cross-correspondence.

But arguments from analogy may easily be pressed too far, and—if the analogy be admitted—the question at once arises how far our actual cases of cross-correspondence conform to these two ideal types.

As a matter of fact, we find a number of gradations between them.

Of the cases quoted in this paper, two, viz. (*a*) "yellow," Aug. 6, 1906, p. 207, and (*b*) "The Blue Flower," Oct. 24, 1906, p. 215, are of the simple target type.

Two others, (*a*) "The Janiculum," June 24, 1906, p. 204, and (*b*) "Savonarola," Oct. 8, 1906, p. 211, are of the mosaic type, in that each script contributes something not found in any of the others; but the whole design, especially in the second case, is so simple that it may be supposed to be contained as a whole (partly expressed and partly implied) in one script and transferred thence telepathically to the others. Nevertheless, it is noteworthy that the interpretation of Miss Verrall's script as referring to a scene in *Romola* was only made after the independent occurrence in Mrs. Holland's script two days later and in Mrs. Verrall's script four days later of passages which can be interpreted as referring to other parts of the same scene. That is, taking any one of the scripts alone, we should be uncertain what it referred to, and con-

sequently we cannot assert positively that the whole idea was in the mind of any one of the automatists; but taking all together, the reference is almost certain.

There are other cases in which a definite statement in one script points us to the interpretation of a less definite one occurring *earlier* in *another* script, which again suggest that the complete idea was at all events not in the mind of the automatist who wrote first. Thus Miss Verrall's mention of "Jacob's Ladder" on May 11th (see above, p. 228), points to the interpretation of part of Mrs. Verrall's poem of May 8th,<sup>1</sup> which Mrs. Piper's mention of "Angel band" on the same day tends, I think, to confirm.

So long as any topic, whether expressed in direct terms or only allusively, can be found in a script, it may, I think, fairly be argued that it *must* have been present in some part of the consciousness of the automatist, and *may* have been transferred thence telepathically to other automatists. But if it cannot be found (as, *e.g.* neither Miss Verrall's "spinning top" nor Mrs. Holland's "Green Ray" can be found in Mrs. Verrall's script) then the same argument cannot be used. The utmost that can then be said is that the topic *may* have been in the automatist's mind, and *if so, may* have been transmitted thence telepathically; and such a hypothesis cannot, I think, be definitely accepted without further confirmation.

It appears to me, in short, that many of the items of this cross-correspondence afford strong evidence of the design or agency of some intelligence which was *cognisant of the whole scheme*, as finally revealed;—I refer especially to the use made of the Latin verses in Mrs. Piper's case, and to the veiled allusions to Mr. Piddington's letter in the Verrall scripts;—and it seems to me difficult to attribute so complete a knowledge of it to the subliminal consciousness either of Mrs. Verrall or of Mr. Piddington.

What has been said of Professor Pigou's main contention

<sup>1</sup>If the objection be made that my interpretation of Mrs. Verrall's verse as referring to Jacob's ladder is altogether fantastic and unfounded, I will reply that I bring it forward partly in order to make the greatest possible allowance for the theory of telepathy between the living. For the more items of the cross-correspondence can be found in Mrs. Verrall's script, the easier is it to maintain that she transferred them telepathically to the others.

will apply also to the similar conclusions put forward by Mr. Podmore in his able and sympathetic review of the evidence derived from the scripts,<sup>1</sup> and I will now only deal with one further point.

Mr. Podmore concludes that the Piper-Myers is not identical with the Verrall-Myers. For my own part it never occurred to me to suppose that it was. It never occurred to me to imagine that in the scripts we could find anything more than a product of the mental interaction of two personalities,—the automatist and another.

To attempt to formulate the meaning of such an interaction would be rash and presumptuous at the present stage. We shall only, I think, approach a comprehension of it by studying it from a mental standpoint, and our mental operations are limited by the inelastic nature of a language which is based on sensory, material and spatial terms. It is hardly possible to discuss the subject without the use of material analogies which are constantly liable to be mistaken for real similarities. The best method perhaps is to vary the analogies as much as possible, so as to avoid confining ourselves to fixed grooves of thought. In particular, any analogy referring to a process,—such as the comparison of telepathy to wireless telegraphy,—is to be deprecated, as it inevitably suggests the inference that the processes referred to are essentially similar. It is better to confine ourselves to analogies which relate simply to the facts before us and suggest nothing as to the causes that produced them.

I will then compare the scripts to chemical compounds of two or more elements which are found in different proportions in the various compounds. Thus, if we call the automatists P. and V., and the hypothetical external intelligence X., we may get in the one script such compounds as PX, or P<sub>2</sub>X, or PX<sub>2</sub>, and in the other VX etc.; or we may get in either of them such compounds as PVX, P<sub>2</sub>V<sub>3</sub>X etc. We may also get such compounds as PV, or PV<sub>2</sub>; or we may get the

<sup>1</sup>Mr. Podmore's summary of the Latin message incident (*Proc.*, Vol. XXII. pp. 312-416) seems to me, however, incomplete, for he omits to take into consideration the important fact that, though Myers<sub>F</sub> failed to show any real comprehension in the abstract of the plan of cross-correspondences, he pointed out—and maintained his point in the face of every discouragement—that "Browning, Hope, and Star" was an instance of the kind required.

elements P and V by themselves. The one element that we never get alone is X.

If this be so, the Piper-Myers is not and never could be identical with the Verrall-Myers. The utmost that can happen will be that the same element is found in both scripts. The burden of proof must lie with those who maintain that it is there to be found; but our methods of analysis are not yet so far perfected that we can assert positively either its presence or its absence.

## A NEW GROUP OF EXPERIMENTERS.

BY MRS. A. W. VERRALL.

## HISTORY OF THE MAC SCRIPT.

ON September 26th, 1908, when I was away from home, I received a letter from a complete stranger in Scotland, enclosing a considerable number of specimens of automatic script, obtained by the writer of the letter in combination with other members of her family. The writer, who is here called Miss Mac, gave a brief account of the origin and development of the script, and explained that lately the controls had urged that the script should be sent to Mrs. Verrall.

Her letter, dated September 23rd, 1908, was as follows:

. . . We are a family of five and are all more or less, as well as our parents, able to write to a certain extent with Planchette. . . .

It is about nine months ago that I read Myers' *Human Personality* for the first time. I was greatly interested in it. We had a Planchette in the house, but had never succeeded in writing with it when on one or two occasions we had tried. However I read in the above book that several people tried for a considerable period before getting legible writing, so that I felt encouraged to try again. After about eight weeks of practice, generally once a day, the huge illegible scrawling gradually decreased in size and then changed into handwriting, words and then sentences. We told the Planchette to stop after every word instead of stringing them together as at first, and now it generally refuses to go on until lifted and replaced after every word.

For three or four months we had only one control, Anne Murry, purporting to be a nun who lived in the time of William the Conqueror and had rather a tragic history. I when from home ceased writing for three months, and on my return in the middle of



May I practised with my brother A., with the result that I cannot now write legibly with any other member of the family. . . . A. writes more or less with every member . . . but best with me.

When he and I started together the result was several fresh controls. One, Ellen Bell, seemed to be a perfect lunatic, as indeed the other controls said she was. She was so pertinacious for a while that she used to interrupt and spoil all the other script, apparently refusing to let any one else write. . . . She has her own line of riddles, epigrams, Limericks, etc., sometimes very witty, at other times utter rubbish . . . She draws clever caricatures of our acquaintances, in a few instances not known to the writers, but to some one else in the room. . . . She appears to be quite subliminal and varies in character with the various writers. . . .

Other controls called themselves "Mr. Evans, a Welsh parson," who "*seemed* anxious to be identified, but we find that the churchyard in Aberystwith where he was supposed to be buried does not exist," and "Rosa Baughan," a name subsequently found to be that of a "character delineator" on the staff of *The Lady's Pictorial*. This control seems to have produced some evidence of supernormal acquaintance with "palmistry."

In June Miss Johnson's report on Mrs. Holland's script (*Proceedings*, Vol. XXI., Pt. LV. pp. 166 *et seq.*) was read by the Mac family, and three weeks later, on July 19, 1908, they developed a "Sidgwick" control. The nature of the phenomena obtained was considerably modified, as was to be expected, by acquaintance with the type of script described by Miss Johnson. The script of July consisted of more or less disconnected sentences, in which, however, was a constant recurrence of certain easily definable topics; it abounded in literary allusions and quotations, and my name occurred more than once. The marked influence of the reading of the Holland script was noted in Miss Mac's letter.

In August the script underwent another change, and consisted mainly of attempts, with the aid of a large number of controls, to relate a complicated story in Italian verse. This language was unknown to Mr. A. Mac, and Miss E. Mac, the other automatist, had only a slight knowledge of it. The Italian of the script is fluent, but inaccurate and ungrammatical; it contains words not to be found in dictionaries, and the terminations are often undecipherable. The general meaning is,

however, plain enough. But it is difficult to say with certainty that it shows knowledge beyond that possessed by Miss Mac, though it is certainly not the sort of thing that she would or could consciously and deliberately write.

About the middle of September there arose what Miss Mac described as "a regular clamour of entreaty," on the part of the controls, that she should write to Mrs. Verrall. My name had occurred in the script of July, and the idea of sending some of the "Sidgwick" messages to me had arisen, but nothing had been done, as Miss Mac did not think the messages sufficiently definite to warrant her in writing to an absolute stranger. "It was only," as she writes, "planchette's entreaties that have made us change our minds." At the direction of a "control," calling itself "Reynold Carson," Miss Mac sent to me the whole of the Sidgwick script and of the Italian attempts, as well as a few specimens of messages from earlier controls. On September 18, this "control" had urged the desirability of despatching the specimens to me, so that they might reach me "by next Saturday week,"—before, that is, Saturday, September 26, 1908—and this was done. The script was posted from Scotland on September 24th, reached Cambridge on September 25th, and was re-directed to me in Hampshire, reaching me on September 26th.

Miss Mac wrote that before reading the report on Mrs. Holland's script the automatic writers had only read *Human Personality* and *Phantasms of the Living*, among what she described as "volumes of the Psychical Research Society." In reply to a question, she wrote on September 29th that they had read none of my script except what is contained in Miss Johnson's Report (Vol. XXI.), and that they had seen no reviews except of that Report.

Further enquiries as to the occupations and interests of the automatists and their opportunities of reading the *Proceedings* of the S.P.R., confirm the belief of Miss Mac that none of the automatists were acquainted with my Report on my own script (*Proceedings*, Vol. XX.) published in October, 1906. Moreover, the very full notes sent by Miss Mac, at my request, in elucidation of her script contained nothing indicating any previous acquaintance with two or three points presenting obvious resemblances with the contents of certain scripts mentioned in that

Report, and two supplementary questions, sent with several others to Miss Mac in October and purposely framed to elicit latent knowledge of these points, failed to do so. It may therefore be taken as certain that no knowledge of *Proceedings*, Vol. XX. was consciously possessed by the Mac family. At the same time it cannot be proved that at some time the Report, or a notice of it, may not have been within reach of one or other of the automatists. The point is of importance in connexion with some allusions in the Mac script,<sup>1</sup> but does not affect the value of the greater part of its contents, including the principal incident here described.

At the time when Miss Mac wrote to me there was absolutely no acquaintance between any members of the two families. A cousin of Miss Mac's was a college friend of Miss Verrall's, and this served as an introduction for the correspondence that began with the sending of the script. The principal automatist appears to be Mr. A. Mac, and the majority of the messages relating to cross-correspondences were obtained by him in combination with Miss E. Mac (my correspondent), though occasionally one or more other members of the family collaborated with him.

In March, 1909, I made the acquaintance of Miss D. Mac, the eldest of the family, whose work had brought her to Cambridge for a short period. After I had written out the account of this incident and shown it to Miss Mac and her family, I had some talk on the subject with Miss D. Mac. From her I learnt in detail more of the instances of telepathy between various members of the family, to which Miss E. Mac had referred in her original letter, but nothing that passed between us has thrown any further light on the incidents here related.

This paper deals with the messages claiming to come from the "Sidgwick control," generally referred to henceforth as Sidgwick<sub>M</sub>, in accordance with the nomenclature introduced by Mr. Piddington.

The messages were produced between July 19 and July 29, 1908; the desire that the script should be sent to me was expressed between Sept. 12 and 18, 1908,<sup>2</sup> it being particularly

<sup>1</sup>See below, p. 301.

<sup>2</sup>My name did not occur after July 29 till Sept. 1, and then again on Sept. 12 and onwards till Sept. 18.

urged that the script should reach me by Saturday, September 26.

This latter fact at once struck me. My daughter and I were engaged in an experiment necessitating the comparison of our scripts at fixed intervals and it had been arranged that the next comparison of scripts should be made on September 27, the reason being that we were to separate on September 28 for some weeks. It was accordingly our intention to compare scripts on September 27 and then to leave the subject undiscussed and the scripts unexamined till the middle of December, when we proposed to make the next comparison. If therefore any question were raised by the newly received script which necessitated a reference by me to Miss Verrall's script, September 27 was the last possible day on which that reference could be made.<sup>1</sup> September 26 therefore seemed an appropriate day to be named for the arrival of the new script at my house. No reason can be suggested why this day should have commended itself to the writers of the Mac script, and in view of the appropriateness of another date named in the Mac script<sup>2</sup> this date may perhaps be regarded as not due to accident.

To return to the contents of the Mac script: On July 19, 1908, there appeared for the first time, when Miss E. Mac and Mr. A. Mac were using Planchette, a control claiming to be Professor Henry Sidgwick. The remarks claimed by this control consisted of sentences more or less fragmentary. The first piece of script, which announced itself at the outset as coming from 'Mr. Sidgwick,' was signed with his signature, H. S., as well as with the initials F. W. H. M. and the name Harry.<sup>3</sup> On July 20 and 21 similar script claiming to come from 'Sidgwick' was obtained, the name 'Mrs. V.' occurring without context on July 20, and on July 23 similar script contained both the name Sidgwick and the initials F. W. H. M. On July 24 was written only a single sentence from the Sidgwick

<sup>1</sup> During the periods between comparison of scripts the record of each writer's productions is not available to the other.

<sup>2</sup> See below, p. 305.

<sup>3</sup> No explanation has been found of this name, which occurs nowhere else in the Mac script. Miss Mac later told me that they had regarded it as an attempt at the Christian name of Dr. Sidgwick.



control: "Tell Mrs. Verrall to think of me." On July 26 there were again sentences of the same type as on July 19-23.

The script of July 27, 1908, as sent to me, was as follows:

Sidgwick. News from the Occident. [Drawing of rose.] Roses—  
dew-kissed—R. S. . . . .<sup>1</sup>

Sidgwick. Sesame and lilies—lotus the flower of repentance.

Sidgwick. Vanity of vanities all is vanity. A little love and then the joy fades and the rose is crumpled and wither(s) up—fane  
[Automatists ask, "What is that?"]

French [accent added to last word, making "fane" into "fané."] Bleeding hearts cannot be staunched and the voice of death echoes through the brain with palling monotony— Sidgwick. hollow and mortal vain is life without a meaning.

This script, all from the same control, Sidgwick<sub>M</sub>, refers to four topics, each of which has been found to form the subject of a cross-correspondence with other automatists:

(1) "News from the Occident" refers to the cross-correspondence between Mrs. Piper, Mrs. Holland and myself, described under the title "Light in West" in Mr. Piddington's Report (*Proceedings*, Vol. XXII., p. 241, *et seq.*) which was not published until October, 1908; see below, p. 299.

(2) "Sesame and Lilies" connects with the scripts of both myself and my daughter, and forms the subject of the next section of this paper.

(3) and (4) "Vanity of vanities" and the reference to a French poem are connected with scripts of Miss Verrall's, as described below, pp. 294, 297.

On this occasion, therefore, nothing irrelevant was introduced into the script. The whole of the "messages" claimed by Sidgwick<sub>M</sub>—whose name occurs four times<sup>2</sup> in the course of the 69 words—were found to be intimately and intelligibly

<sup>1</sup>The . . . . mark an interruption by a control, "Bell." Four Italian words that follow are part of a lengthy Italian communication from a group of controls of whom H. S. was one, and who occupied the Mac script in August.

<sup>2</sup>I had made the above division into four subjects of the topics introduced in the script of July 27 some time before I noticed that the name of the control, "Sidgwick," was written four times. In view of other instances of intelligent direction by the controls, I am disposed to attribute this coincidence not to accident but to design.



connected with topics that had already been mentioned in scripts unpublished and inaccessible to the new automatists.

On July 29 another control, "Evans," said that Mr. Sidgwick was anxious to get a message through the automatists to Mrs. Verrall and was trying to do it "now." Here ended the Sidgwick messages for the time. Although Sidgwick<sub>M</sub> took occasional part in the script freely produced by Mr. and Miss Mac in August, no further reference to me was made till September 1, when my name emerged in connexion with the cross, heart and anchor which several times in this script occur as symbolic of Henry Sidgwick (probably owing to recollections of *Proceedings* Vol. XXI. p. 229). It was not till some days later, September 13, that the definite suggestion was made that the Sidgwick script should be sent to Mrs. Verrall.<sup>1</sup>

#### SESAME AND LILIES.

Of the four topics in the script of July 27, 1908, quoted above, I deal first with the second, which is the most interesting. It must be treated at some length, while comparatively brief comment only is required in the other three cases.<sup>2</sup>

Immediately after the second occurrence of the name Sidgwick came the words "Sesame and Lilies." This phrase is the title of a book by Ruskin. Two points arise for consideration: Does the Mac script contain any further references to Ruskin's book?—Is there any point in sending the words "Sesame and Lilies" as a message to me?

To begin with the first question, whether there are allusions in the Mac script to Ruskin's *Sesame and Lilies*:—Two lectures were delivered by Ruskin at Manchester in 1864 and published in a single volume under the title of *Sesame and Lilies*. The lectures are called respectively, "Sesame: of Kings' Treasuries," and "Lilies: of Queens' Gardens," and to each lecture is prefixed a motto in Greek. To *Sesame* is prefixed parts of

<sup>1</sup> A complete copy of such parts of the Mac script as concern the cross-correspondences here described will be found in the Appendix to this paper, p. 307.

<sup>2</sup> The consideration in detail of the whole script of July 27, 1908, is postponed, for the sake of clearness, till after the separate topics have been discussed.

the fifth and sixth verses of Job xxviii., namely: ἐξ αὐτῆς ἐξελεύσεται ἄρτος . . . καὶ χῶμα χρυσίου. ("Out of it cometh bread . . . and . . . dust of gold.") To *Lilies* is prefixed the second verse of Canticles ii., namely, ὡς κρίνον ἐν μέσῳ ἀκανθῶν, οὕτως ἡ πλησίον μου. ("As the Lily among thorns, so is my love . . ."). There have been several editions of this work, and between these editions there is a good deal of variation in small points. The first edition and its re-issues in brown cloth binding contained, as has been said, the two Manchester lectures, with the mottoes in Greek from Job and Canticles. In 1871 a revised and enlarged edition was produced as part of a general issue of Ruskin's works. The volumes were bound in blue leather with blind tooling on the two covers and gold letters on the back. The volume of *Sesame and Lilies* in this edition contained a third lecture delivered at Dublin in 1868. The original mottoes to the two Manchester lectures were altered, and for them were substituted, in the first case, a motto in English, from Lucian's *Fisherman*, "You shall each have a cake of Sesame—and ten pound," and, in the second, a text in English from the Septuagint version of Isaiah xxxv. 1, "Be thou glad, oh thirsting desert; let the desert be made cheerful and bloom as the lily; and the barren places of Jordan shall run wild with wood." There is no motto to the third lecture. These mottoes seem thenceforth to have been used in subsequent editions, except in the 1907 edition in *Everyman's Library*; this returns to the old mottoes, but is not bound in blue leather.

There are therefore two forms of *Sesame and Lilies*, if we classify the types by their mottoes:

(a) The two-lecture form, with mottoes in Greek from Job and Canticles;

(b) The three-lecture form, with mottoes to the two Manchester lectures in English from Lucian and Isaiah (Septuagint).

There are several forms of *Sesame and Lilies*, if we classify the types by their binding. Of these the most familiar is the set in blue leather with blind tooling and gold lettering. But in that binding there is no volume containing the two Manchester lectures with the Greek mottoes, unless some private individual has bound the earlier edition in blue leather like that of the revised edition.

As regards the contents of the volume, both lectures are concerned with the reading of young people, the second being specially addressed to girls. The contents of *Sesame: of Kings' Treasuries* are described by their author as being "about the treasures hidden in books" (§ 1); the analogy between wisdom and its "physical type . . . gold" (§ 13) is kept constantly in mind, "even at cost of tiresomeness" (§ 14); just as pickaxe work and smelting, "sharpest, finest chiselling, and patientest fusing", are required "before you can gather one grain of the metal" (§ 14); so Ruskin insists on accurate examination of words, their philology and history (§ 15), and illustrates his meaning by reference to passages in the Bible (§§ 17, 18) and in Milton, comparing Milton with Dante (§ 24) more than once (§ 25). Finally, he likens the Wisdom which he is urging his hearers to seek to "a Fourth kind of treasure, which the jewel and gold could not equal, neither should it be valued with pure gold" (§ 45). This phrase recalls the second half of his introductory motto from Job ("dust of gold"), and, returning in thought to the first half of that motto ("out of it cometh bread") he concludes by urging the establishment of a Corn Law "dealing in a better bread;—bread made of that old enchanted Arabian grain, the Sesame, which opens doors;—doors not of robbers' but of Kings' Treasuries" (§ 50).

In the second lecture, after describing types of womanhood in the great writers—Shakespeare, Dante, Homer, and others—and commending the education of Wordsworth's Lucy who "grew in sun and shower" (§ 70), he urges women to leave their own secluded flower gardens and go forth to make a garden of the world. "The path of a good woman is indeed strewn with flowers; but they rise behind her steps, not before them. 'Her feet have touched the meadows and left the daisies rosy' (§ 93) . . . Shall morning follow morning, for you, but not for [the poor]; and the dawn rise to watch, far away, those frantic Dances of Death; but no dawn rise to . . . eall to you, through your casement—call (not giving you the name of the English poet's lady, but the name of Dante's great Matilda, who, on the edge of happy Lethe, stood, wreathing flowers with flowers), saying: Come into the garden, Maud" (§ 94).

This summary of the contents of the book may be supplemented by Ruskin's own account of his intention. In the fifth edition of *Sesame and Lilies*, published in 1882 with a new preface, Ruskin says of the book that, "if read in connection with 'Unto this Last' it contains the chief truths I have endeavoured through all my past life to display."

#### OTHER REFERENCES TO THE BOOK IN THE MAC SCRIPT.

We are now in a position to consider whether there are other references to the book in the Mac script besides the occurrence of the unattached phrase "Sesame and Lilies." There are, as it seems to me, two groups of unmistakable references on two preceding days, namely, as follows:

July 19, 1908. Where is the little blue vase with the lilies that grow by Sharon's dewy rose (*a*) . . . Search the scriptures, and the dust shall be converted into fine gold (*b*).

July 26, 1908. A blue book bound in blue leather with ended paper and gold tooling.

Let us consider the applicability of the above quotation from the script of July 19, and take first the second clause, "Search the scriptures, and the dust shall be converted into fine gold."

In reply to a request from me to identify all quotations in the script, Miss Mac quoted to illustrate (*b*) Job xxii. 24, and xxviii. 6, for "dust" and "gold"; and Psalms xix. 10, Prov. xxv. 12, Lam. iv. 1, for "fine gold."

Let us see if we can fix upon one of these five passages as more intimately connected than the others with the phrase in the script, and therefore more likely to be its source. What is wanted is a passage contrasting "dust" and "fine gold." "Dust" does not occur in the passages from Psalms, Proverbs, and Lamentations, all of which have "fine gold." "Dust" is contrasted with "gold" in both the passages from Job, but in the actual verses referred to in Miss Mac's notes the "gold" is not "fine." Closer examination of the context of Job xxii. gives no further clue, but if we look at the beginning of Job xxviii. we find that the verb "fine," though not the adjective, is used in close conjunction with "gold." "Surely

there is a vein for the silver, and a place for gold where they fine it. Iron is taken out of the earth . . . as for the earth, out of it cometh bread . . . and it hath dust of gold" (Job xxviii. 1-6).

This therefore is the passage which we are led on internal evidence to regard as the source of the phrase in the script, and the latter half of this passage is the motto set by Ruskin, in its Greek form, at the head of his essay on *Sesame; or Kings' Treasuries*.

Moreover, "Search the scriptures" is appropriate. For, as has been said, Ruskin insists on accurate examination of the written word,—“Search the scriptures”—and illustrates his meaning by quotations from *the* Scriptures; only so can reading be of value, only so can “one grain of the metal” be gathered. In fact, Ruskin's first lecture might be summarised in the words, “Search the scriptures and the dust shall be converted into fine gold.”

Let us turn to the other extract from the script of July 19; (a) “Where is the little blue vase with the lilies that grow by Sharon's dewy rose.”

To illustrate this, Miss Mac quoted the hymn

“By cool Siloam's shady rill,  
How sweet the lily grows,  
How sweet the scent beneath the hill,  
Of Sharon's dewy rose.”

The hymn is of course based on the famous words of Canticles ii. 1,

“I am the Rose of Sharon and the Lily of the valleys”,

the second verse of which chapter forms Ruskin's motto to the second lecture, *Lilies*; “As the Lily among thorns, so is my love.”

Thus the two extracts from the Mac script of July 19 both correspond, one completely and the other partially, with the mottoes prefixed to the two lectures in Ruskin's book—with the two mottoes, that is, prefixed in their Greek form to the original edition of Ruskin's *Sesame and Lilies*.<sup>1</sup>

<sup>1</sup>In the script the plural “lilies” occurs—a modification of the singular “lily” of the hymn quoted by Miss Mac, and of Canticles ii. 1, perhaps due to the plural “lilies” of the title of the book.



The words "Where is the blue vase" are so far unexplained, and are best considered in conjunction with the second extract quoted above from the Mac script, that namely of July 26. This runs as follows: "A blue book bound in blue leather with ended paper and gold tooling." "Ended" paper, though intelligible, is not the technical term for what is apparently meant. "End papers" are the blank leaves added at each end of the book by the binder. The description is not very definite, but the implication plainly is of a book carefully bound, not merely put into a cover like the ordinary book of commerce. The script does not say on what part of the cover the "gold tooling" is. The description, however, quite fairly fits the familiar binding of Ruskin's works. These books are blue, bound in blue leather with end papers and gold letters on the back. There is tooling on the covers of the book, but blind<sup>1</sup> tooling.

So far then it appears that the references on July 19 and on July 26 in the Mac script are appropriate enough to the inside and the outside of Ruskin's *Sesame and Lilies*, though it is to be noted, as above stated, that no volume has been discovered which combines the blue binding with the Greek mottoes. It would be fanciful to press a meaning from the interrogative form of the sentence, but it is permissible to see in the "blue vase" which holds "the lilies" an allusion to the blue binding of Ruskin's book.

Neither blue binding nor Greek mottoes, however, were associated in the minds of any of the automatists themselves with Ruskin's book. Their copy of *Sesame and Lilies* was George Allen's green cloth-covered 'Eleventh complete edition,' and this volume contains not the Greek mottoes referred to in the script, but the English mottoes from Lucian and Isaiah. The automatists had recognised that the phrase on July 27, *Sesame and Lilies*, was a reproduction of the title of a book

<sup>1</sup>In this connexion it may be worth noting that immediately after the description of the book, when the automatists asked, "What book is that?", the script went on "Blind, blind, blind, wherefore are your eyes bound with clay—every man has his . . ." (*sic*). Possibly here the "blind" and "bound" may have some reference to the *blind* tooling on the blue *bound* Ruskin. And in "*Everyman's Library*" there has been a recent issue of *Sesame and Lilies*, with a preface by Sir Oliver Lodge, an edition however not known to any of the automatists.

by Ruskin, and in their annotations had described the book as "known, though not lately read."<sup>1</sup> But they did not recognise the previous allusions of July 19 and 26, and had no idea that any other mottoes had ever been used by the author than those which they found in their own copy, when, at my request, they looked out the mottoes prefixed to the lectures. The allusions then in the Mac script to Ruskin's *Sesame and Lilies* do not appear explicable as instances of revived memory. Nor can we ascribe to accident the sequence of (1) the allusions to both original mottoes of the Manchester lectures, (2) the description of a blue bound book, and (3) the final words "Sesame and Lilies."

Can any explanation be found in the instructions to convey the words to me? Here I come to my second question, and to answer this an account must be given of the contribution made to the subject by my own and my daughter's scripts.

#### REFERENCES IN THE VERRALL SCRIPTS.

Between October, 1907, and June, 1908, as has been said, we had tried experiments for obtaining cross-correspondences between our scripts. Miss Verrall was mainly in London during this year. At three pre-arranged dates scripts had been compared, no communication of the contents being made in the intervals, and some correspondence was observed between them. Early in June we went abroad and automatic writing was discontinued. On our return experiments were again begun, and the first date for comparison of scripts was arranged for September 1, 1908.

The circumstances were no longer so favourable for experimentation. During the months of July and August we were in the same house, and though we were careful not to speak to one another of the contents of our scripts, there was an increased chance of similar associations being aroused by incidents common to both.

<sup>1</sup>Of the four automatists concerned, one had not read *Sesame and Lilies* at all, and another, Mr. A. Mac, writes that he had not read it all or recently, and had no recollection whatever of it except of an extract from it in an old reading book.

On September 1, 1908, Miss Verrall's scripts<sup>1</sup> were communicated to me and some of mine were shown to her. Each writer had produced thirteen scripts. The comparison of scripts showed two<sup>2</sup> instances of attempts at interconnection, of which one was as follows. Comparison of M. V. script of August 19 on the one hand with H. V. script of August 19 and two other H. V. scripts, of August 12 and August 22, closely connected with it by internal evidence, led us to the conclusion that an unsuccessful attempt had been made to produce "Sesame and Lilies," the title of Ruskin's book, as the subject of a cross-correspondence between our scripts. It is to be remembered that when this conclusion was reached we knew nothing of the Mac script.

The scripts that refer to *Sesame and Lilies* are as follows; I begin with my own script:

(August 19, 1908. Wednesday, 10.40 a.m.)

Let your hand go loose—let the words come.

It is a literary allusion that should come to-day. Think of the words

Liliastrum Paradise—Liliago no not that. Lilies of Eden—Lilith no.

Eve's Lilies all in a garden fair. Try again.

Lilies swaying in a wind  
Under a garden wall  
Lilies for the bees to find  
Lilies fair and tall.

Then besides the Lilies there is to be another word for you and for her Lilies and a different word—So that lilies is the catchword to show what words are to be put together.

And your second word is gold. Think of the golden lilies of France.

You will have to wait some time for the end of this story, for the solution of this puzzle—but I think there is no doubt of its ultimate success. Yours.

<sup>1</sup>I use the letters H. V. and M. V. henceforth to describe respectively my daughter's script and mine.

<sup>2</sup>The attempts at correspondence during this period were considerably fewer than they had been during the earlier periods when we were not in daily communication.

This script, purporting by the form of its signature<sup>1</sup> to come from Myers<sub>v</sub>, in its first half emphasises the word "Lilies": *Paradisica Liliastrum* is the botanical name of a wild Lily of the Alps, and *Liliago* is the name of another species. Paradise, the garden, leads naturally to Eden, and the Lilies of Eden suggest Lilith, but the scribe returns to Eve's Lilies in a garden fair. The Lilies and the garden are again conspicuous in the four lines of verse. In the second half the script plainly indicates that a cross-correspondence is being attempted. This cross-correspondence is apparently to consist of Lilies and something else, Lilies being the clue indicating what scripts are to be combined. The wording is obscure, but what is unmistakable is that in each of two scripts "Lilies" is to occur in combination with a different word. The second word in M. V. script is "gold," and an association<sup>2</sup> between the two words Lilies and Gold is suggested in the French coat of arms, "the golden Lilies of France."

A comparison of the M. V. script of August 19 with the H. V. script of the same date<sup>3</sup> seems to show a certain reflexion of the M. V. script in the H. V. script, but not the supplementary matter that the M. V. script had announced as intended. The H. V. script began as follows:

(August 19, 1908. 9 p.m.)

Blue and gold were the colours golden stars on a blue ground like a night sky.

It appeared to us that the French arms of the M. V. script—golden Lilies on a blue ground—were reflected in the opening words of the H. V. script, the fleurs-de-lys being not unlike stars in shape. This of course was unsatisfactory; the catch-word "Lilies" was absent in the H. V. script, and its absence was emphasized by the substitution of "stars" for "lilies" in the phrase which appeared to re-echo the allusion to gold and the French arms in M. V. script. The failure was

<sup>1</sup> See *Proc.* Vol. XXII. p. 115.

<sup>2</sup> For a previous attempt in M. V. script to find associations for an idea to be transferred, see *Proc.* XX. p. 59.

<sup>3</sup> The coincidence of day was accidental, August 19 not being one of the pre-arranged days for obtaining script.

the more annoying in that the next H. V. script, on August 22, contained the word "Lilies," and plainly suggested that some cross-correspondence had failed, or been misunderstood. This script, quoted here only so far as it is appropriate, claimed to come from Myers<sub>HV</sub>.

(August 22, 1908. 10.5 p.m.)

Unto this last that was the message to be given.

It was in the cemetery where the lilies grow—a view over the hills—blue hills—in love with death.<sup>1</sup>

Note that the words are a clue.

But you have no but you have not yet written the most important of all. But do not hurry or guess let it come of itself.

F. W. H. M.

The "Lilies" of M. V. script of August 19 appear here, and the script further says that a clue has been given but that "the most important of all" has not been written. This suggested that the scribe had this time succeeded in giving the catchword "Lilies," but had omitted, and knew that he had omitted, the distinctive word. The connexion between this script of August 22 and the M. V. script of August 19 seemed further indicated by a similarity of phrase: "Let the words come" (M. V.) "let it come of itself" (H. V.); and the identity of control,—"Yours" (M. V.) and "F. W. H. M." (H. V.).<sup>2</sup>

It will be noted that the first words of this script are "Unto this last that was the message to be given." Now *Unto this last* is the title of one of Ruskin's books. A remembrance of that fact joined to the statements that (1) what was wanted was "Lilies and" something, and (2) that it was "a literary allusion that should come to-day" suggested to me that the intended subject for the cross-correspondence was *Sesame and Lilies*, the title of another of Ruskin's books. This

<sup>1</sup>Cf. Keats, *Ode to a Nightingale*, "Half in love with easeful death"; and Shelley, in the Preface to *Adonais*, writing of the Protestant cemetery at Rome, where Keats is buried, "in love with death."

<sup>2</sup>Only two scripts within the period under consideration were signed by Myers<sub>HV</sub>—this script of Aug. 22, and another, on July 27, in which appeared the other cross-correspondence between the M. V. and H. V. scripts of July and August, 1908. (See above, p. 277.)



view was confirmed on further investigation. The H. V. script of August 12, which by internal evidence seems closely connected with the scripts of August 19 and 22,<sup>1</sup> begins with the words "Praeterita rediviva." *Praeterita* is the name of another of Ruskin's works. There is a certain appropriateness in the framing in, so to speak, of the *Sesame and Lilies* episode in the H. V. script; the first allusion, on August 12, opens with the words "praeterita rediviva" (the past revived), and the last allusion, on August 22, opens with the words "Unto this last—that was the message to be given." In both cases there is a certain play upon the meaning of the title: "things past-by" live again; "unto this last" concludes the episode.

This was recognised at the time, but the singular aptness of choosing those two titles in particular was not realised till my researches into editions of *Sesame and Lilies* led me to make acquaintance for the first time with the preface to the edition of 1882, already quoted (p. 273). There Ruskin says of *Sesame and Lilies* that "if read in connection with *Unto this Last*, it contains the chief truths I have endeavoured through all *my past life* to display."

In this sentence, then, Ruskin combines with "Sesame and Lilies" both "Unto this Last" and "All my past life," the past life which elsewhere he describes as "Praeterita." It is impossible to attribute to accident the selection among Ruskin's many works of the two titles which are so especially associated with *Sesame and Lilies* in the mind of Ruskin, and of readers of his 1882 preface, and it is as certain as anything can be that neither I nor my daughter<sup>2</sup> knew any reason why those titles should be so associated.

That the intention of the suggested cross-correspondence between us was aimed, not at the mere phrase, but at Ruskin's title, is confirmed by the emphasis given to the word "Garden" in connexion with "Lilies" in M. V. script of August 19. The alternative title of Ruskin's second lecture,

<sup>1</sup> See Appendix for complete copies of these scripts. Prominent in all three is the idea of Death; neither the topic nor the word death occurs in any other H. V. script of the period; two, those of August 12 and August 22, have (a) drawings of a lyre and (b) allusions to the "light of the western sky."

<sup>2</sup> For a statement of the knowledge of Ruskin's book consciously possessed by my daughter and myself, see below, p. 284.

*Lilies*, is *Queens' Gardens* and the garden is the central idea in the concluding paragraphs of his lecture.

It is therefore not surprising that a comparison of scripts led us to the conclusion that there had been an attempt and a failure to work off a cross-correspondence on the words *Sesame and Lilies*. We spent some time investigating both scripts in the hopes of detecting a reference to *Sesame*, but could find none.

This conclusion was not recorded at the time, but was vividly present in our minds, and recorded on September 26,<sup>1</sup> after reading the Mac script. But though there is no record of our recognition of the failure of this cross-correspondence in our scripts, evidence that we had discussed the question of *Sesame and Lilies* may be obtained from an H. V. script of September 23rd.<sup>2</sup> This script, written three weeks after the comparison of scripts on September 1, and before anything further had occurred to draw attention to the subject, concludes as follows:

Note the literary allusions something should be made of them putting one with another the clue is there but several things have been missed but try again.

An implement of peace the fork of the husbandman—the sowing of the grain—a star flower something like a daisy what does that mean the message was confused the star flower and the lilies too look back—the open door.

The allusions in this script to the above described episode are unmistakable; “literary allusions” (see M. V. script of August 19) are to be noted and put together, the literary allusions being, as we had observed, *Practerita*, and *Unto this Last*; the “star flower something like a daisy,” and again “star flower and the lilies too” recall the “*Liliastrum*” and “*Liliago*” of M. V. script. Clearly the “sowing of the grain” and “the open door” allude to *Sesame*, as a grain, and as a magic word.

To sum up then: between August 12 and August 22 the M. V. and H. V. scripts seem to have attempted to work

<sup>1</sup>See below, Appendix, p. 316.

<sup>2</sup>Each original script of Mrs. or Miss Verrall's is, after copying, enclosed in an envelope and posted to 20 Hanover Square, London, so that the date of each script is attested by the post mark.

off a cross-correspondence on the title of Ruskin's *Sesame and Lilies*, introducing by the way into Miss Verrall's script appropriate allusions to two other books of Ruskin's specially associated by the author with *Sesame and Lilies*, but not so associated by either automatist. This attempt was recognised by us on September 1, though not recorded. Miss Verrall's script, however, repaired that omission on September 23.

#### CONNEXION BETWEEN THE MAC AND VERRALL SCRIPTS.

So far, then, it is clear that references to Ruskin's *Sesame and Lilies* were made in the Mac script between July 19 and 27, and in the M. V. and H. V. script between August 12 and 22. The question arises whether anything in the method of presentation, as distinguished from coincidence of subject, in the two sets of scripts suggests inter-connexion between them or derivation from a common source.

The allusions in the Mac script combine with the title of the book two definite ideas, *blue* and *gold*. "Where is the little *blue* vase with the lilies" etc., and again, "The dust shall be converted into fine *gold*" on July 19; and on July 26, "Where is the *blue* book with *gold* tooling." The M. V. script of August 19, suggesting that lilies is half of a message adds, "Your second word is *gold* think of the *golden* lilies of France." The French shield being *gold* lilies on a *blue* ground, it is evident that the idea *gold* is here expressed and *blue* implied. Miss Verrall's contemporaneous script begins "*Blue* and *gold* were the colours, *golden* stars on a *blue* ground," and her next script combines with the growing *lilies* a view over *blue* hills.

These are the only cases in the scripts of the period which contain the word *lilies*. The conjunction of *gold* and *blue* with the Ruskin title in all three sets of scripts cannot be an accident. It is one of many indications of intelligence in the conduct of the experiment. The word "golden" occurs once in the M. V. script of the period in question, and "gold" or "golden" six times in the H. V. script.<sup>1</sup> The mere occurrence of such a common word is of no interest, and in the

<sup>1</sup>The word *blue* occurs nowhere else in the Mac or M. V. script of the period, but once in the H. V. script of Aug. 26, in quite a different context.

passages in the H. V. script<sup>1</sup> where it is not associated with "blue", there seems no trace of allusion to *Sesame and Lilies*. This cannot, however, be said of the one passage where it is used in the M. V. script, though, did that passage stand alone, it would hardly deserve attention. As, however, it shows some trace of correspondence with the Mac script, I have thought it best to transcribe it here and leave the reader to form his own opinion.

On August 11, 1908, the M. V. script begins with the words :

August's ripened sheaves under the moon reapers in the field.  
She stood breast high amid the golden corn. The full sheaves  
ungarnered. With reaping hook and sickle who stands there.  
But now write something quite different. . . . Good-bye. Tuus.

The "she" of the above is obviously Ruth. The line of verse quoted seemed to me an inaccurate recollection of the line in Keats' *Ode to the Nightingale*, "She stood in tears amid the alien corn," but my attention has been drawn by Miss Johnson to a poem of Hood's called *Ruth* which contains the lines,

"She stood breast-high amid the corn  
Clasped by the golden light of morn."

As I have read Hood's poems it is quite possible that the source of the phrase is to be found in Hood, though the rhythm of the line is unlike that of Hood's poem, and the allusion to Keats is perhaps made more probable by the introduction into the script of the phrase "under the moon." This does not seem an obvious idea in connexion with gleaning or reaping, but the evening time is naturally present in a reminiscence of Keats' *Ode*, whereas Hood's poem distinctly refers to morning. However, the crescent moon is closely associated in my mind with Ruth, owing to a very familiar passage in Victor Hugo's *Légende des Siècles*, I. ii, "Booz Endormi."

<sup>1</sup>Examination of the complete collection of H. V. scripts shows that the words *gold* and *golden* are of fairly frequent occurrence; e.g. there are five instances in September, 1908, two of which are quoted in the Appendix, p. 315. It is the combination of gold with blue and its repetition which gives point to the script of Aug. 19.



It is not easy to determine whether this script has any connexion with the group of scripts referring to *Sesame and Lilies*. On the one hand the conjunction of gold with corn suggests *Sesame*, and the reminiscence of Keats' *Ode* is paralleled by the reminiscence of another line in the preceding stanza of the same *Ode*, in the H. V. script of August 22, which is certainly one of the *Sesame and Lilies* group.<sup>1</sup> There may be an attempt at connexion with the Mac script, for on July 19, the day when allusions to the Ruskin mottoes were made, the Mac script contained the words "Ruth 7 2 chapter 7 verse 2." There is no such chapter in *Ruth* as 7—a fact noted by the automatists—and it is conceivable that the general intention of the script was to refer to the name Ruth rather than to any particular passage of the book of *Ruth*.<sup>2</sup> But the allusion<sup>3</sup> is too indefinite to be interpreted with certainty.

#### PREVIOUS KNOWLEDGE ON THE PART OF AUTOMATISTS.

Before discussing some further points which arise in connexion with these references in the scripts, it will be convenient to state exactly what was the conscious knowledge of Ruskin's books possessed by my daughter and myself<sup>4</sup> on September 1, 1908, when we discovered, as we thought, an attempt to refer to *Sesame and Lilies* in our scripts.

Miss Verrall, to the best of her belief, had never read *Sesame and Lilies*, *Præterita*, or *Unto this Last*. She was familiar with the phrase "Sesame and Lilies" as the title of a book of Ruskin's, but did not recognise any allusions to his books in

<sup>1</sup> See above, p. 279.

<sup>2</sup> If we suppose an inversion of the figures and a reference to Ruth II. 7, the text is not inappropriate as a general reference to sheaves and reaping: "And she said, I pray you, let me glean and gather after the reapers among the sheaves: so she came, and hath continued even from the morning until now, that she tarried a little in the house."

<sup>3</sup> Four times in the Mac script there are references by chapter and verse to passages in the Bible. One of these is 'Ruth 7 2' as above. The other three cases all seem to have some relevance or intention. Two of them are discussed below, p. 295, and there again it seems as though the point of relevance were to be found in the name of the book, *Ecclesiastes*, rather than in either of the verses indicated.

<sup>4</sup> For the knowledge of Miss Mac see above, pp. 275-6.



the phrases used in her script. She was familiar with *Modern Painters*, *Stones of Venice*, *Ariadne Florentina*, and most of the books on Art, but had read none of the biographical or sociological works. No doubt the titles had been seen by her, but no suggestion of them was recalled to her mind by the appearance in the script of the words "praeterita rediviva" on August 12, or "Unto this last" on August 22.

I read Ruskin's *Sesame and Lilies* in the second edition published in 1865. This edition, covered in brown cloth, contains the two Manchester lectures and the original mottoes from Job and Canticles. The mottoes are printed in Greek with references at the bottom of the page but no translations. The book was read for the first time by me soon after its purchase by my mother in 1866,<sup>1</sup> and was probably read more than once between that date and 1870 or 1871. At that time I knew no Greek at all, and if therefore I became acquainted with the meaning of the selected mottoes I must have learnt it by looking up the references given, there being no indication whatever in the book itself as to the meaning of the mottoes. It is of course possible that I did look up these references, but it is most unlikely that a child of my age—9 to 13—should have done so, and there was no one in the house who could have translated the Greek. To the best of my belief I did not read the book after this period till October, 1908, when my interest in it had been revived by the occurrences above described.

At some time, probably in or soon after 1871, the revised and enlarged edition, bound in blue leather and containing the three lectures and the mottoes from Lucian and Isaiah, was given to my mother, so that I was familiar with the appearance of the blue bound volume as well as with the small early brown cloth-covered volume which I had read. Part of *Praeterita* was read by me in its first appearance in *Fors Clavigera* about 1875 or 1876; *Unto this Last*, to the best of my belief, I have never read; nor did I read the preface of the 1882 edition of *Sesame and Lilies* till October 1908.

I had a pretty good general recollection of the two lectures on *Kings' Treasuries* and *Queens' Gardens*, but no detailed remembrance of the contents of either.

<sup>1</sup>The date is noted in my mother's copy now belonging to Miss Merrifield.

It was only when I read the brown cloth-covered edition at my father's house, where I went on September 28, 1908, that I recognised in the Mac script allusions to the Greek mottoes, and it was not till some days later that I found that different mottoes had been used in the later edition bound in blue leather. Nor was I aware that in 1907 the original two lectures of *Sesame and Lilies* together with the *Two Paths* and the *King of the Golden River* had been published in *Everyman's Library*, with a preface by Sir Oliver Lodge.

#### CONNEXION WITH EARLIER SCRIPTS.

The question arises whether the phrase "Sesame and Lilies," thus successfully produced by a combination of three automatic scripts, is to be regarded as an isolated incident, or as forming part of a series. The reader will be better able to judge this after considering other cases of cross-correspondence between the Mac scripts and other scripts.<sup>1</sup> But apart from the general question of the influences underlying the Mac script, there are some indications that this particular incident forms part of a series and is connected with other successful cross-correspondences.

The first point to notice is that the phrase "Sesame and Lilies" appeared in an earlier script of Miss Verrall's, on March 17, 1907, in the course of the experiments with Mrs. Piper described in Volume XXII. of the *Proceedings* of the S.P.R., published in October, 1908. No publication of Miss Verrall's script of March 17, 1907, was made till Mr. Piddington's Report appeared, and it is therefore impossible that the phrase should have been known by Miss Mac and her brother to have occurred in Miss Verrall's writing.<sup>2</sup> The phrase occurs after a reference to laurel leaves for a wreath and a quotation from a poem of Clough's, "Say not the struggle nought availeth"; it is followed

<sup>1</sup>See below, pp. 294-300.

<sup>2</sup>No proof sheets of Vol XXII. were seen by Miss Mac or her brother, nor are the Mac family acquainted with any of the very small number of persons who had any opportunity of seeing Miss Verrall's script before its publication in October, 1908. The script of March 17, 1907, was quoted in a paper read by Mr. Piddington at a private meeting for S.P.R. members only on Nov. 7, 1907, but no report was printed in the *Journal*. None of the Mac family are members or associates of the S.P.R., nor have they ever attended any S.P.R. meetings.

by the words "Arum Lilies," but has no apparent connexion with either preceding or succeeding context. The script is given in *Proceedings* Vol. XXII. p. 99, in the discussion on the cross-correspondence "Laurel Wreath," and Mr. Piddington traces some associations of ideas in the earlier script down to and including the quotation from Clough, but has no explanation to offer of "Sesame and Lilies" or the words that follow. The script of March 17, 1907, had been seen by me, so that in July, 1908, the fact that "Sesame and Lilies" had occurred in H. V. script was known to my daughter and me, and was recalled to my mind early in August, 1908, when I read in proof the section of Mr. Piddington's paper which discussed the H. V. script of March 17, 1907. The references in the Mac script to "Sesame and Lilies" were completed on July 27, some days before I received the proofs of Mr. Piddington's paper. The revival of my recollection of the H. V. script of March 17, 1907, therefore, though it preceded the emergence of "Sesame and Lilies" in the Verrall scripts, was subsequent to its appearance in the Mac scripts.

On July 20, 1908, the first script produced by me as part of the experiment in cross-correspondence between M. V. and H. V. script during July and August contained the same quotation from the poem of Clough as had appeared in my daughter's script of March 17, 1907. The M. V. script of July 20, 1908, ran: "Say not the struggle naught availeth. For where the tired waves, vainly breaking—and so on. Comes silent—flooding in—the main." The reference to Clough's poem was noted by me in copying the script on July 21, but it was only on August 6,<sup>1</sup> when reading the proof of Mr. Piddington's paper, Sec. IX., that I remembered that the same poem had been quoted in H. V. script of March 17, 1907. It is conceivable that this quotation from Clough on July 20, 1908, represents the first emergence in my script of an idea already formed and subsequently defined in all three scripts as "Sesame and Lilies," words associated long before in H. V. script with the poem of Clough's.

<sup>1</sup> My diary and other contemporary notes show the dates of my reading the proofs of Mr. Piddington's Report. I had not received the section referring to my daughter's script of March 17, 1907, when my own script of July 20, 1908, produced the quotation from Clough.

I have no theory to offer as to where or when that idea was formed. I mention the circumstance here, as it may have some bearing on the case under consideration. The words, "Sesame and Lilies," in my daughter's script of March 17, 1907, are the only reference before August, 1908, that we have found in the whole of her script to Ruskin or any of his works. Ruskin's name occurs once in my script of March 19, 1905, in an attempt, possibly veridical, to establish a connexion with Mrs. Holland. The object described is a picture of which it is said in the script "Ruskin has written of it."<sup>1</sup>

It is a point worth noting that the development of the Sidgwick control in the Mac script corresponded closely in point of time with the inauguration of the new cross-correspondence experiment between my daughter and myself. The first appearance of Sidgwick<sub>M</sub> is on July 19, 1908, and on that day begin the allusions in the Mac script to "Sesame and Lilies." Our first contemporaneous sitting for script was on July 20, 1908, and on that day in my script emerges the quotation from Clough which sixteen months before had immediately preceded in Miss Verrall's script the words "Sesame and Lilies." No special reason has been found by any of the automatists concerned for associating *Sesame and Lilies* with Dr. Sidgwick. Readers of his biography<sup>2</sup> or of his collected essays might easily find a link between him and Clough, and to me and my daughter the names of Clough and Sidgwick are intimately associated. But whereas the reference to Clough occurs in her script of March 17, 1907, and in mine of July 20, 1908, the name Sidgwick is found only in the Mac script, which contains no allusion to Clough.

#### RESEMBLANCES IN SCRIPTS TO CONTENTS OF "SESAME AND LILIES."

The next point to notice is a certain similarity between the contents of two of the scripts<sup>3</sup> and the concluding paragraphs

<sup>1</sup> See *Proceedings S.P.R.*, Vol. XXI. p. 254.

<sup>2</sup> See, for instance, *Memoir*, p. 141.

<sup>3</sup> Between the verse of H. V. script of August 19, and sections 41-45 of *Sesame*, there is a certain similarity, but no ascertainable connexion, such as might for instance be suggested by resemblance in vocabulary or phraseology. The



of Ruskin's second lecture. Extracts will enable the reader to judge whether the similarity is more than accidental. The first script (one of Miss Verrall's) falls outside the period of "Sesame and Lilies" scripts (August 12-22, 1908). It was produced after the comparison of scripts had suggested to us that an attempt had been unsuccessfully made to produce "Sesame and Lilies" as a cross-correspondence, but before the reading of the Mac script had revived any interest in the subject. On September 14, 1908, the H. V. script contained the following:

In the meadows where bloom the daisies and young maids' feet are tripping in the dance—around the Maypole on the village green—our English may, the hawthorn's scented pride, the bridal wreath of summer Queen of May—the light fantastic toe.

And Holbein's dance too, the dance of Death.

Sections 93 and 94 of Ruskin's second lecture, *Queens' Gardens*—never read by Miss Verrall—contain the following:

Have you ever considered what a deep under meaning there lies . . . in our custom of strewing flowers . . . that . . . they will tread on herbs of sweet scent . . . The path of a good woman is indeed strewn with flowers; but they rise behind her steps, not before them. "Her feet have touched the meadows, and left the daisies rosy." . . . Shall morning follow morning, for you, but not for [the poor]; and the dawn rise to watch, far away, those frantic Dances of Death.

The two passages show some resemblances; the "meadows," the "daisies," the "feet," are common to both, the "scented pride" perhaps recalls the "herbs of sweet scent"; possibly the "Maypole," "English may," and "hawthorn" of the script vaguely represent the "dawn" and general setting of Ruskin's second paragraph.<sup>1</sup> In the script the contrast is between the "light fantastic toe" and the "dance of Death"; in Ruskin (Section 94) the contrast is between the "freshness of dawn" and the

reader who wishes to investigate further the question of connexion between the contents of Ruskin's volume and the scripts will find in the Appendix, p. 316, a list of all passages in *Sesame and Lilies* which appear to me to have any counterpart in the scripts.

<sup>1</sup> "Hawthorn" or "may" has elsewhere in H. V. script been associated, through its French name, *Aubépine*, with dawn.



“frantic Dances of Death” as terminating the outrageous banquet described before, and referred to in his note on this passage.

A still more direct connexion seems to exist between the Mac script and the Ruskin volume. On July 26, 1908, the same day on which was produced the allusion to the blue leather-bound book, there also came two quotations from Tennyson’s poem of *Maud*. A first hint of one of these is probably to be traced in the phrase of July 19, “May I go to the wind kissed hollow.” But whether that be so or not, the phrase on July 26, “I hate the little hollow,”<sup>1</sup> is unmistakably a quotation from *Maud*, and was recognised as such in Miss Mac’s annotations. The second quotation from *Maud* on July 26 is as follows: “Roses in the west, Roses in the south, Roses in her cheeks, And a rose her mouth.” This quotation was recognised also as from *Maud*; it is not correctly quoted; in the first two lines “Roses in” should be “Rosy is,” and “in” in the third line should be “are.”

From no other poem are two quotations given in the Mac script; and this fact in itself throws emphasis on Tennyson’s *Maud*. Readers of Mr. Piddington’s Report—not published when the Mac script was produced—will not need to be reminded of the important part played in the most elaborate of all the cross-correspondences, “Light in West” (Section XIX.), by the allusion to *Maud*; “Rosy is the East and so on,” in my script of April 8, 1907 (*Proc.* XXII. p. 271).

It is therefore of some interest to find in a script endeavouring to establish cross-correspondence with me, an allusion to a quotation which in my own script played a part in establishing cross-correspondences with other automatists. But there is a special suitability in this particular case in the choice of this quotation from *Maud*, as will be seen by a reader who will compare some sentences from Mr. Piddington’s Report with the concluding paragraphs of Ruskin’s *Sesame and Lilies*. Mr. Piddington writes (p. 276) of

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,

<sup>1</sup>The actual phrase in *Maud* is, “I hate the dreadful hollow behind the little wood;” in the script it runs, “I hate the little hollow—woods of box.”

and the reader will remember that Dante immediately thereafter enters the Terrestrial Paradise and sees beyond the river of Lethe Matilda gathering flowers. Ruskin writes:

Shall morning follow morning . . . but no dawn rise to breathe upon these living banks of wild violet, and woodbine, and rose; nor call to you, through your casement—call (not giving you the name of the English poet's lady, but the name of Dante's great Matilda, who, on the edge of happy Lethe, stood, wreathing flowers with flowers), saying: "Come into the garden, Maud."

It cannot be an accident that selects as a subject for cross-correspondence between Sidgwick<sub>M</sub> (with the concurrence<sup>1</sup> of Myers<sub>M</sub>) on the one hand and Myers<sub>V</sub> and Myers<sub>HV</sub> on the other, the title of a book of Ruskin's where, in a most characteristic passage, the author makes use of a twice repeated quotation from Tennyson, to introduce a comparison between the English poet's Maud in her garden, and Dante's Matilda in the Earthly Paradise.

#### FURTHER REFERENCES IN THE MAC SCRIPT.

One further reference to the subject of this cross-correspondence was made by Sidgwick<sub>M</sub>. On October 7th, 1908, Miss Mac received from me a general comment on the script sent to me, but no reference whatever was made to the words, "Sesame and Lilies," or to Ruskin, nor was anything said that could have suggested to the automatists that I was interested in the book. The Mac script, obtained on that day, after the arrival of my letter, contained the words: "The crucial test is the lost book lost lost lost." This was followed by a drawing of a book twice repeated. The drawing shows an opened book with a floral decoration upon the binding. It is impossible to name the flower or foliage represented.

For some few days<sup>2</sup> before this script was obtained I had been engaged in investigating the various editions of *Sesame and Lilies* in connexion with the question of introductory mottoes and bindings, and in particular I had been trying to trace, but without success, the blue leather-bound copy of

<sup>1</sup> See above, p. 268 and Appendix, p. 307.

<sup>2</sup> See above, p. 286. The actual date of my investigation of all the editions of Ruskin in the University Library was October 5th, 1908.

Ruskin's *Sesame and Lilies* which had been given to my mother.

It thus appears that there was some point in a reference at this date to a lost book, but if that book be taken to refer to *Sesame and Lilies*, the representation of it must be symbolic. On no discoverable copy of Ruskin's book is there a floral decoration of the type drawn in the script.<sup>1</sup> On the other hand, it is not inconsistent with automatic habits to describe an object by means of a symbolic picture.

But whether or not the actual drawing was intended to represent Ruskin's book, the connexion of the script of October 7 with earlier references to *Sesame and Lilies* in the Mac script is unmistakable. Two phrases in it repeat or recall phrases used in the allusions on July 19 and 26. Thus "Your eyes are still clay bound—V. has a glimpse of the meaning" recalls the allusion to "Blind Blind Blind—wherefore are your eyes bound with clay" that followed immediately upon the description of the book bound in blue on July 26; and "Search the scriptures for the only adequate meaning" repeats words forming part of the allusion to Ruskin's motto to *Sesame* on July 19. Under these circumstances there is no doubt that the "lost book" which is the "crucial test" is to be interpreted as Ruskin's *Sesame and Lilies*.<sup>2</sup>

#### CHRONOLOGICAL RECAPITULATION.

A recapitulation in chronological order of the main incidents above described, and a summary of the writer's conclusions, may help the reader to understand the whole cross-correspondence.<sup>3</sup>

On July 19, 1908, in the writings of automatists entirely unconnected with any previous experimenters, a "Sidgwick

<sup>1</sup>The original drawing was sent to me by Miss Mac.

<sup>2</sup>The script also contains the drawing of a laurel wreath, not elsewhere contained in the Mac script. Is it an accident that whereas the cross-correspondence on "Sesame and Lilies" between the Mac and Verrall scripts begins on March 17, 1907, in H. V. script with a reference to a laurel wreath, followed by Clough's poem and the words "Sesame and Lilies," it ends on October 7, 1908, with the Mac script containing drawings of a laurel wreath and Ruskin's book?

<sup>3</sup>For a chronological table of incidents see Appendix, p. 317.

control" developed. This control, Sidgwick<sub>M</sub>, used phrases recalling the two mottoes prefixed in the earlier editions of Ruskin's *Sesame and Lilies* to the two lectures. On July 26 Sidgwick<sub>M</sub> referred to a book carefully bound in blue leather. On July 27 Sidgwick<sub>M</sub> gave the phrase "Sesame and Lilies," and on July 29 said that he was now trying to get a message for Mrs. Verrall. But the automatists did not enter into communication at this time with me.

On August 19, 1908, in my script, Myers<sub>V</sub> produced "Lilies" as half of a message, which was to be completed, through some other automatist, with another word. The Lilies were described as being in a garden, and it was stated that for the completion of the incident the experimenter must wait some time. Contemporaneously on August 12, 19, and 22, Myers<sub>HV</sub> produced references to growing lilies and other connected topics, and also gave two titles of books by Ruskin, titles which were subsequently found to have been intimately associated by Ruskin himself with *Sesame and Lilies*.

On September 1, 1908, my daughter and I compared our recent scripts for July and August, and recognised that about the middle of August there had been what we regarded as an unsuccessful attempt to give Ruskin's title, *Sesame and Lilies*, as a cross-correspondence between the two scripts. But we made no note of this opinion.

Between September 12 and 18, 1908, another control in the Mac script urged that the messages of Sidgwick<sub>M</sub> should be sent to Mrs. Verrall by September 26, and these messages were despatched, with a letter from Miss Mac, on September 23.<sup>1</sup>

Meanwhile on September 23 there were allusions in Miss Verrall's script to *Sesame and Lilies*, in phrases reminiscent of the scripts concerned in the previous attempt at cross-correspondences between her scripts and mine. This script therefore serves as a record of the impression formed by us on September 1, but not then recorded.

On September 26 a comparison of the statements by Sidgwick<sub>M</sub> with those of Myers<sub>V</sub> and Myers<sub>HV</sub> showed that the phrase suggested in the Verrall scripts had been expressed in the Mac script.

<sup>1</sup>Posted September 24, 1908.

## CONCLUSIONS.

It is claimed that the intimate inter-connexions of this episode are not due to accident, and that they show throughout a perception of the general situation, as well as a knowledge of certain facts outside the range of the automatists concerned. In particular it is claimed that intelligence is shown in the following points:

(a) In the division of the subject between three automatists and the distribution between them of various topics; thus, while there are inter-connexions between all the scripts of the ideas *Lilies*, *Blue*, and *Gold*, the titles of Ruskin's two other books occur only in H. V. script, the full title *Sesame and Lilies*, as well as the allusions to the prefixed mottoes, occurs only in the Mac script, while the indication that *Lilies* is one of two words intended for a cross-correspondence is suggested in M. V. script.

(b) In the withholding of the Mac script from Mrs. Verrall till after the comparison of M. V. and H. V. scripts on September 1, and in the sending of the Mac script before the separation of Mrs. and Miss Verrall.

(c) In the registration in H. V. script of September 23 of the impression produced on Mrs. and Miss Verrall by the comparison of their scripts on September 1, but not recorded by them.

(d) In the choice of titles of Ruskin's books named in H. V. script, these two titles being, as was subsequently discovered, intimately associated as no other two books could be with the name *Sesame and Lilies*.

(e) In the choice of the subject of the cross-correspondence, the contents of Ruskin's *Sesame and Lilies* being linked by an easy association of ideas with other subjects already successfully used in cross-correspondences by Myers<sub>P</sub>, Myers<sub>V</sub>, and Myers<sub>H</sub>.

## CROSS-CORRESPONDENCE.

“*Vanity of Vanities.*”

The name of the control, as I have said, was introduced four times into the script of July 27, 1908 (see above, p. 269). The phrase “*Sesame and Lilies*” followed upon its second use.



Immediately after its third use came the words: "Vanity of vanities all is vanity," followed by a line —. Between this phrase and a phrase in H. V. script I am disposed to see a correspondence; the connexion is scarcely disputable, but the H. V. script precedes the inception of the Mac script by some six weeks.

On June 1st, 1908,<sup>1</sup> the H. V. script contained the following:

Lay not up to yourselves treasure upon earth, something about moth and corruption and the worm shall devour it.

Vanitas vanitatum.

The anchor mark that well.

In M. V. and H. V. scripts the anchor, the symbol of hope, has long been connected with Dr. Sidgwick.<sup>2</sup> It is therefore beyond dispute that on June 1, 1908, the H. V. script connected the phrase "Vanitas vanitatum" with a Sidgwick symbol, and emphasised the importance of the connexion.<sup>3</sup>

On July 21, 1908, Sidgwick<sub>M</sub> wrote: "Evelyn



faithful unto death. Ecclesiastes 3. 2." On July 26 Sidgwick<sub>M</sub>, immediately after the description of the blue leather-bound book,<sup>4</sup> wrote "Ecclesiastes seven and three." On July 27 Sidgwick<sub>M</sub>, immediately after giving the words "Sesame and Lilies," wrote: "Vanity of vanities all is vanity."<sup>5</sup>

*Ecclesiastes* 3. 2 is as follows: "A time to be born and a time to die; a time to plant and a time to pluck up that which is planted." *Ecclesiastes* 7. 3 is as follows: "Sorrow is better than laughter: for by the sadness of the countenance the heart is made better." It is of course possible that one or both of these texts were intentionally referred to in the script, but in the absence of verbal quotation and in view of the fact that a text actually quoted without reference on July 27, 1908, is from *Ecclesiastes*, it is more probable that the earlier references to texts

<sup>1</sup>One piece of H. V. script (on June 10) was produced after this before Miss Verrall went to Switzerland. No further script was produced till July 20.

<sup>2</sup>See *Proc.* XXI. pp. 224 etc.


<sup>3</sup>The preceding sentence recalls the subject of Ruskin's first lecture, *Sesame: or Kings' Treasuries*, in particular § 45.

<sup>4</sup>See above, p. 275.

<sup>5</sup>*Ecl.* I. 2; XII. 8.

in *Ecclesiastes* are incorrect preliminary emergences of the text eventually written on July 27. The reader of *Ecclesiastes* will remember that the idea of Vanity is so prevalent throughout the book that by a common association of ideas an approach to the familiar "Vanity of vanities" might easily be made by means of general allusions to the book of *Ecclesiastes*.<sup>1</sup>

Another reason for connecting the earlier references to *Ecclesiastes* on July 21 and 26 with the quotation of July 27 is to be found in the context of the three scripts. Throughout the Mac script the Sidgwick control is associated with faith, charity, and hope, and their symbols—the cross, heart, and anchor.<sup>2</sup> Thus on July 19, the first communication claimed by Sidgwick<sub>M</sub> was headed by his name and

shortly followed by the drawing of a cross  and the words "faithful unto death." On July 21, in a communication from Sidgwick<sub>M</sub>, this was repeated, and a little later, just before the reference to *Ecclesiastes* 3. 2, came the words, "Evelyn



faithful unto death." The same script later contains

the drawing of an anchor. On July 23 the script begins, "Sidgwick These three hope faith charity." On July 26 are found drawings of cross, heart, and anchor, and, a little later, the star is drawn, followed again by the words, "Faithful unto death."

Under these circumstances there is no doubt that both the earlier references to *Ecclesiastes*, as well as the actual verbal quotation on July 27, are claimed by Sidgwick<sub>M</sub>. Moreover, in the script of July so claimed there are two, and only two drawings of an anchor, and these come upon the only two days (out of nine days on which Sidgwick<sub>M</sub> wrote) on which is mentioned the name *Ecclesiastes*.

When it is remembered that in the H. V. script of June 1 the phrase "vanitas vanitatum" was immediately followed by the words "The anchor mark that well," it will be seen that

<sup>1</sup>See above, p. 284, for a similar suggestion to explain the reference to a non-existent chapter in the book of *Ruth*.

<sup>2</sup>See *Proc.* Vol. XXI. pp. 224, etc., which had been read by the automatists.

there was good reason for Sidgwick<sub>M</sub> to include in the four topics of his message to me of July 27, the words "Vanity of vanities all is vanity."

CROSS-CORRESPONDENCE.

*Poem of Victor Hugo.*

The fourth topic again, as I think, constitutes a cross-correspondence with my daughter's script, for Sidgwick<sub>M</sub> refers to one of two stanzas of a poem of Victor Hugo's, of which the other stanza had occurred in Miss Verrall's (unpublished) script. The interval between the two scripts is greater than in the last instance, being rather over four months. On the other hand, the connexion is definitely marked by the occurrence in both scripts of a similar word, irrelevant to the poem, but with a certain appropriateness to the whole situation.

On March 16, 1908, the H. V. script ran as follows:<sup>1</sup>

La vie est brève  
Un peu d'espoir  
Un peu de rêve  
Et puis bonsoir.

The end of the story.

Like a crimson petalled rose the rose of Sharon.

When the proof was sought he told them that the only means of obtaining it was to persevere in the attempt to prove the connexion.

Gautier and Hugo those together types to be compared.

Unless there is a possibility of setting the two side by side there would be no opportunity.

is is the \_\_\_\_\_

now at his ease.

[drawing of flower] note this flower.

The end of the script is fragmentary and obscure. But what comes out clearly is (1) the quotation of a whole stanza from a two-stanza poem of Victor Hugo; (2) an allusion to

<sup>1</sup>The whole script is quoted. In the original the last word of the second line was originally *amour*, but the pencil has been drawn through this and the word *espoir* substituted.

a rose; (3) a suggestion that some attempt to prove a connexion must be made, that some two things are to be set side by side, and two French poets compared. The script was at the time interpreted by Miss Verrall as suggesting that a cross-correspondence of some kind was intended. It had been obtained on a day when she and I were intending to write simultaneously, but I had been prevented from trying for script.

On July 27, 1908, the Mac script, immediately after the words, above quoted, "all is vanity ——" went on:

A little love and then the joy fades and the rose is crumpled and wither(s) up—fane. [Here the automatists asked what was the last word and the script went on: "French," and added an accent to the *e* of the preceding word, thus converting *fane* into *fané*. It then concluded:] Bleeding hearts cannot be staunched and the voice of death echoes through the brain with palling monotony—Siddgwick—hollow and mortal vain is life without a meaning.

This script at once reminded me of the first stanza of the poem by Victor Hugo, very familiar to me, of which the second stanza has been quoted above. The first stanza runs:

"La vie est vaine  
Un peu d'amour  
Un peu de haine  
Et puis bonjour!"

The allusions are unmistakable: "A little love" translates "un peu d'amour"; the rhyme is given by "fane," again perhaps by "brain," and in the final sentence the phrase "Vain is life" translates "la vie est vaine"; "French" suggests the language wanted.

The poem was known to Miss Mae, for though in her first annotations she only wrote: "'Vain is life without a meaning' seems familiar: origin of quotation, if it be one, not known," she wrote later in answer to my question, whether the automatists knew "a poem of Victor Hugo's which begins 'La vie est vaine,'" that all knew it, and that she ought to have mentioned that "a little love" in the script recalled this poem to her, but that what followed in the script was so different that she did not think it could refer to the Hugo poem.

It is in itself not remarkable that the H. V. script on March 16, 1908, and the Mac script on July 27, 1908, should quote from a poem of Victor Hugo's known to both automatists. It is more remarkable that each script quotes a different verse, and that in one case, the H. V. script, the words "the end of the story" indicate that the second and concluding verse is deliberately chosen. Moreover, in this case it was plainly indicated that a cross-correspondence was intended, and that unless "two" could be set side by side some opportunity would be lost. But what clinches the whole matter and disposes of the theory that the correspondence is accidental, is the introduction into both scripts of the word "rose," a word which has no association whatever with either verse of the original poem. And the rose of the H. V. script is, it should be observed, the "rose of Sharon," a phrase which occurs in the Mac script in connexion with the allusions to *Sesame and Lilies*.

It will be admitted that here again Sidgwick<sub>M</sub> had good reason to include in the four topics of his message to me of July 27, 1908, the combination of a *rose* with the *first* stanza of a poem of which the *second* stanza, also combined with a *rose*, was known by me to have occurred four months before in my daughter's script.

#### RE-ECHO OF PREVIOUS EXPERIMENTS.

I now return to the first of the topics of July 27, 1908, in which I see not a cross-correspondence with a contemporary automatist—as in the three already described—but rather a reminiscence or re-echo of the subject of a previous successful experiment in automatic cross-correspondence.

The Mac script of July 27, 1908, began as follows:

Sidgwick. news from the Occident [drawing of stalked rose with leaf] Roses—dew-kissed.—R. S.<sup>1</sup>

Neither of these phrases is, as far as I have been able to discover, a quotation. The second recalls "Sharon's dewy

<sup>1</sup>These initials which were not looked on by the automatists as the signature of a control, had occurred before, on July 20. There they came in the midst of the script, just as G. V. occurs in the script of July 21 (see Appendix). The initials R. S. have not been identified or explained.



rose" of the script of July 19; but no phrase at all like the first is to be found in the script. Between the two there is no obvious connexion, but the whole arrangement of the script indicates that they form part of a single topic, the next topic, Sesame and Lilies, being introduced by a repetition of the name of the control.

Regarded as forming a whole, the two clauses seem to present a certain contrast or opposition; news is announced from the *setting* sun, whereas it is rather with the *rising* of the sun that we associate dew-kissed roses, as it is in the morning that we find dew upon the roses. It is in this contrast that I conceive to be the point of the message. The words of Sidgwick<sub>M</sub> are not quotations, it is true, but we may find their literary prototype, and a parallel, not only to "news from the Occident" but to news from the Occident that might very well find the "roses dew-kissed", in the poem of *Maud*, where the poet bids the happy day

"Pass the happy news  
Blush it thro the West  
.  
.  
.  
Till the West is East,  
Blush it thro' the West."

Here then is 'news from the' West, and news intimately associated with 'roses.' Tennyson's *Maud*, as I have already said,<sup>1</sup> is the only poem from which two quotations are given by Sidgwick<sub>M</sub>. The second of those two quotations, after a preliminary attempt on July 21, emerged on July 26—the day preceding the collected messages to me—in a reproduction of the four lines

"Rosy is the West  
Rosy is the South  
Roses are her cheeks  
And a rose her mouth,"

with the substitution in the first two lines of "Roses in" for "Rosy is," and in the third of "Roses in" for "Roses are."

<sup>1</sup>See p. 290.

At the time that the Mac script was produced, Mr. Piddington's Report (*Proc.* Vol. XXII.) was not published, and no paper had been read at any meeting of the Society on the subject of Section XIX., "Light in West," in which he describes the series of complicated cross-correspondences between the trance of Mrs. Piper and the scripts of Mrs. Holland and myself. These are grouped round the three concordant contributions made on April 8, 1907 (*op. cit.* pp. 265-77); the contribution of my script was the substitution of "east" for "west" in a quotation from the same poem from *Maud* (I. xvii.), which is quoted in the Mac script of July 21 and 26, 1908. The automatists had no knowledge of any of these scripts, or of Mr. Piddington's conclusions. Whatever view we may hold as to the meaning of the opening words of the Mac script of July 27, 1908, it is certain that on July 26 the script quoted the same line which had been referred to in my script of April 8, 1907. But to me it appears that the opening sentence of Sidgwick<sub>M</sub> on July 27, 1908, conveyed an unmistakable allusion to the "concatenation of cross-correspondences" described by Mr. Piddington as "Light in West," and represented in the Mac script as "News from the Occident."

This is not the only 're-echo' in the Mac script. There is in the script of July 26th, 1908, an unmistakeable allusion to an incident described in my Report on my automatic writing (*Proc.* S.P.R. Vol. XX.) which there is every reason to believe unknown to the automatists. The Report was published in October, 1906, and it is therefore impossible to be certain that some notice of the volume did not come within the cognisance of one of the automatists concerned, though none of the family had read the Report in question.<sup>1</sup> The reader must judge how far it is probable that a review, or notice, or even a perusal of the Report is likely to be responsible for the incident which I now describe.

On July 26, 1908, the Mac script passed on from the quotation from *Maud* I. xvii. to an allusion to a well-known

<sup>1</sup>See above, p. 266, for a statement of the automatists' previous knowledge of the publications of the S.P.R. Both Miss E. Mac and Mr. A. Mac state that, to the best of their knowledge, they did not read my Report or any review of it.

poem of Malherbe's on the death of his friend's child.<sup>1</sup> Then came the following:

(illegible Greek characters) Sennacherib Assur bani pal O star of the dawn—to the porch of the east——aster—— The passionate pilgrim.

Readers of *Proceedings* Vol. XX. will remember that during some weeks in 1901 my script was occupied with attempts to reproduce three Greek words chosen by my husband as the subject of an experiment. The words were μονόπωλον ἐς ἄω ("to the one-horse or solitary dawn"). They were taken from a chorus in the *Orestes* of Euripides<sup>2</sup> describing a reversal of natural phenomena. Both the meaning and the sound of the words were attempted in the script. Among those attempts were the following<sup>3</sup>:

dawn	July 4.
towards the east	Aug. 16.
to the east	Aug. 29.
in the east like stars	Sept. 7.
Banipal and Assur . . . Asta, aster	Sept. 7.

The resemblance between my Report and the Mac script cannot be accidental, and that Sidgwick<sub>M</sub> associated the phrases with me is manifest, not only from their occurrence in script which the automatists were told to send to me, and which proved to be full of "messages" appropriate and intelligible to me, but also because the phrases are immediately followed by the words "the passionate pilgrim," words which in my script of Jan. 17, 1904, had been associated with Dr. Sidgwick. This latter fact was known to the automatists, since the script in question was quoted in Miss Johnson's Report,<sup>4</sup> so that if this case stood alone, it would be difficult to resist the conclusion that certain passages from my Report, in particular the copy of the script of Sept. 7, 1901, had also been seen at some time by one of the automatists and retained by the subliminal memory.

But the case does not stand alone. The words in question occur in the same Mac script which contains the quotation

<sup>1</sup>This incident formed part of a series of allusions, evidential and interesting personally to me, but not treated here.

<sup>2</sup>Euripides, *Orestes*, 1004.

<sup>3</sup>See *Proc.* S.P.R. Vol. XX. pp. 387-93.

<sup>4</sup>See *Proc.* Vol. XXI. pp. 227, 316.

of *Maud* I. xvii., re-echoing the quotation of the same passage in my unpublished script of April 8, 1907; while the earlier script on the same day contains allusions to *Sesame and Lilies*, and also to *Ecclesiastes* and the anchor, constituting cross-correspondences with other unpublished scripts of my daughter's and mine. Under these circumstances it is justifiable to point out that there appears to be a certain intelligence shown in the selection of the very few words used on July 26, 1908, to recall my husband's experiment. These words are not an exact reproduction of anything in the script. They summarise the account in my Report and emphasise with remarkable accuracy the chief points; namely, the long series of "illegible Greek characters,"<sup>1</sup> the attempts to give "three foreign words" (Assur bani pal<sup>2</sup>), and the use of Latin (*aster*) in the script. The general meaning of the passage selected from Euripides, which describes the reversal of natural phenomena, is well reproduced in the phrase, "O star of the dawn to the porch of the east,"—the natural progression of the star of dawn, as of other stars, being *from* the porch of the east.

I have now described the four topics in the Mac script of July 27, 1908, which accompany the four uses of the name of the supposed control. But before concluding the whole account, it remains to comment on five words, which occur after the phrase "Sesame and Lilies" and before the third "Sidgwick," thus:

Sidgwick Sesame and Lilies——lotus the flower of repentance.

Reference to "lotus" is very frequent in the preceding script, and the actual words of July 27 had occurred on July 19.

(July 19.) I have lost the precious jewel of repentance.

Lotus—the flower of repentance—Buddha.

See the little lotus flower the symbol of resignation.

(July 21.) lotus buds—symbols of resignation.

(July 23.) Lotus.

(July 27.) lotus the flower of repentance.

<sup>1</sup>That Sidgwick<sub>M</sub> can write legible Greek letters on occasion is shown by the introduction, later on the same day, of the words γλυκὺς and ηνρηκα in Greek characters.

<sup>2</sup>My script has Banipal and Assur.

Miss Mac's note on allusions etc., in the script runs as follows: "All references to Lotus thought to be from Holland script." The passage of which Miss Mac was thinking is to be found in Miss Johnson's Report (*Proc.* Vol. XXI. p. 350):

From the ancient lotus symbol—  
 The inevitable lily—  
 Purity—immortality—  
 Detachment from Earthly Care—  
 Karma—no—  
 Om mani pudmi om!

These words are followed by a "rough attempt to depict the seed-vessel of the lotus, a frequent ornament in Buddhist carving." The words mean: "Oh thou jewel in the lotus, thou!" and the "jewel in the lotus" symbolises purity as well as heavenly wisdom and is sometimes rendered as "the heart of the lily."

There seems little doubt that the references in the Mac script are directly traceable to the above passage in Miss Johnson's Report on the Holland script. It is possible that the association there and elsewhere of lily and lotus has brought in the "lotus" just after the "lilies" of "Sesame and Lilies" on July 27. But having regard to the relevance of all the other script on July 27, I am disposed to think that there is some reason not hitherto discovered for the introduction of this reminiscence of Mrs. Holland's script of May 15, 1906.

#### SUMMARY AND CONCLUSION OF INCIDENT.

The whole script therefore of July 27, 1908, is as follows:  
 Sidgwick. News from the Occident. Roses—dew-kissed—R. S.  
 Sidgwick. Sesame and Lilies—Lotus the flower of repentance—  
 Sidgwick. Vanity of vanities all is vanity—A little love and then  
 the joy fades and the rose is crumpled and wither[s] up—fane.

(Automatists ask "what is that?")

French [accent added to last word making fane into fané]. Bleeding hearts cannot be staunched and the voice of death echoes through the brain with palling monotony—Sidgwick—hollow and mortal vain is life without a meaning.



I take this script to contain four topics, each purporting to come from Sidgwick<sub>M</sub>:

- (1.) News from the Occident.
- (2.) Sesame and Lilies.
- (3.) Vanity of vanities.
- (4.) One stanza of Victor Hugo's poem.

These four topics are not wholly disconnected among themselves: the *roses* of (1) are repeated by the *rose*<sup>1</sup> of (4), which is not suggested by the poem. Again the *vanity* of (3) is repeated by the *vain* of (4). In the case of topics (2) and (4) there are a few superfluous words,<sup>2</sup> but in both those cases the reference to the main topic is perfectly definite.

Further, I take the script of July 27 to be a summary of various attempts that had been made by the same control from July 19, 1908, onwards, to convey verifiable matter of evidential value that would be comprehensible to me, as is made plain by the script of July 29, 1908, which, purporting to come from another control, "Evans," is as follows:

About Mr. Sidgwick's script. He is anxious to get a message through you to Mrs. Verrall.

That the "message" is intelligible to me—and I hope to others—it is the object of this paper to show.

A few words will describe the conclusion of the incident and the termination for the time of communications from Sidgwick<sub>M</sub>. On September 23, 1908, as has been said, Miss Mac wrote to me and despatched the script up to date. On September 27, when automatic writing was attempted, the only words written were from another control, not Sidgwick<sub>M</sub>, "Wait till V writes Wednesday week," *i.e.* till October 7. On September 29 Miss Mac received from me a letter of acknowledgment, in which I wrote that it would be some time before I could comment in detail on the script. On September 30 the Mac script again repeated, as from Sidgwick<sub>M</sub>, "Wait till Wednesday, because of V's preoccupation," the "Wednesday" being again October 7. On October 7, at

<sup>1</sup>The *rose* also appears in another reference, on July 19, to topic (2), see above, pp. 273-4.

<sup>2</sup>'lotus . . . repentance,' and 'Bleeding hearts etc.'

4 p.m., my letter commenting at length on the script was received by Miss Mac. I, who of course knew nothing of any statements in the Mac script subsequent to September 23, had finished my comment earlier than I had expected or led Miss Mac to suppose. So that the original directions of September 27, repeated on September 30, that no more script was to be produced till "V" wrote on October 7, were justified by the event. The Mac script of October 7, produced after the receipt of my letter, contributed only one sentence referring to the cross-correspondence on *Sesame and Lilies*, namely the allusion to the "lost book" which has been already described.

Here for the present ends the account of the communications received from Miss Mac. At a future time I hope to supplement this paper by notes on further indications in the Mac script of telepathic connexion with other automatists, including some re-echoes of recognised but unpublished cross-correspondences. The experiments are being continued as occasion offers, so that it is hoped that this paper will be but the first of a series of reports on the results contributed by this new group of experimenters.

## APPENDIX.

FOR the convenience of the reader, all the scripts quoted or referred to in the foregoing paper are here arranged in chronological order, within the two groups that may be called the Mac scripts and the Verrall scripts. In the former case, the script being produced by means of a planchette worked by Miss Mac and one or more other members of the family, the initials of the automatists concerned are given before each script. Questions or remarks by the automatists at the time of writing are within inverted commas; comments, etc., by Miss Mac written on the copy sent to me are in round brackets; comments, etc., added by me are in square brackets. I have given the context of the passages, but omitted such parts of the script as manifestly refer to other topics. All omissions

are marked with . . . The facsimiles represent drawings in the script of two types of four-armed figures, namely a cross and a star. These are not always distinguishable. The original drawings have been sent to me and I have interpreted each case as best I could, but all ambiguous cases are marked with \*.


MAC SCRIPTS.

*July 19, 1908.*

E.M. AND A.M. Good may arise from the intervention of spirits for many are susceptible to thought waves of spirits.

"Who writes?"

Mr. Sidgwick. It is exceedingly doubtful if there will ever be a perfect communication.

. . .  faithful unto death . . . When did I

write—she dwelt beside the untrodden ways, beside the springs of Dove—I have lost the precious jewel of repentance . . . May I go to the wind kissed hollow . . . Lotus—the flower of repentance—Buddha . . . See the little lotus flower the symbol of resignation. Trust in the Lord O ye of little faith . . .

Some day the film shall be torn from my eyes and I shall astound you—Where is the little blue vase with the lilies that grow by Sharon's dewy rose—Can I see the purple heath by—and I wasn't for I shall never be— . . . I shall tell you a beautiful poem the Bells of Edgar Allen Poe—Search the scriptures and the dust shall be converted into fine gold—Should I stop ere I be awearied—. This is my name—Harry—F. W. H. M.—H. S.

Can I see the rock of my salvation—Ruth 72. Chapter 7 Verse 2—it becomes it me to unveil the statue of the living God—

[Change of writing here, and after some talk about the new control, H. S., another control writes:]

He is the only interesting person you will get you are not psychic enough for a person like Gurney.

July 21, 1908.

E.M. AND A.M. . . .  faithful unto death. . . .

Roses in the south [two undefined drawings] Lotus buds—symbols of resignation.

La pensée—Can a—G. V.—V. S.—Evelyn faithful unto death. Ecclesiastes 3. 2.



Why did the rose fall so young and fresh—  
I am tired.

“Is that all?”

One thing more [drawing of anchor]

July 23, 1908.

(Automatists ask for H. S. control.)

E.M. AND A.M. Yes—Sidgwick. These three hope faith charity—  
Sundown on the face of the craggy hill. [Same undefined drawings as on July 21, subsequently identified by Miss Mac as a stringless lyre.] . . . Lotus.

F. W. H. M. Ce n'est pas un petit idée

“What is that?”

It is French—Belle.

July 24, 1908.

E.M. AND L.L.M. Sidgwick. tell Mrs. Verrall to think of me.

July 26, 1908.

E.M. AND A.M. [After drawings of cross \* and heart, . . . and anchor:]

Wherefore Wherefore have ye forsaken me saith the Lord—A blue book bound in blue leather with ended paper and gold tooling.

“What book is that?”

Blind Blind Blind wherefore are your eyes bound with clay—Every man has his—evil that good may come—  
Look now at this text Ecclesiastes seven and three.

L.M., D.M. AND A.M. Sidgwick.—Erebus and terror—Hoc fecit Persephone—Eheu fugaces postume postume—Gandria<sup>1</sup> supereminet lacum and mi ay de mi—weary and bitter like the gall—[drawing of star \*] Faithful unto death—She died young—Roses in the west Roses in the south Roses in her cheeks And a rose her mouth—Alas for the faded faded petals—hélas elle est morte dans sa jeunesse quand tout est frais et nouveau—(illegible Greek characters) Sennacherib Assur bani pal O star of the dawn—to the porch of the east—aster—The passionate pilgrim—the fuel of Life is repentance—Silesia the— . . . ηυρηκα . . . I hate the little hollow—Woods of box in the Auvergne where the summer winds sough . . . . γλυκυσ . . .

*July 27, 1908.*

E.M. AND A.M. Sidgwick News from the Occident [drawing of stalked rose in profile with one leaf] Roses dew-kissed—R. S.

L.M., D.M. AND A.M. Sidgwick. Sesame and lilies—lotus the flower of repentance—Sidgwick. vanity of vanities all is vanity—A little love and then the joy fades and the rose is crumpled and wither(s) up—fane

“What is that?”

French (accent added to last word making “fane” into “fané”) Bleeding hearts cannot be staunched and the voice of death echoes through the brain with palling monotony—Sidgwick—hollow and mortal vain is life without a meaning.

*July 29, 1908.*

L.M., D.M. AND A.M. [Another control writing, called Evans:]

About Mr. Sidgwick’s script. He is anxious to get a message through you to Mrs. Verrall. He is trying to do it now.

“What message?”

How could I give you his message. . . . He is considering an authentic message to send you.

<sup>1</sup>Name of place on Lake Lugano visited by L. M. not long before.



Sept. 1, 1908.

E.M. AND A.M.

Mrs. Verrall [drawing of anchor, two crosses \*, and heart.]

Sept. 13, 1908.

E.M. AND A.M. [Drawing of hand and five pointed finger nails].  
Verrall.

Sept. 13, 1908. [later]

E.M. AND A.M. [Another control writing, called Reynold:]

Verrall is waiting for you to send her an abstract of your script. Take my advice and do not send her too much of Bell<sup>1</sup> only such bits as seem to you to be at all likely. Send the conversations of Mr. Evans, and Dr. Sidgwick, and Dr. Cassilis<sup>2</sup> (new name to us) and also some of your early efforts. You must mention the change in your script after the reading of Mrs. Holland. The change however was not *lasting*. Emphasise the Italian and point out the lack of knowledge of the tongue. State under what conditions the writing is easiest and if it ever affords you *pain*. Reynold. . . .

You *must* write you know. Professor Sidgwick.

“Why?”

For the sake of science. Mr. Evans.

Sept. 14, 1908.

E.M. AND A.M. Reynold. I have one message for you—You must both send specimens of your real writing.

[H. S. writing] V—crystal (drawing of eye). When will the day come oh reaper? The day when I shall behold my jewels? [drawing of star, heart and anchor] when shall I behold my jewels? My pearl of great price . . . [drawing of rose and leaf] rich and rare dear [drawing of three decorated crosses] jewel [drawing of ring] Ve tired now Sidgwick.

<sup>1</sup> Name of early ‘control’.

<sup>2</sup> Nothing further known of this ‘control’.

*Sept. 15, 1908.*

E.M. AND A.M. Reynold. Mrs. V. will not be disappointed. This has been expected. (Drawing of crystal with profile of lady—Mrs. Verrall?—gazing into it).

*Sept. 18, 1908.*

E.M. AND A.M. [drawing of rose and leaf] Reynold. Is there any possibility of our Cambridge friend receiving the message by next Saturday week?

"Every possibility."

(Drawing of crystal and profile of lady.)

[All the above scripts were seen by M. de G. V. and H. de G. V. on Sept. 26, 1908.]

*Sept. 27, 1908.*

E.M. AND A.M. (Reynold writing). Reynold.

Wait till V. writes Wednesday week.

*Sept. 30, 1908.*

E.M. AND A.M. . . . (Reynold writing)

Wait till Wednesday because of V's preoccupation. . . .

*Oct. 7, 1908.*

E. M. AND A. M. (H. S. writing)

Dig a grave among the laurels [drawing of wreath]. Your eyes are still clay bound—V. has a glimpse of the meaning—peace perturbed *spirit* [drawing of owl] Owl like phantasm—Search the scriptures for the only adequate meaning—Farewell said she farewell and once more sad farewell—The crucial test is the lost book lost lost lost [drawing of open book] This is the last message I have. Be sure of this. [drawing of open book with V on it] ale —

[The above scripts were seen by M. de G. V. on Oct. 24, 1908.]

## VERRALL SCRIPTS.

*March 16, 1908.* 10 p.m.

H. DE G. V.                   La vie est brève  
                                   Un peu d'ameur espoir  
                                   Un peu de rêve  
                                   Et puis bonsoir.

The end of the story.

Like a crimson petalled rose the rose of Sharon.

When the proof was sought he told them that the only means of obtaining it was to persevere in the attempt to prove the connexion.

Gautier and Hugo those together types to be compared.

Unless there is a possibility of setting the two side by side there would be no opportunity.

is is the . .

now at his case . .

[drawing of flower.] note this flower.

[The above script was seen by M. de G. V. on March 22, 1908.]

*June 1, 1908.* 9.30 p.m.

Lay not up to yourselves treasure upon earth, something about moth and corruption and the worm shall devour it.

Vanitas Vanitatum.

The anchor mark that well.

[The above script was seen by M. de G. V. on June 6, 1908.]

*Aug. 11, 1908.* 11.30 p.m.

M. DE G. V. August's ripened sheaves under the moon reapers in the field. She stood breast high amid the golden corn. the full sheaves ungarnered.

With reaping hook and sickle who stands there?

But now write something different.

Try regular hours for writing etc. etc. . . .

Tuus.

[The above script was seen by H. de G. V. on Sept. 12, 1908.]

*August 12, 1908. 9.20 p.m.*

H. DE G. V. *praeterita rediviva*

O mors O labies

Araby the perfumes of Araby

Sleep Duncan. Macbeth hath murdered sleep—and sleep is changed to death—Death the bell-ringer, Death who rings the curfew for the quenching of the fire upon life's central hearth. When the flames burn brightly life leaps high in the breast but as they flicker and die away so life too sinks and smoulders and grows cold. A light in the Western sky the last flicker of the dying day the landscape melts before our eyes the colour fades away.

[drawing of two-stringed lyre.] A lyre two-stringed  
mark the symbol golden voiced.

[scribbles.]

[The above script was seen by M. de G. V. on Sept. 1, 1908.]

*Aug. 19, 1908. 10.40 a.m.*

M. DE G. V. Let your hand go loose—let the words come.

It is a literary allusion that should come to-day. Think of the words

Liliastrum Paradise—Liliago no not that. Lilies of Eden—Lilith no

Eve's lilies

all in a garden fair. Try again.

Lilies swaying in a wind

under a garden wall

Lilies for the bees to find

Lilies fair and tall

Then besides the Lilies there is to be another word for you and for her Lilies and a different word—So that *lilies* is the catchword to show what words are to be put together.

And your second word is gold.

think of the golden lilies of France.

You will have to wait some time for the end of this story, for the solution of this puzzle—but I think there is no doubt of its ultimate success.

Yours.

[The above script was seen by H. de G. V. on Sept. 1, 1908.]

August 19, 1908. 9.20 p.m.

H. DE G. V. Blue and gold were the colours golden stars on a blue ground like a night sky—the brimming goblet the eagle's prey cupbearer to Zeus himself, but it availed him nothing when the peril came (illegible word).

Storks upon the roofs white storks that was part of the scene.

Return oh king to thy ancestral halls

Let there be revelry amid thy thralls

For now thy day hath come.

Naught shall avail thee that thou wert so great

Thy boundless kingdom and thine high estate

When Death shall beat the drum.

The fish with shining scales—something—a fish—  
phosphorescent light upon the wat—upon the water.

[The above script was seen by M. de G. V. on Sept. 1, 1908.]

August 22, 1908. 10.5 p.m.

H. DE G. V. Unto this last that was the message to be given. The cross and sceptre the double symbol temporal and spiritual but the cross was first.

Who said "I will go before that ye may see the track."

It was in the cemetery where the lilies grow—a view over the hills—blue hills—in love with death.

note that the words are a clue.

But you have no but you have not yet written the most important of all. But do not hurry or guess let it come of itself. Is not there a change this time. You should consider what it was that made you feel what no [drawing of lyre without strings]. An oriel window beautifully traced the Western light shines through.

F. W. H. M.

[The above script was seen by M. de G. V. on Sept. 1, 1908.]

[On Sept. 1, 1908, a comparison of scripts suggested to M. de G. V. and H. de G. V. that the above scripts contained an unsuccessful attempt to produce Ruskin's *Sesame and Lilies* as the subject of a cross-correspondence.]



*September 1, 1908.* 11.30 p.m.

H. DE G. V. a Maltese cross crystal and gold hung on a fine gold chain—there is some history connected with it—a royal tragedy.<sup>1</sup>

G or [illegible letter]  
with foot in the stirrup—boot to saddle to horse and  
away<sup>2</sup> ere break of day . . .

[The above script was seen by M. de G. V. on Sept. 26, 1908. It is quoted here, although it contains no allusions to *Sesame and Lilies*, because it perhaps presents points of connexion with the Mac script of Sept. 14 (above, p. 310), and with Mrs. Holland's script of Dec. 9, 1908, quoted and commented on by Miss Johnson below, p. 320.]

*September 14, 1908.* 11.30 p.m.

H. DE G. V. *ὑπερφυεὶ στενάζων* [Thou excellest in lamentation]. A golden mace the insignia of office but wherefore? *Aliis disputetur* [let others dispute].

In the meadows where bloom the daisies and young maids' feet are tripping in the dance around the Maypole on the village green our English may the hawthorn's scented pride the bridal wreath of summer queen of May the light fantastic toe.

And Holbein's dance too the dance of Death.

The spider and the fly the web stretched wide.  
[illegible word] might is right [scrawls].

[The above script was seen by M. de G. V. on Sept. 26, 1908.]

*Sept. 23, 1908.* 9 p.m.

H. DE G. V.

Note the literary allusions something should be made of them putting one with another the clue is there but several things have been missed but try again.

An implement of peace the fork of the husbandman the sowing of the grain a star flower something like a daisy what does that mean? the message was confused the star flower and lilies too look back the open door.

[The above script was seen by M. de G. V. on Sept. 26, 1908.]

<sup>1</sup>Probably an allusion to Rossetti's poem, *The King's Tragedy*.

<sup>2</sup>Browning, *Cavalier Songs*.

Index to Sections of *Sesame* (S.) and *Lilies* (L.) with which may be compared phrases in the above-quoted scripts.

Mac Scripts.

- July 19, 1908.* L. § 70. (Wordsworth's Lucy).  
 Motto to L. in first edition.  
 Motto to S. in first edition.  
 S. §§ 15-20, especially §§ 17 and 18.
- July 26, 1908.* L. §§ 93, 94.

Verrall Scripts.

- June 1, 1908.* S. § 45.
- Aug. 19, 1908.* (M. V.) Title of L.  
 (H. V.) S. §§ 41-45.
- Aug. 22, 1908.* S. § 25, end of, (Dante, struggle between temporal and spiritual powers).
- Sept. 14, 1908.* L. §§ 93 and 94.
- Sept. 23, 1908.* S. § 50.

*Note on "Sesame and Lilies" made after reading the Mac scripts of July 19—September 23, 1908.*

*September 26, 1908.*

On September 1 H. and I compared scripts, as we had for some time intended to do.

I took my script of August 19 to mean that whereas I had *Lilies* and *gold* H. was to have *Lilies* and *some other word*, but this was not the case.

H.'s simultaneous script of August 19 had no reference to *Lilies* at all, but it had the word *gold*, and it also apparently alluded to the French arms by which my script had combined the two ideas of lilies and gold. It thus seemed as if H. had done exactly what my script did not want; but there seemed a plain reflexion in her script (9.20 p.m.) of my script of 10.40 a.m.

H.'s next script, August 22, began "*Unto this last*" and had the word *Lilies*. When we talked it over and noticed that H. script of August 12 had *Praeterita* we were reminded of *Sesame and Lilies* and said that our script seemed to have failed to do *Sesame* and

Lilies. We looked through H.'s script to see if we could find Sesame, but without success.

I received this morning the automatic script of the Mac family in which I find that on July 27 "H. S." produced *Sesame and Lilies*, and on July 29 another of their controls said that H. S. was anxious to get a message through them to Mrs. V.; "he is trying to do it now."

M. DE G. V.

H. DE G. V.

CHRONOLOGICAL TABLE OF INCIDENTS IN CROSS-CORRESPONDENCE  
ON "SESAME AND LILIES."

1907.

- (1) March 17. H. V. Laurel wreath, Clough's poem, Sesame and Lilies.

1908.

- (2) July 19. Mac. Reference to Motto of "Lilies" (Cant. ii. 1, 2).  
 (3) July 19. Mac. Reference to Motto of "Sesame" (Job xxviii. 5, 6).  
 (4) July 20. M. V. Clough's poem.  
 (5) July 26. Mac. Description of book carefully bound in blue leather.  
 (6) July 27. Mac. Sesame and Lilies.  
 (7) July 29. Mac. Sidgwick control anxious to get a message to Mrs. Verrall and trying to do it now.  
 (8) Aug. 6. Mrs. Verrall reads proof of S.P.R., Vol. XXII., Laurel wreath.  
 (9) Aug. 12. H. V. Praeterita etc.  
 (10) Aug. 19. M. V. Lilies as half of incomplete message, Lilies in a garden etc.  
 (11) Aug. 16. H. V. Golden stars on blue ground etc.  
 (12) Aug. 22. H. V. Unto this last etc., Lilies, most important not written.  
 (13) Sept. 1. Comparison of above M.V. and H.V. scripts.  
 (14) Sept. 13. Mac. Script of July to be sent to Mrs. Verrall.  
 (15) Sept. 15. Mac. Above repeated.

- (16) Sept. 18. Mac. Script to be sent by September 26.
- (17) Sept. 23. H. V. Reminiscence of impression produced by comparison of M. V. and H. V. scripts.
- (18) Sept. 23. Letter written by Miss Mac enclosing script.
- (19) Sept. 26. Mac script received by Mrs. Verrall.
- (20) Sept. 29. Mrs. Verrall reads *Sesame and Lilies* and notes mottoes in early edition.
- (21) Sept. 29. Mrs. Verrall seeks unsuccessfully for blue-bound *Sesame and Lilies*.
- (22) Oct. 5. Mrs. Verrall ascertains change of mottoes in later editions and finds Ruskin's preface connecting titles.
- (23) Oct. 7. Mac. Reference to laurel wreath and lost book.

## SEQUEL TO THE "SESAME AND LILIES" INCIDENT.

BY ALICE JOHNSON.

It appears that Mrs. Holland made certain contributions to the "Sesame and Lilies" cross-correspondence, described above by Mrs. Verrall. The references in Mrs. Holland's script occurred in December, 1908, whereas the chief references in the Mac script were in July, and in the Verrall script in August, 1908. Of course the belatedness of Mrs. Holland's references detracts from their evidential value by giving more opportunity for the coincidences to occur by chance. But it happened that Mrs. Holland produced only one piece of script between March 11th and November 25th, 1908, that one (dated July 23, 1908), being concerned with the cross-correspondence of "Sevens," given in my paper above (pp. 222-263).

After this almost blank period, she began to write again, generally once a week, from November 25, 1908, onwards. From that date up to April 14, 1909, she produced twenty pieces of script, in which have been found nine cross-correspondences with Mrs. Piper's script of a few months before, viz. the period from March 17 to May 12, 1908, besides some evidential matter connected with the Verrall scripts, all of which I propose to deal with later. It looks, therefore, as if Mrs. Holland, on resuming her script, began to pick up the topics (all, of course, unpublished at that time), treated of some months earlier by the other automatists, for the connections then appearing seem too numerous to be put down to chance. Consequently I think that the occurrence of passages in her script referring to "Sesame and Lilies" is not accidental, but has some supernormal connection with the analogous passages in the scripts of the other automatists.



It must be noted that Mrs. Holland's references did not occur until after Mrs. Verrall had seen the other scripts and made out the connections between them and the various topics treated of, so that it seems likely that she was influenced by telepathy from Mrs. Verrall. The influence of her own mind is also obvious here. Her range of poetical reading is, as I have already said, unusually wide, and her script as a whole is characterised by a profusion of quotations; but in this case her contributions to the cross-correspondence consist of hardly anything else. The poetical form taken by the script may, then, be attributed to her own mind; but for the selection of quotations appropriate to the subject some other cause must, of course, be found. She does not, it will be seen, quote from any of the literary sources drawn on by the other automatists, and incidentally she introduces certain topics belonging to the subject, but not to be found in any of the other scripts.

The first passage to be considered occurs in her script of December 9th, 1908.

. . . A circling diadem of quivering star—

“Three queens with crowns of gold and from them rose

A cry that shivered to the tingling stars.”<sup>1</sup>

[Here follow references to other topics, quite unconnected with this.]

“Blame not the Royal Saint for vain expense.”

*Charge* not the Royal Saint—”

King—



Not a sign—the actual reliquary with the jewels and the crystal—rock crystal—It is in the Museum now and it should be in the Library.

“Tax not the Royal Saint—”

The third attempt, “Tax not the Royal Saint with vain expense,” is the correct rendering of the first line of Wordsworth's sonnet on the “Inside of King's College Chapel.”

This script contains two words that are prominent in the other scripts, viz.:

- (1) Gold: which occurs both in the Mae and the Verrall scripts.
- (2) Stars: cf. Miss Verrall's script of Aug. 19, 1908.

<sup>1</sup>Tennyson, *Morte d'Arthur*.

It also gives one important factor of the whole subject "Sesame and Lilies" which is not mentioned by any of the other automatists, viz.: "Queens:" the sub-title of the essay "Lilies" being "Queens' Gardens."

Note further the word "King" associated with the idea of some kind of treasure, "the jewels and the crystal": the sub-title of the essay "Sesame" being "Kings' Treasuries." In this essay Ruskin complains bitterly of the English nation for "despising literature, despising science, despising art . . . and concentrating its soul on Pence," and justifies his complaint by showing what a very small proportion of the national wealth is spent on such objects as libraries, scientific work and art. Compare the sonnet quoted from by Mrs. Holland:

Tax not the royal Saint with vain expense,  
 With ill-matched aims the Architect who planned—  
 Albeit labouring for a scanty band  
 Of white-robed Scholars only—this immense  
 And glorious Work of fine intelligence!  
 Give all thou canst; high Heaven rejects the lore  
 Of nicely-calculated less or more;  
 So deemed the man who fashioned for the sense  
 These lofty pillars, spread that branching roof  
 Self-poised, and scooped into ten thousand cells,  
 Where light and shade repose, where music dwells  
 Lingerin—and wandering on as loth to die;  
 Like thoughts whose very sweetness yieldeth proof  
 That they were born for immortality.

Again, the third and last sonnet on King's Chapel begins:

They dreamt not of a perishable home  
 Who thus could build.

There seems a possible connection between this script and Miss Verrall's of Sep. 1, 1908, which describes "a Maltese cross, crystal and gold, hung on a fine gold chain" and connected with "a royal tragedy" (see above, p. 315); and both scripts are possibly connected with the Mac script of Sep. 14, 1908, which has the words "crystal," "jewels" or "jewel" (three times repeated) and a drawing of three decorated crosses (see above, p. 310). Further, the Mac script on the

next two days, Sep. 15 and 18, had drawings of a crystal; whereas Mrs. Holland's next script, that of Dec. 16, 1908, contains the words:

Crystal—the terrible crystal.<sup>1</sup>

The next references occur in Mrs. Holland's script of December 23rd, 1908:

. . . Pentreath—Penarth—Penvoorth [?]. Polwarth—Polwhede—  
Penhaligon Antony Anthony—Carew—Cary

Leon dore Doren Lion d'or Leo n Leo not right—*Pass*

Honours—Well we have waited some time haven't we—

Fresh wreaths and garlands new.

Fresh woods and pastures new—<sup>2</sup>

To endure for ages—

“Light in darkness—comfort in despair—”

“He for God only she for God in him—”<sup>3</sup>

“Farewell the flowers of Eden

Ye shall pick nevermore—”<sup>4</sup>

The curious confusion at the beginning of this script represents, I think, an attempt to get the name “Roden Noel” through the medium of Cornish place-names.<sup>5</sup> A number of interesting references to Roden Noel had occurred in Mrs. Holland's earlier scripts, and an account of these was published in my first Report (*Proceedings*, Vol. XXI. pp. 316-327). Mrs. Holland had read this report and therefore knew of his association with Cornwall, and that the names “Cary, Carew” had occurred in her script in connection with “Fowey,” which I had interpreted as a reference to a poem of his (*op. cit.* pp. 350-351).

Further, for some reason which I am unable to conjecture, she seems subliminally to associate his name with the notion

<sup>1</sup> Browning, *The Englishman in Italy*:

“Oh heaven and the terrible crystal!

No rampart excludes

Your eye from the life to be lived

In the blue solitudes.”

<sup>2</sup> Milton, *Lycidas*.

<sup>3</sup> Milton, *Paradise Lost*, Book iv.

<sup>4</sup> E. B. Browning, *A Drama of Exile*; “pick” should be “smell.”

<sup>5</sup> Penhaligon had been mentioned in connection with him in two previous scripts.

of punning and enigmas (*op. cit.* pp. 320-1), and here it appears under the anagram "Leon Doren."

I think that the object of bringing in Roden Noel's name here is twofold:

- (1) To introduce through a pun the notion of *gold* ("Lion d'or"), and
- (2) To suggest implicitly a Sidgwick control; for in Mrs. Holland's previous script the two men are generally associated together. She did not know of their friendship at the time when her script first associated them, but had since learnt of it from my Report. It will be remembered that it was a Sidgwick control that purported to inspire the Mae script in this cross-correspondence.

In regard to the rest of the script, it is perhaps worth noting that a passage from *Lycidas* is selected by Ruskin to illustrate the teaching of his *Sesame*, whereas Mrs. Holland quotes the last line of it (a line *not* included in Ruskin's quotation). This, however, may be an accidental coincidence. But there is, I think, an unmistakable connection between her last two quotations:

"He for God only, she for God in him."

"Farewell, the flowers of Eden  
Ye shall pick nevermore,"

and Mrs. Verrall's script of August 19th, 1908 (see above, pp. 277, 313),

Liliastrum Paradise—Liliago—No, not that.

Lilies of Eden—Lilith. No. Eve's lilies all in a garden  
fair.

and a certain sentence in the Mae script of Oct. 7, 1908 (see above, p. 311), viz.:

Farewell, said she, farewell, and once more sad farewell.

This same Mae script begins with the words "Dig a grave among the laurels," followed by a drawing of a wreath, while Mrs. Holland on Dec. 23 has "Fresh wreaths and garlands new." I take this phrase to be a variant or misquotation of the line correctly quoted immediately afterwards: "Fresh woods

and pastures new": if so, it affords yet another instance of the special part played in cross-correspondences by the apparently deliberate use of misquotations.<sup>1</sup>

Finally, some further references to the subject of *Sesame and Lilies* are to be found in Mrs. Holland's script of December 30th, 1908, as follows:

Con—Context is lacking—Not constant remembrance—Con—"Art thou poor yet has thou golden slumbers—oh sweet content—To add to golden numbers golden numbers

The Pleiades—Stars in her hair were 7—No the Muses on Helicon—Coniston—

F. W. H. M.

I think the confusion at the beginning here represents an attempt to get the two words, "content" and "Coniston," which emerge later.

The next part of the script is a fragmentary quotation from a poem in Thomas Dekker's *Patient Grissell*, Act. I., Scene i. The whole verse is as follows:

Art thou poor, yet hast thou golden slumbers?  
 O sweet content!  
 Art thou rich, yet is thy mind perplexed?  
 O punishment!  
 Dost thou laugh to see how fools are vex'd  
 To add to golden numbers, golden numbers?

Besides the threefold repetition here of the word "golden," one of the leading words of the cross-correspondence, the whole spirit of the verse re-echoes the sentiment of *Sesame*.

"Stars in her hair were 7" is a fragmentary quotation from Rossetti's *Blessed Damozel*, the first two verses of which are as follows:

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

<sup>1</sup> Mrs. Verrall has explained above (see pp. 286-7, and 292, foot-note) the connection between "Laurel wreath" and *Sesame and Lilies*.



Her robe, ungirt from clasp to hem,  
 No wrought flowers did adorn,  
 But a white rose of Mary's gift,  
 For service meetly worn ;  
 Her hair that lay along her back  
 Was yellow like ripe corn.

The script then explicitly mentions "Stars,"—a word which had occurred in Miss Verrall's script of August 19, 1908,—and gives "Lilies" implicitly, for they occur in the line previous to the one it quotes. "Gold" is also mentioned in the second line of the poem; and in the second verse is found the word "Rose," which is prominent in the leading Mac script, that of July 27, 1908, having previously appeared in their script of July 26, and as "Sharon's dewy rose" in that of July 19, 1908; while with the phrase, "yellow like ripe corn," we may compare Mrs. Verrall's script of August 11, 1908:

August's ripened sheaves under the moon—reapers in the field.  
 She stood breast high amid the golden corn,

and Miss Verrall's of September 23, 1908:

The sowing of the grain . . . the star flower and lilies too—  
 look back—the open door,

which gives the double sense of *Sesame*, as a grain, and as a magic word which opens doors; whereas Mrs. Holland's script can only be said to contain the first sense of the word, grain, and that only implicitly.

"The Muses on *Helicon*—*Coniston*" seems an attempt to pass from the general habitat of the Muses to one particular haunt of theirs with a somewhat similar name; the intention being shown by the underlining of the syllable *con* in *Helicon*. The literary associations of *Coniston* are, of course, above all with Ruskin, who lived there for the last twenty-nine years of his life and died and was buried there. This phrase, then, which is the only allusion made by any of the automatists to the author of *Sesame and Lilies*, serves to complete the cross-correspondence.

Mrs. Holland's whole script of Dec. 30, 1908,<sup>1</sup> is signed

<sup>1</sup>The portions of the script omitted from the extract given above contain two cross-correspondences with Mrs. Piper.

“F. W. H. M.” Mr. Myers, who was a great admirer and also a personal friend of Ruskin’s, had written an obituary notice of him which was printed in the *Journal S.P.R.* At the beginning of this he speaks of Ruskin as a “man dear to the Muses,” and at the end writes:

I have pictured him waiting in the Coniston woodlands, as Œdipus in Colonus’ Grove,—waiting in mournful memory, in uncomplaining calm,—till he should hear at last the august summons . . . of the unguessed accompanying God, “Come, Œdipus, why linger on our journey? Thou hast kept me waiting long.”

In so far as the individual items of this script go, there is, as in most cases, nothing that could not have been supplied by Mrs. Holland’s own mind. She knew the two poems quoted from; she must have been perfectly familiar with the fact that Ruskin lived at Coniston; she may even have seen Mr. Myers’s obituary notice of him, since this was reprinted in *Fragments of Prose and Poetry*, which she had once spent a few minutes in glancing over. But the intelligence shown in selecting from the stores of her mind elements appropriate to the cross-correspondence and fitting them together to confirm and supplement what had been given by the other automatists, this intelligence must clearly be attributed to some source external to her.

## POSTSCRIPT TO THE LETHE INCIDENT:

## NOTE ON "OLYMPUS".

BY J. G. PIDDINGTON.

(Although the reader is referred to this Note from p. 98, above, he will not find it intelligible until he has finished the whole account of the Lethe case.)

Sir Oliver Lodge points out that "Olympus" may refer to the word *Olympo* in *Metamorphoses*, XI. 571; and this interpretation I accept. The context of this line is concerned with the drowning of Ceyx, which is thus described:

Ceyx himself . . . lays hold of some wreckage, and calls upon his wife's father [*i.e.* Aeolus] and upon his own [*i.e.* Lucifer], though alas! in vain. But the name most often on his lips is his wife Aleyone's. Of her he thinks, her face across his fancy comes; before her eyes he prays the waves may cast him, and that by her loving hands his lifeless corpse may be entombed. While his strength holds out, he speaks her name, as often as the waves allow of utterance, or breathes it under the water with shut lips. Lo! towering high aloft, a black arch of waters bursts, and engulphs him in its riven flood. Dark was Lucifer that night; and, since he might not quit Olympus, he had veiled his face in thick clouds.

The daughter of Aeolus [*i.e.* Aleyone], meanwhile, in ignorance of these cruel adversities, . . . was devoutly offering incense to all the gods of heaven. Yet chieftiest did she frequent Juno's sanctuaries . . .

The fact that Aeolus is the subject of direct reference a few lines before, and of indirect reference a few lines after, the occurrence of the word *Olympo* accords well with the conjecture, advanced on p. 102, that the trance-personality was helped to a recollection of the story of Ceyx and Aleyone by an association of ideas with another classical story in which Aeolus plays a part.

In this connexion it is worth noting also that the first mention of "Olympus" in the trance was made immediately after Mr. Dorr had spoken of the Styx (see p. 87), for Ovid (*Met.* XI. 500) describes the stormy sea in which Ceyx's ship foundered as "blacker than the Stygian wave".

If "Olympus" was an allusion to *Met.* XI. 571, it may serve to explain why Myers<sub>p</sub> on March 30, 1908 (see p. 96) said that he had "previously answered" Mr. Dorr's request for an explanation of "Olympus". In the waking-stage of the previous sitting (see p. 94) the letters of the name Ceyx had been all but correctly pronounced, and Myers<sub>p</sub> may have thought that leading words like "Olympus" and "Ceyx" ought together to furnish a sufficiently easy clue to his meaning.

Neither in Bulfinch's nor in Gayley's version of the Ceyx and Aleyone story does the word Olympus occur. Bulfinch's paraphrase of *Met.* XI. 570-572 is: "The Day-star looked dim that night. Since it could not leave the heavens, it shrouded its face in clouds." Gayley omits the lines altogether. This enforces—I might almost say, proves—my contention that the knowledge of the story shown in the trance was not derived from either Bulfinch's or Gayley's book.

The reason why I failed to detect any meaning in "Olympus" is that my own text of Ovid (Merkel's) reads *caelo* in place of *Olympo*. Mrs. Verrall has kindly looked up the textual history of *Met.* XI. 571 for me, and from her investigation the following appear to be the facts:

Both readings, *caelo* and *Olympo*, are to be found in the MSS. Heinsius, whose edition of Ovid was published in 1652, adopted the reading *Olympo*; and this reading seems thenceforward to have been regularly followed (*e.g.* in the Delphin edition, in Lemaire's, in Baumgarten-Crusius', and in the *old Corpus Poet. Lat.*) till Loers in 1843 adopted *caelo*, the reading of the older MSS. Subsequent editors have followed Loers (*e.g.* Merkel, and Postgate in the *new Corpus Poet. Lat.*). It may be asserted with considerable confidence that the editions of Ovid in common use about the time (1853-1859) when Frederic Myers has described himself as living "much in the inward recital of . . . Ovid", would have contained the reading *Olympo*.

ERRATUM.

On page 351, *for* "a period of five years and a half" *read* "a period of six years and a half."





# PROCEEDINGS

OF THE

Society for Psychical Research.

PART LXI.

AUGUST, 1910.

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## PROCEEDINGS OF GENERAL MEETING.

THE 136th General Meeting of the Society was held at the Morley Hall, George Street, Hanover Square, London, W., on Thursday, May 5th, 1910, at 4.15 p.m.; the President, MR. H. ARTHUR SMITH, in the chair.

THE PRESIDENT delivered the Address which is printed below.

## PRESIDENTIAL ADDRESS.

*Delivered on May 5th, 1910.*

BY H. ARTHUR SMITH.

WHEN, just ten years ago, Frederic Myers was elected to the Chair of our Society, he prefaced his remarkable presidential address with these words:—"When I heard that the Council of this Society had done me the honour of electing me as its President for the current year, I felt that a certain definite stage in the Society's evolution had been reached at an earlier date than I should originally have expected. My predecessors in this chair have without exception been men of the highest distinction. The list has included men whose leadership would confer honour on any body of men whatever; on such bodies, for instance, as the British Association or the House of Commons. We have been grateful to these eminent persons for lending the sanction of their names to our early beginnings. And we have other names of similar distinction;—destined, I hope, some day to adorn our list of Presidents. Yet for the current year the Council have preferred to choose a man who has little claim to such a distinction, beyond the fact that he has worked for the objects which our Society seeks, from days even before the Society's formation, and that he is determined to go on thus working so long as his faculties may allow. . . . The time has come when we may fairly indicate to the world that we believe our Society can stand on its own bottom . . . and that therefore we do not need to put forward in its prominent positions only those names which have been made independently illustrious by good work of other kinds performed elsewhere."

If such a man as Frederic Myers thought it necessary to introduce himself to this office in such modest and apologetic fashion,

how much more is it incumbent on myself to justify the taking of a place in such a succession of names, at the invitation of your Council! Myers's hope as to his successors has up to the present been fulfilled. Our Society has been served by a succession of persons distinguished in many ways, in science, in philosophy, in education. If it has now called to its chief office one whose only claim to such a position is his intense and life-long interest in the work before us, it must argue a great confidence in the present strength and stability of the Society.

There is abundant evidence before us that our Society is now strong and stable; and I am sure I shall provoke no jealousy if I say that its strength is due to Frederic Myers himself more than to any one else. In 1882 we began with a small company indeed, and for some years were not infrequently the butt of gibes and sneers. At present, we have no fewer than 1284 names on our books; and these, comprising representatives of many creeds, are to be found scattered over the whole earth—literally from China to Peru. Happily, moreover, there seems to be no decline in the public interest which our investigations attract. The supply of new candidates continues steady, or rather tends to increase in volume.

It may well, then, be asked, indeed I am often asked by persons not conversant with our work, what our Society has done, or what it is doing to explain or justify this extended interest and support. To answer this question completely would, of course, involve the writing of the Society's history through eight and twenty years. To attempt such an undertaking within the limits of time and space which I must impose on myself would be absurd. And it is the less necessary, since I am addressing myself mainly not to the uninformed but to those who have already convinced themselves that there is a sufficient *raison d'être* for our existence. At the same time, in view of the continual accretion to our numbers of new enquirers, who can scarcely be expected to follow all the steps of the past, I have often been impressed with the desirability of presenting from time to time something in the form of a résumé of what has been accomplished, what attempted and as we hope in process of accomplishment. I think, then, it is reasonable and may serve a useful purpose to adduce a brief summing up of the results of our labours from this point of view.

The original programme of the Society comprised six subjects as appropriate for its investigation :

(1) An examination of the nature and extent of any influence which may be exerted by one mind upon another, apart from any generally recognised mode of perception.

(2) The study of hypnotism and the forms of so-called mesmeric trance, with its alleged insensibility to pain; clairvoyance and other allied phenomena.

(3) A critical revision of Reichenbach's researches with certain organisations called "sensitive," and an enquiry whether such organisations possess any power of perception beyond a highly exalted sensibility of the recognised sensory organs.

(4) A careful investigation of any reports, resting on strong testimony, regarding apparitions at the moment of death or otherwise, or regarding disturbances in houses reputed to be haunted.

(5) An enquiry into the various physical phenomena commonly called Spiritualistic, with an attempt to discover their causes and general laws.

(6) The collection and collation of existing materials bearing on the history of these subjects.

This enumeration of our original objects of research is, of course, familiar to many, especially of our older members, but I refer to it, partly by way of introduction to the brief review of our progress which I propose to present, and partly because it seems to me to need repetition from time to time in order to correct misconceptions which one often meets with as to our scientific position.

Repeatedly have I been asked by outsiders, half in jest and half in earnest, what our Society has discovered, or even what it believes on this or that occult matter. Some seem to suppose that the Society is possessed of a kind of corporate intelligence, or that we are wont at our meetings to recite something like a creed which we regard as psychically orthodox. Even stranger misconceptions than these may be met with in some quarters. Some seem to think that candidates for admission are required to go through something like a Masonic initiation or Rosicrucian ordeal, or to face the "Dweller on the Threshold," as described in Lytton's *Zanoni*. Now, in fact, it is obvious enough that if we were to confine our expositions to such



matters as all of us believe, our curriculum would be extremely limited; and if on the other hand we were to pronounce dogmatically on things which some among us believe, we should pretty certainly soon be worried by many dissenters from our ecclesiasticism.

But to return to our programme. The inter-relation of the various subjects mentioned is plain enough. That they have not all received equal attention is also plain, and the reasons for this are not far to seek. In some cases, notably in that of hypnotism and hypnotic anæsthesia, the subjects have been widely taken up and investigated outside our Society. In the earlier days of our existence we by no means neglected this investigation, as our *Proceedings* clearly show. But now that the more familiar phenomena of hypnotism at any rate, have tardily forced their way into scientific recognition—and the steps leading to this recognition are amongst the most instructive and curious in the history of science—now that these effects of hypnotism are daily being applied to practical purposes in various parts of the world, it seems scarcely incumbent upon us to devote our scanty resources of time and treasure to the further proof or illustration of what may be taken to be already established.

The Reichenbach researches, again, have not been neglected. Experiments were made to test the truth of the allegations that to certain sensitives a luminosity was visible around the poles of powerful magnets. But, so far as my recollection serves, these experiments produced few if any satisfactory results.<sup>1</sup> Moreover the interest in them was, I think, of too academic a character to affect any considerable number of our supporters; and this, of course, had to be taken into consideration in the application of the energies at our command. But a subject of enquiry which was not specifically mentioned in our programme but which is of a nature somewhat analogous to that just now mentioned, inasmuch as it involves the study of a special sensitivity, more or less widely, but not universally possessed, has attracted minute attention, which has produced most interesting and important results. I refer to the phenomena of the dowsing rod. The Society, and indeed the world of science generally, is indebted to Professor Barrett

<sup>1</sup>I have been informed by Professor Barrett that of recent years the Reichenbach experiments have been renewed with success.

for an exhaustive examination of this strange faculty, the operative cause of which must still, I suppose, be deemed to remain in the region of hypothesis. The dowsing rod has indeed for ages, some would say from the time of Moses, been empirically used and applied in the search for water and mineral lodes for commercial and other purposes. Fortunes have been made by the exercise of the faculty. But never before has any one devoted so much time and careful study to this subject as has Professor Barrett during the past five and twenty years. As a result we have in our *Proceedings* an exposition of the art, a discussion of the theory, and a collection of the ancient and modern bibliography of the dowsing rod, such as had not before been presented to the world.

These are, however, but by-products, so to speak, which have appeared in the course of our quest. Beyond all doubt the subject which above all others has attracted and engrossed the attention of the great majority of our supporters is to be found in our investigation of the evidence for the continuance of life after death—"The Survival of Man." In one department of this enquiry, specifically mentioned in the programme, the results obtained have not been great, namely the examination of houses reputed to be haunted. Stories of ghostly disturbances have reached us from time to time; and thanks largely to Mr. Baggally's and Colonel Taylor's readiness to place their time at our disposal, some of these have been tested; but on the whole, I think I must say, with meagre and unconvincing results. We have found little, if any, trustworthy evidence in favour of what I may call the "ghost story of commerce," the periodic ghost, or the ghost which appears with a purpose. Our records, indeed, contain a valuable monograph by Mrs. Sidgwick on the "Phantasms of the Dead"; but apart from this, the cases which have come before us have been too sporadic and disconnected to suggest any very definite conclusions.

There remains, however, the great subject of all, the demonstration of thought transference among the living, for which Myers happily invented the word "telepathy"; and the collection of voluminous evidence which at least suggests the operation of telepathy between the dead and the living. This

branch of our enquiry has produced an extensive literature, characterised scarcely more by the evidence which it presents of tireless research than by the eloquence with which the results have been propounded and discussed. It has given to the world such works as *Phantasms of the Living*, *Human Personality*, and lastly *The Survival of Man*. It has influenced many of the pregnant writings of Professor William James of Harvard, and it has called forth the numerous and valuable critical essays of Mr. Podmore on the whole subject—a literature which has profoundly influenced the world of thought on matters psychical and psychological, and I venture to think is destined to do so for many years to come. Moreover a great mass of literature has sprung up and is almost daily being added to, outside the ranks of our Society, but almost wholly based on its reports. Some of these works are valuable, many of them much the reverse, but they all tend to show how deep an impression has been made by our work.

“Telepathy,” as I have indicated, was a word unknown in our language until about five and twenty years ago. Now it is scarcely an exaggeration to say that it is as familiar in common speech as “telegram” and “photograph.” Telepathy has been defined by Sir Oliver Lodge as “the apparently direct action of one mind on another by means unknown to science.” This Sir Oliver regards as having been experimentally proved, at any rate to this extent, that “a hazy and difficult recognition is possible by one person of objects kept as vividly as possible in the consciousness of another person,” and in this conviction, if in nothing else, I think all who have followed our Society’s work are agreed. I suppose that the admission of this operation of mind on mind is not yet reckoned orthodox in the world of science, or deemed to be a proved *vera causa*; but it is obvious that in the world at large its recognition is very widespread and is increasing day by day. Now I contend that if by means of these many years of strenuous work our Society had obtained no other result than this, this alone would suffice to justify its formation and labour. It establishes the existence of a factor in the powers of the human mind which may before have been suspected, but never before came within measurable distance of proof; and he would be a bold man who would venture to predict what results may accrue from it in the generations to come. One illustration

of its pretty general acceptance may be given, which is not without its humorous side. Our Society through its various workers has taught the world all it knows or thinks it knows about telepathy, as well as giving it the word. And now what do we see? When our researches carry us into deeper regions, and bring to light occurrences which are calculated to produce more exciting effects on the minds of the observers,—such, for example, as the phenomena associated with the names of Mrs. Piper, Mrs. Verrall and others, especially the cross-correspondences,—our critics lay hold of our own discovery and use it to cast ridicule or pour scorn upon the conclusions we are endeavouring to formulate from these more recondite occurrences. They make a hurried examination of a most complicated series of facts and then confidently assure the world that there is nothing in them but “telepathy.” They beat us, or try to do so, with the stick which we have made for them. Having jeered at telepathy as long as they dared, now that it is established in a simple form, they accuse us of credulity for not assuming its sufficiency to account for many complicated phenomena for which its aptitude is by no means proved, and to which its application seems more than doubtful. We are not in such a hurry. We have not been deterred by scoffs in the past and we shall not now be hurried to unwarranted conclusions by impatience. Our motto has been, and I hope will always be, “*Festina lente.*”

Taking telepathy, then, in its simplest form to be proved, we have under watchful examination the possibility of much more complicated manifestations of the same faculty. That there are such in operation the phantasms of the living and still more impressively those of the dying seem strongly to suggest. But I prefer to leave the analytical examination of this question to experts in science and philosophy, among whom it would be an impertinence for me to claim a place. Many will remember the ingenious illustrations presented to us of the possibilities of telegraphy, telæsthesia, telekinesis, genius, inspiration, etc., in the diagrams expounded by Sir Oliver Lodge at one of our meetings in 1908, an exposition which personally I hope to see reported in a much completer form than was possible in the limited space of our *Journal*. Nor shall I go at any length into a consideration of the Piper phenomena which of late



years have figured so largely in our investigations. I have, however, been asked to make some reference to the evidence for the identity of the controls from a lawyer's point of view. To this I will return in a few moments, but first I should like to make some general observations bearing on the same subject.

One of the commonest objections urged against the genuineness of communications claiming to come from the dead, is based on the triviality, or in other cases the want of consistency in the messages delivered. True, some of the communications seem trivial, but it is a gross exaggeration to assert, as some have asserted, that all are so. This objection, again, is likely to be more striking to a reader of the reports than to a first-hand witness. No doubt it gives one something of a shock to find in a message purporting to come from Myers solecisms of grammar; and such may be met with. But apart from the fact that, though a few people here and there write good grammar, no human being speaks it in general conversation, how little as yet do we know of the nature of the difficulties obstructing these communications, if communications there be, or of the extent to which the communications are influenced by the personality of the mediums with their various limitations! That there are difficulties and limitations the scripts continually assert. Some one has compared them to the difficulty of talking through an imperfect telephone, and everybody who has tried that will agree that the exasperating hindrances met with are more conducive to forcibleness of expression than to elegance of style. Mrs. Piper's brain, nerves, and muscles may perhaps be the best telephone in the world for the purpose in hand, but may be very far nevertheless from being a perfect instrument. And then again, how little, if anything, we have learned as yet of the conditions on the other side! I think Dr. Schiller suggested in an article which appeared in our *Proceedings* some years ago that a life newly begotten into the discarnate state may have to go through a period analogous to infancy in this life, needing again to learn the use of such faculties as it finds itself possessed of—"an infant crying in the night" and sometimes "with no language but a cry." Or on the other hand, though this would seem scarcely in the same accordance with the processes of nature



as we know them, the discarnate spirit may suddenly find itself endowed with senses, faculties and powers entirely unknown to us, and so may have to cramp itself (if I may use an Americanism) to communicate with us at all. If some of the lower forms of life here are possessed of only one sense, some higher forms of two or three senses, and man of five or six, why may not the liberated spirit enjoy a dozen, or a hundred for the matter of that? For we must assume, if we are to consider the question at all, that the exercise of senses does not continue to depend on the possession of physical organs of sense as we know them. How should we succeed if we tried (reverting to our comparison) to describe through a buzzing telephone the beauty of the rainbow to a man blind from his birth? These intelligences, if such there be, may, again, be as conversant with the fourth, fifth, or higher dimensions of matter, as we are with the first, second and third. Yet once more, it may well be that the attempt to communicate with us, if such attempt there be, involves a heroic act of self-denial or sacrifice on the part of those making the attempt. Some passages in the scripts more than hint that this is the case. In short, until the whole study has progressed much further than it yet has, we must remain hopelessly incompetent to estimate the value, or quite as probably the valuelessness, of such criticism as I have referred to. But surely with such facts as we have before us, this is no sufficient reason for discrediting, still less for abandoning the study.

And now let us briefly consider the evidence for identity from a lawyer's point of view, which subject has been suggested to me. My first comment must be that it is by no means clear that a lawyer's is the most important point of view in a case like that before us. The lawyer is conversant with certain canons which in the aggregate are known as the law of evidence, the exposition of which by some writers occupies a thousand pages or so. These canons are no doubt based on the principles of inductive logic, but in the application of those principles they are cribbed and confined on all sides by the exigencies of forensic practice. It is far from being certain that the dialectic methods of the forum are the methods best adapted for the investigation of questions not subject to similar

restrictions, but carried on under entirely different conditions. And here let me call attention to the important ambiguity which lies in the word "evidence." Probably half the controversies which rage in the regions of theology, politics and philosophy turn on the fallacious use of what logicians call the ambiguous middle; and possibly one reason why we have in Britain the reputation for being excessively addicted to controversy may be found in the fact that our language is peculiarly and unfortunately rich in words which are more than ambiguous. The word "church," for instance, has eight or ten distinct meanings. What wonder then that ecclesiastics wrangle when they come to talk about it? If half-a-dozen politicians meet to discuss "socialism," it is quite likely that no two of them will attach the same meaning to the word. What wonder then if they lose their tempers? So of the word "evidence." As Sir James Fitzjames Stephen points out in the introduction to his *Digest of the Law of Evidence*, and expounds still more fully in his Introduction to the Indian Evidence Act, the word sometimes means relevancy, sometimes testimony, and sometimes proof. It might seem plausible to argue that if there is evidence produced as to an alleged fact, the truth of the fact is thereby made evident. The fallacy is obvious enough when tested, but it is nevertheless operative in the minds of loose thinkers, and nowhere more frequently than in careless dabblers in psychical research. One brief illustration will suffice. The notorious Pigott gave testimony, and perfectly relevant testimony, as to the authorship of the Parnell letters. But half-a-dozen questions of cross-examination showed how very far this relevant testimony fell short of proof. He gave evidence indeed, but made nothing evident save that he was an arrant liar. The same point is enlarged upon in what I have always regarded as a *locus classicus* for the expression of a sane view of some of the problems before us; I refer to De Morgan's Preface to his wife's work entitled *From Matter to Spirit*. It appeared anonymously some five and forty years ago, since which time of course a great deal of water has passed under the bridge; but its authorship is now an open secret, and its wit and wisdom are worthy of the writer of the celebrated *Paradoxes*. I believe the work has long been out of print and is difficult to obtain, so that a quotation at some length is the more justifiable.

De Morgan writes :

One of the greatest pursuits of the world is the study of evidence ; we are all engaged upon it in one way or another. But as generally happens, when a word goes much about, it picks up more than one meaning in its travels. Accordingly, evidence passes for that which is given and intended to produce an effect, and also for that which *does* produce it ; there is the *quod debet monstrari*, that which may properly be tendered in aid of a conclusion, and the *quod facit videre*, that which gives perception of truth or falsehood. The difference and the fallacies of confusion arising therefrom are strikingly illustrated in courts of law. While the case is preparing for trial it is the lawyer's business to collect what he then calls the *evidence*, the matter which is to be offered to the jury. It is his duty to see that the evidence is *quod debet monstrari*, not only addressed to the points raised by the pleadings, but in conformity to certain rational rules which are laid down.

And here I may interject, though it may be giving away one of the rather illicit devices of the profession, that counsel advising on evidence in this sense will sometimes manage to introduce matter tending to prejudice the jury in his favour, although he knows it not to be in strictness admissible. De Morgan continues :

Thus it comes before the jury, who are sworn to give a true verdict according to the "evidence," which now means the *quod facit videre*. So far good ; the law must decide what is and what is not fit to be offered as material for evidence. But it may happen that matter slips in which the Court would have prevented if it could (*i.e.* matter which I have called matter of prejudice), but could not, or at least did not, prevent. And now comes one of those collisions in which the jury mind rules contrary to the legal mind. If the ghost of a murdered man were to make his appearance in court in a form which no one could possibly attribute to imposture, optics or chemistry, and were solemnly to declare that the prisoner was not the murderer and then to vanish through the roof, the judge would, no doubt, instruct the jury that they must dismiss the respectable apparition from their minds altogether ; that even if the spirit had offered to be sworn and to stand cross-examination, there would be very grave doubt whether his evidence could have been received, from his probable want of belief in a future state ; but that, as

matters stood, it was clearly their duty to take the vision *pro non viso*. To which the jury would reply, if they believed the ghost, by a verdict of *not guilty*. No honest men would ever make believe that they do not believe what they have in any way been made to believe, if they clearly understand what they are doing.

So far De Morgan; but as to his last sentence I think that experience of the courts will recall many cases in which juries have yielded to judicial direction, and been induced to give verdicts conformable to legal rules of evidence, in spite of conviction forced upon them by matter which I have described as matter of prejudice.

Now let us try to apply this to the case before us, to the evidence tendered to prove the identity of controls, or spirits speaking or writing through mediums. Here I perhaps may interject the remark that, when I was asked to deal with this question, it was suggested to me that I might find some help by consulting and refreshing my memory with the report of the famous Tichborne case of five and thirty years ago. Well, I happen to have in my Chambers a full report of one of the two enormous trials which arose out of that imposture. But when I tell you that the report of this one trial, and that not the more important, occupies five quarto volumes, each of which contains nearly a thousand closely printed double column pages, I think you will excuse me if even my enthusiasm for Psychical Research has not sufficed to induce me to attempt the task of navigating such an ocean. I must content myself with some less onerous method.

It is clear in the case before us,—the proof of the identity of our instructors who claim to speak from behind the veil,—that though there is much evidence *quod debet monstrari*, that is, what lawyers call evidence to go to the jury, there is absolutely nothing that can be called evidence *quod facit videre* (Professor James has somewhere called it “knock-down evidence”) from a lawyer’s point of view; nor can I conceive that there is ever likely to be. Apart from the disqualifications of the supposititious spectre which De Morgan humorously introduced, our enquirers are hampered and restricted on every side by the want of powers which are every moment available to a judge trying an issue. If a witness speaks indistinctly he can be required to “speak up,” and if he



refuses, he may be committed for contempt. If he declines to give a direct answer to a direct question, he subjects himself to the same penalty. He can be cross-examined in detail with the peril of a prosecution for perjury before his eyes. But notwithstanding the disabilities under which our enquirers labour, it by no means follows that we (who constitute the jury) may not be brought reasonably to believe the evidence, informal though it be, presented to us, just as De Morgan supposes the jury to believe the ghost.

Direct "knock-down" evidence is then wanting and probably always will be wanting. But circumstantial evidence of a kind abounds; and in courts of law experience has shown that in many respects the evidence called circumstantial is more trustworthy, safer to rely on than direct testimony. For instance: the question for a jury to determine is the identity of A., who is alleged to have shot B. A witness, C., may come forward and swear that in broad day-light he saw A. fire the fatal shot. In a sense this seems the most cogent proof possible; but in fact it is not so. C. may have an interest in getting rid of A., and may be willing to perjure himself to accomplish his object. This, of course, is analogous to the hypothesis of deliberate fraud as applied to our experiments. Again: C. may have very defective vision and may be honestly mistaken in swearing to the identification. This would correspond to mal-observation in our experiments. But if on the other hand it is by independent witnesses proved that shortly before the murder A. purchased a revolver, that the bullet found in the body exactly resembled others found in A.'s possession, that foot-prints of a peculiar character were discovered leading to and from the spot where the shot was fired and were found to correspond to the marks made by boots known to have been worn by A. at the time, and so on; though not one of these facts taken alone would be quite convincing, their cumulative force might well be overwhelming and might justify a much more confident verdict of "guilty" than the mere unsupported testimony of C., however clear. As Professor James has pointed out in his report on the Hodgson control (*Proceedings*, Vol. XXIII.), this is precisely the character of the evidence before us. It is futile to take it item by item and to proclaim that no one incident in it



proves anything. The evidence must be considered as a whole. *Juneta juvant.* As to its convincing effect when so regarded, opinions will, of course, differ; but in determining this question, we may reasonably apply the principles of logic, which are broader than the technicalities which restrict the law of forensic evidence. All this is indeed somewhat elementary, but some of our critics are not incapable of ignoring what is elementary.

When we appeal to logic, our path is still a thorny one. We are very far from being in a position to apply to the case in hand the four canons (or indeed any one of them) which John Stuart Mill lays down as applicable to experimental methods. We can scarcely even act on the Aristotelian advice to proceed to the unknown from what is known to us, because of the fact that so little as yet is really known. For example: we are undertaking to enquire into the causes which produce the effects of a medium's trance-speech or automatic writing. Before we can reach the conclusion that the cause is the will of a departed human spirit to communicate with us, we are logically bound to eliminate, not only every known cause, if any there be, but also any suggested cause which we ought to regard as more probable. I do not think there can be said to be any cause for these phenomena which we are entitled to describe as *known*; so that the discussion of probabilities is all that is left to us. And here our difficulties thicken around us. In the attempt to estimate the balance of probabilities we find ourselves without the known quantities which we need to enable us to frame even an indeterminate equation. Putting fraudulent conspiracy out of view as a cause of the facts we are investigating, there would seem to be at least three possible explanations of these facts to be considered, other than the hypothesis of actual communications from the dead.

The first which I would mention is of a metaphysical nature and will not perhaps appeal to many minds. A little more than twenty years ago Sir Edwin Arnold published in the *Fortnightly Review* a brief essay entitled "Death—and afterwards," in which he eloquently discussed some aspects of the question before us. This essay was shortly afterwards published separately and has since run through many editions.

To it are appended some critical examinations of his thesis, which appear anonymously, but which are evidently the production of acute thinkers. From one of these I will quote a statement of the metaphysical supposition to which I refer. The writer says:

When the Galileo of Time—surely coming—shall have made conceivable, if not actually accessible to us, what answers in the temporal sphere to the antipodes we know as spatial fact; when we have begun to realise that “past and future” are no more absolute than the “over and under,” the “above and below,” which now we know to be reversible, not only in conception, but in physical experience; *then* perhaps we may alter somewhat our estimate of the comparative value of the local temporal sensuous character of a fact, and our notion of what constitutes its real significance.

Professor Pigou in a recent number of our *Proceedings* has alluded to the same idea in the same connexion. Speaking of the survival of man he says:

The ambiguity connected with “survive” is philosophical. If any one asks whether cats survive immersion in water, it does not occur to us to bring to bear on that problem a metaphysical discussion concerning the reality of time; we assume, in fact, that time is real, and we mean by “surviving immersion,” being alive *after* immersion. When, however, our question relates to men and women and bodily death, the idealist philosopher enters the arena and claims that time and all that therein is, is a purely subjective condition of human perception; that in reality there is no after and no before; that survival and death alike are appearance; that men and women, as spirit, neither survive nor die, but in some sense eternally are.

It was not likely that such a deep philosophic thinker as Myers should have overlooked this speculation; and he has not overlooked it. In more than one passage in *Human Personality*, and also in his essay on Wordsworth, he discusses, but does not accept, the suggestion. I dwell on it now because there seem to be cases before us to which it may conceivably apply. I am not referring to prophecy or to the predictions of the Delphic oracle or to the legends of Mother Shipton, or to the occasional happy shots of so-called astrologers; but I recall to mind what we know as “the Marmontel

incident" in Mrs. Verrall's script, and other somewhat analogous premonitions; certain striking predictive crystal visions which have come under my own notice, and also some occurrences described in the experiences of Swedenborg. I might refer also to the seeming confusion between past and future which sometimes appears in the automatic scripts. See for example the "Neptune" and "Pharaoh's daughter" references in *Proceedings*, Part LX., p. 193. If the conjecture is to be entertained at all, it would point to the idea that what Aristotle called the "categories" and the schoolmen the "predicaments" have no relation to things as they are, but amount only to a rough formulation of the present conditions of human thought; and these not absolute or essential, but subject to extension or evolution with the progress of knowledge, so that a conception of our relation to space (for example) which may have been unthinkable to Aristotle or Aquinas has now become the common property of every school-boy; and possibly the conception of our relation to time may be destined to a similar change. I am not, however, as confident as the writer above quoted that the Galileo of time is "surely coming."

A second conceivable explanation of the phenomena before us is of a quasi-theological nature. The sacred writings of many religions, and the folk-lore of many nations are full of assertions of the existence of beings intelligent and potent, in a sense intermediate between this world, and what we sometimes call the other world or world to come. Some are represented as benevolent, others as malevolent to man, others again as scarcely the one or the other, but capricious, tricky sprites addicted to practical jokes and petty mischief. Cardinal Newman seems to have accepted the existence of such a race of beings; in his *Apologia* he writes:—"Also besides the hosts of evil spirits I considered there was a middle race, *δαίμόνια*, neither in heaven nor in hell, partially fallen, capricious, wayward, noble or crafty, benevolent or malicious as the case might be." To such beings he ascribed potent influence in matters of church and state. A similar view appears in Father Hugh Benson's recent work *The Necromancers*. I do not propose to discuss such vague circumstantial evidence as may be deemed to exist in favour of the existence and operation of these *δαίμόνια*, elementals, or whatever they may be called. This, however,

may be said with reference to them, that if such beings exist around us, their operations may have a bearing not only on the investigation of trance-speech and writing, but also on the occurrences known amongst us as physical phenomena, and of the pranks so often recorded, so seldom well authenticated, ascribed to poltergeists. For myself, if I see no very cogent *a priori* reason for discrediting the hypothesis of such powers in our environment, I see little that is calculated to carry conviction on the affirmative side. But this may be added: if the phenomena of trance and other mediumistic communications can conceivably be ascribed to such a cause as this, we may well despair of attaining any evidence conclusive of the identity of discarnate human beings purporting to communicate with us. Ignorant as we are of the powers and means of information at the disposal of such *δαίμονα*, if such there be, it is rather hopeless to expect to find any personation agent to put in our polling booths, competent to detect the deceptions which may be practised.

The third alternative to the reality of messages from discarnate human beings lies in the possibilities of telepathy among the living. As already said, simple telepathy so far as experimentally proved is not sufficient, is, indeed, far from sufficient to account for the occurrences which we seek to explain. But the possibilities of this faculty are at this moment under careful observation, as you all know. The records of our experiments are voluminous; they are being added to and placed before you year by year, and it would serve little purpose now for me to speculate as to the ultimate results of an enquiry which is in hands much more competent than mine. To these three possible explanations other philosophic speculations might of course be added; such for example as the existence of what has been called a Cosmic reservoir of memories to which the subliminal consciousness has access. But our limits prohibit the discussion of such hypotheses.

And now we come back to the primary question: Considering the facts before us, and weighing as best we can the probability of the alternative explanations which I have tried briefly to suggest, are we entitled to say that Myers "being dead yet speaketh?" Personally, I am not convinced. But then I am in the disadvantageous position analogous to that of a person who tries to form an opinion on a complicated



issue at law from merely reading the evidence, without having had the opportunity of seeing or hearing the witnesses in court. And one cannot but be impressed by the fact that many who have assisted in the experiments have been convinced. Moreover, when I wrote this last sentence, I had not read the latest number of our *Proceedings* (Part LX.) which, I think, carries us many steps forward.

Before I conclude I will venture to call attention to two matters which seem to me worthy of earnest consideration, and to point in the direction of an affirmative conclusion. First, it is a strange thing, as was pointed out by De Morgan long ago, that "in spite of the inconsistencies, the eccentricities, and the puerilities which some of them (the supposed communicating spirits) have exhibited, there is a uniform vein of description running through their accounts, which, supposing it to be laid down by a combination of impostors, is more than remarkable, is even marvellous. The agreement is one part of the wonder, it being remembered that the mediums are scattered through the world; but the other and greater part of it is that the impostors, if impostors they be, have combined to oppose all current ideas of a future state, in order to gain belief in the genuineness of their pretensions!"

The second point is this. It is as certain and demonstrable as anything can well be that many of the most striking developments which have appeared in our recent investigations,—I refer more particularly to the cross-correspondences,—have not originated in the speculations, the ingenuity, or the invention of any of the enquirers on this side,—at any rate, not in their supraliminal consciousness. These methods have come as a surprise to all concerned, and I cannot but consider this to be in some degree an argument for their genuineness. From the first, perhaps, the unexpected might have been expected; and this is not such a Hibernianism as it at first sight appears. What it means is that, assuming the communications to be real, we might have expected surprises, but could not have expected to forecast their nature. And this is just what in fact has happened.

In the preceding summary of our work and its results it may be observed that there are so many "ifs," so many instances of the use of the cautious subjunctive, that some may be dis-



posed to ask whether the attainment of such uncertain results after so many years is sufficient to justify our labour. Is the game worth the candle? As to this, I have already expressed my view as to the incalculable value of the discovery of telepathy, even in its most elementary form. Now I will go further. I agree, if I may presume to say so, with Professor Barrett that we seem to be "On the threshold of a new world of thought." I agree, if again I may presume to say so, with Sir Oliver Lodge that we seem to be "at the beginning of what is practically a new branch of science." And if these weighty estimates of the results attained be accepted, what becomes of the significance of the phrase "after so many years?" What are twenty-five years in the history of a science, a discovery, an invention? Is not this history in all its course a protest against impatience? I believe that some twenty-two centuries ago Hero in Egypt discerned the possibility of utilising the expansive force of steam as a means of driving a machine; and he was probably not the first. But the discovery had to wait all those centuries before it was taken up by Watt and Newcomen, Trevithick and Stephenson, and this force was turned to account to do so great a portion of the work of the world as we find it doing to-day. The same reflection applies to magnetism and to electricity, the first observers of which little dreamed of the results which would accrue from their groping experiments; and I suppose that the school-boy's humble kite, after playing an important part in the history of electricity, may be regarded as the progenitor after a long period of incubation of the aeroplane; a sort of protozoon from which has been evolved an eagle. Again, it is easy to smile over the crude hypotheses and futile labours of the old alchemists. But owes modern chemistry no debt to those patient explorers? It is likely enough that a century or so hence our successors in these enquiries will smile at our methods and conjectures much as does the modern chemist at the theories and dreams of the alchemists; but we shall have helped them nevertheless, and if they are as wise as we hope they will be, they will not despise the day of small and feeble things.

But we need not elaborate an argument to justify our existence. We are not called upon to justify our existence to troglodytes; and critics who have no higher or better point of

view for estimating the value of a scientific discovery than by calculating its immediate commercial or utilitarian value, may fairly be so described.

Apart, however, from any such questions of detail, I contend that our studies are justified on the ground that they are helping us to a wider view of the universe in which we live, in which I think we shall always live, in which, perhaps, in a sense, we have always lived; to lift us, as one has said, from "a mere planetary consciousness which naturally starts from the earth as a mental centre, to a solar or systematic consciousness more consistent with the Copernican era, or yet higher, and by a completer generalisation to a cosmical consciousness, of which indeed the foregleams may be discerned in the very questions we ask, in the very doubts suggested to us, in the very paradoxes of which Nature is full." We have, I venture to think, done much towards undermining the gross materialism of some scientific thought, which a generation ago threatened the higher conceptions of all matters psychological and spiritual.

Some of you will doubtless remember the intensely interesting presidential address given to us by Sir William Crookes fourteen years ago, in which by a series of ingenious speculations he demonstrated the folly of what may be called a negative dogmatism, which would seek to discredit the exploration of regions hitherto unknown or but imperfectly known, on the ground of the seeming inconsistency of the phenomena presented with the ordinary course of nature familiar to us; or, if I may use a mathematical comparison, the folly of attempting to frame an equation to a curve, before, with the imperfect instruments of observation at our command, we have been able sufficiently to discern its sweep to determine whether like an ellipse it returns on itself, or like a hyperbola it stretches forth into the infinite. It is perhaps somewhat daring to attempt to add an illustration in similar vein to those in that address so brilliantly presented. But I have often thought that the prophecy of despair with which the materialist would depress us may be compared to the despair which might fall on an ephemeral insect which we will suppose to have come into existence at the noon-tide of a sunny day, and to be endowed with the faculty of scientific observation. He would, after living, say, a quarter of his life-time, notice that the sun, the source of

light and heat was gradually descending towards the horizon of the sea. His own philosophy would tell him nothing of the sequence of day and night, for he has never seen the sun ascending. His science then would boldly, and, from his point of view, reasonably, conclude that with the setting sun all life would cease. So our materialistic science tells us that the solar system which we know is slowly wearing itself out by friction and radiation; that the time surely approaches when the sun will be dark and cold with all its planets engulfed in its mass, and that universal death will reign, having put all enemies under his feet. But may not this despairing cry be as false as that of the ephemeris which mourned the setting sun? Who can deny the conceivability of another cycle of existence as truly growing out of this we know as day follows day, æon following æon by equally natural process, marking the systole and diastole of the heart of the Eternal? Are there not indeed ancient words which declare as much, when of the visible universe we read "as a vesture shalt Thou fold it up and it shall be changed, but Thou art the same; Thy years fail not." "The things which are not seen are eternal"?

In conclusion let me quote again from Sir Edwin Arnold's essay :

When we regard the stars at midnight, we veritably perceive the mansions of nature, countless and illimitable; so that even our narrow senses reprove our timid minds. If such shadows of an immeasurable and inexhaustible future of peace, happiness, beauty and knowledge, be but ever so faintly cast from what are real existences, fear and care might, at one word, pass from the minds of men, as evil dreams depart from little children waking to their mother's kiss; and all might feel how subtly wise he was who wrote of that first mysterious night on earth which showed the unsuspected stars; when

Hesperus with the host of heaven came,  
And lo! Creation widened on man's view!

Who could have thought such marvels lay concealed  
Behind thy beams, O Sun? or who could find—

Whilst flower and leaf and insect stood revealed—  
That to such countless orbs thou mad'st us blind?

Why do we then shun death with anxious strife?  
If light can thus deceive, wherefore not Life?

REPORT ON THE JUNOT<sup>1</sup> SITTINGS WITH  
MRS. PIPER.

BY HELEN DE G. VERRALL.

INTRODUCTION.

THE sittings with Mrs. Piper published in this Report are amongst those that were held in America, at Arlington Heights, Boston, under the management of Dr. Hodgson. They extend over a period of five years and a half, from June 19, 1899, to November 22, 1905, the last of the series having taken place only a few weeks before Dr. Hodgson's death. All the communications purport to come either from a young man, Bennie Junot, who died on September 5, 1898, aged 17; or from persons in some way connected with him. Dr. Hodgson himself was present during a part at any rate of all the sittings, with one exception; sometimes he was alone, and sometimes the father or mother of Bennie Junot or other members of his family were present as sitters. This Report includes every sitting up to November 22, 1905, at which any reference was made to Bennie Junot, and nothing has been omitted except (1) occasional repetitions due to the sitters' difficulty at the time in deciphering the trance-writing, (2) remarks which do not purport to be in any way evidential, such as "I won't forget to send you a message occasionally," (3) interruptions by other communicators not connected with Bennie Junot, and (4) some attempts at medical diagnosis, which could be more satisfactorily discussed in connexion with similar attempts at other sittings. It will therefore be possible to form a fair judgment of the whole case and to estimate the proportion of correct and incorrect statements.

<sup>1</sup>This name and also the name "Roble" (see below) are pseudonyms.

The phenomena here discussed were produced under the usual conditions, with which I shall assume that the reader is familiar,<sup>1</sup> and they do not present to those who have read the earlier reports on Mrs. Piper's trance-phenomena any new or startling features. But the cumulative effect of the evidence, taken as a whole, is striking, on account of the unusually small proportion of error, confusion and irrelevance, and there are many points of psychological interest. One clearly marked characteristic is the large part played in the trance utterances by the association of ideas. Dr. Hodgson has referred to this characteristic in his Report on Mrs. Piper (*Proc.* Vol. XIII. p. 333), and frequent traces of it are to be found in the sittings now under consideration. If a group of names has been once associated together, an allusion to any one of them is very likely to produce allusions to the others. The human mind in its normal condition is largely influenced by such associations, but their force is controlled by consciousness and deliberate choice. In the case of Mrs. Piper's mind, during trance, this control is apparently lacking, so that associations once formed will often recur without regard to their immediate relevance. This characteristic will also explain the tendency to repeat a mistake once made. For instance, the confusion between "Judge" and "Major" (see p. 443) persists throughout the sittings, in spite of the fact that some part of the medium's mind is apparently aware of it (see p. 470).

With regard to the sources of error, it is worth noting that amongst the statements which must be described as incorrect, only a small proportion are wholly false or meaningless. Many contain some phrase or word perfectly relevant and intelligible, round which is woven a tissue of false interpretations. At the first sitting, for instance, the following communication occurs :

(Bennie communicating.)

Do you remember who I meant by John

N. B. J.<sup>2</sup> No, tell me his other name.

Well do you remember Roberts

<sup>1</sup> They are described by Dr. Hodgson in *Proc.* Vol. XIII. pp. 291 foll., and by Sir Oliver Lodge in *Proc.* Vol. XXIII. pp. 130 foll.

<sup>2</sup> Mr. N. B. Junot, the communicator's father.



N. B. J. No.

Roberts there is more to it Roberts

N. B. J. Where did you know him?

Here and he has two brothers FRAK and Charles

Frank and Charles were the names of the communicator's two most intimate friends, so that it was quite natural that he should mention them in close conjunction, and he had an uncle called John. All these facts are made clear at later sittings, but the interpretation first put upon the names is wrong. It is as though vague unattached ideas were presented to the mind of the medium, and were by her provided with an imaginary and inappropriate setting. The same tendency is apparent in some of the various automatic scripts recently published.

With a few exceptions, of which the most interesting is the John Welsh incident related below, no information was given in the trance communications that had not been known at some time to some members of Bennie Junot's family, but many of the clearest and most correct statements were made not in their presence but when Dr. Hodgson was alone. The communicator declares that he often visits his home and sees what happens there; in support of this claim, he shows knowledge concerning the recent thoughts and actions of various members of his family, and on one occasion reference is made to a contemporaneous event (see p. 416).

It will be noted that a considerable amount of information as to names and other details was deliberately given to the communicator by the sitters in the course of the sittings, and it is necessary in reading the report to distinguish carefully between the correct statements founded on this information and others which originated spontaneously with the communicator. I have given page references and notes throughout to facilitate the distinction.

The plan was no doubt adopted by Mr. Junot with a view to eliciting memories that might be supposed to be dormant. It is a plausible hypothesis that if the communicator were reminded of certain names and certain incidents, other recollections associated with them might be evoked, and the results obtained are consistent with this hypothesis.

Nevertheless, there is nothing in the evidential part of the

communications which provably transcends telepathy between living minds, if we suppose this faculty to possess the necessary scope and extension. Perhaps the incident most difficult to explain in this way is that concerning John Welsh, which I will briefly recapitulate here. On February 11, 1902 (see p. 492), Mr. Junot sent a message through his son Bennie to a former coachman of his, Hugh Irving, who had been dead some months, asking where "the dog Rounder" was. Hugh Irving had left Mr. Junot's service about two months before his death and taken the dog with him. In the waking-stage on April 2, 1902, it is stated that "John Welsh has Rounder." Mr. Junot succeeded after some difficulty in tracing "John Welsh," but unfortunately it proved impossible to discover whether he had ever had the dog in his possession. It is certain, however, that he was closely associated with the coachman, who took the dog away, and it was through his attempts to find John Welsh that Mr. Junot recovered the dog. Moreover, there seems good reason for thinking that John Welsh, even if he never had the dog himself, knew something of his whereabouts, and could have helped Mr. Junot to recover him. Neither Mr. Junot nor any of his family had ever to their knowledge heard of John Welsh (at any rate under that name), still less of his connexion with Hugh Irving and possible connexion with the dog. Doubtless people could have been found to whom all these facts were known, but they were not people with whom Mrs. Piper had ever been brought into contact. Until we know to what limitations, if any, telepathy between living minds is subject, we cannot determine whether it is a sufficient explanation of such phenomena as this.

On the other hand, if we suppose, as the controls themselves declare, that the source of the information is the minds of the dead, such incidents present no difficulty, and therefore, though they cannot be said to prove this hypothesis, they would, if frequently repeated, render it more probable.

Whatever hypothesis we adopt to explain the veridical part of the phenomena, the confused and incorrect statements are no doubt in a great measure to be accounted for by mere guessing and invention on the part of the medium's subliminal consciousness, persistently unwilling to admit ignorance or failure.

I have said nothing in this report as to the identity of the alleged controls (*e.g.* Rector), who purport to influence the medium's mind directly, or as to their relation either to one another or to the mind of the medium, or to the communicators (*e.g.* Bennie Junot), whose remarks they claim to transcribe, and who rarely act as 'controls' themselves, because I do not think this question can be satisfactorily discussed in relation to a particular episode such as is dealt with here. This same objection applies in my opinion to almost all theorizing as to the nature of the phenomena, and therefore in my comments on the sittings I have usually confined myself to a statement of facts.

Dr. Hodgson regarded these sittings as amongst the most interesting of those held with Mrs. Piper, and they were carefully annotated with a view to publication. With few exceptions, all comments by the sitters were obtained within a week or two of the sittings; wherever the dates of these comments are of importance they are given. There are occasionally points not commented on at the time, about which it is not now possible to obtain any information, but fortunately they are few.

It will be seen that most of the evidence as to the veridical character of these sittings has been obtained from Mr. Junot. Mr. Junot is a member of the S.P.R. who was formerly a member of the American Branch, and a friend of Dr. Hodgson's; he is also known personally to Mr. Dorr. The study of these records will show that his comments are characterized throughout by scrupulous care and accuracy.

#### DETAILED RECORD OF SITTINGS.

NOTE.—The notes in round brackets were made at the sitting by the person responsible for the management of it, that is, in almost all cases, by Dr. Hodgson. The notes in square brackets are comments added afterwards by the persons whose initials are appended to them.

##### 1ST SITTING.

*June 19, 1899.*

*Present: N. B. Junot and R. H.*

(S.<sup>1</sup> remarked before the trance began: "It was nearly freezing when I left C——.")

<sup>1</sup>Mr. Junot was introduced to Mrs. Piper anonymously, according to Dr. Hodgson's usual practice. He is therefore referred to here as S. (=sitter) and not by his initials.

(Rector writes.)<sup>1</sup>

Hail thou friend why come to us in sorrow  
 Why needst thou weep when all is well and ever will be.  
 We will find thy friends for thee and bring them here.

(Hand speirs out inquiringly.)

\* \* \*

(Inquiry by R. H. as to arrangements for future sittings.)  
 We see among our friends here a young man who seems  
 dazed and puzzled. He is not near enough to us for  
 us to give him much help at the moment but will be  
 presently.

R. H. (to S.) Follow?

S. Yes, I understand.

George<sup>2</sup> is here with him and trying to urge him to come  
 closer as . . . that he may see into thy world more  
 clearly.

I hear . . . I hear some thing. Where is my mother I  
 want very much to see her.

I can breathe easier now.

I want to go home now . . .

And take up my studies and go on

I see some one who looks like my father I want to see  
 him very much.

S. Speak on, Bennie, tell us all about yourself.

(Much excitement.)

I . . .

I want to see you awfully . . . I [My son used "awfully"  
 in this way frequently.—N. B. J.]

R. H. Take your time. Take your time. Be quite calm.

<sup>1</sup>Throughout these sittings Rector is in control of the medium and acting as amanuensis, except where there is a statement to the contrary.

<sup>2</sup>George Pelham (see *Proc.* Vol. XIII., pp. 295 *et seq.*), who is frequently represented as assisting inexperienced communicators.

Father papa papa Pa Pa father I hear something  
strange . . can it be your voice.

S. Yes, Bennie, it's daddy.

I . . You hear me . . do you hear me I . . wonder how  
I can reach you as I long to do. I heard all you said . .  
And I want to tell you where I am.  
You are not my father. (Hand moves towards R. H.)

R. H. Kindly listen one moment. I am with your father, and I  
have brought your father here for you to free your mind  
to him.

And can I do so now.

R. H. Yes, fire away, take your time and be quite calm.

do you . . [undec.] the boys [?]  
And if they will be glad to see me  
I want to see father more than any one except mama.

S. Bennie, tell me what to say to your mother

Oh she is so sad, tell her I called her the other day and I  
could not make her hear me. I love her so, but . . .  
wait till I think it over and I will say it all.

S. Are you happy where you are ?

I wish I could hear you. You were so good to me . .  
Do you ride any now.

S. Yes, sweetheart,—yes, sweetheart, and think of you every day  
when I ride.

I often think how I used to go with you.

S. Do you remember your ride in the West ?

(Much excitement.)

I do very well. *Yes I do.* I remember it all and do you  
remember what happened *to me.*

Do you remember anything about a storm dad.

[My son very commonly called me Dad—more often Papa  
and sometimes Pa.—N. B. J.]



R. H. Write that word again, Rector, please.

sounds like StORM Rain

S. Let me ask *him* a question.

Oh so many things are going through my head.

S. Who went with you on your ride in the West?

Will you say it again . . . who was with me . . . I . . .

R. H. The father says, Who was with you in your ride in the West?

father says . . . I . . . who . . .

I want to know about Harry.

[Harry was a cowboy friend of my son with whom he took a long horseback journey in the West.—N. B. J.]

S. That's right.

Tell him I remember it well. . . I . . .

S. Yes, he wrote your mother lately. Harry's gone South. He's gone away South.

And he a good fellow and do you know I liked him very much and I thought he sent the photograph to her.

[After my son's death, Harry having reached a town sent his photograph.—N. B. J.]

S. He did, yes, he did.

I heard her say it looked like him. I am very happy now, better than ever before.

I saw her when she was so ill.

[His mother suffered an illness not long after his death.—N. B. J.]

S. Bennie, what are you doing now? What are you doing now, Bennie?

What am I doing why pa [?] dear I am doing everything, writing reading studying, and am generally happy. Do you hear me I am getting . . . clearing I think. I often . . . I often think I hear you calling me.

S. Yes, we call for you often, dearie.

And when mother sits in that chair by the window I hear  
her say Oh if I could only see you dear. Ask her.

[This statement about the window is very true.—N. B. J.]

(S. had brought paper package over.)

What have you got there . . my . . .

cap my cap.

[The package of articles was, when the cap was called for,  
still placed on a table on the other side of the room.

Each article was carefully tied up in soft brown paper  
and all were wrapped for a long journey in thick brown  
paper. The initials A. L. were written before the cast  
of Lincoln was uncovered.—N. B. J.]

S. Do you want the cap?

Yes, I think I do, and some day I will take my codac and  
make a picture for you.

S. There it is. (Putting forward the *cap* which he had taken  
out of package.)

do you remember it.

And I see

S. Yes, indeed. We've got lots of your pictures, dearie.

Do you remember . . . yes yes he said yes . . yes

(Perhaps Rector to communicator.)

and tell me about

S. Bennie, who is with you? Tell me who is with you?

Rector is helping me and do you know him and that he is  
here with . . A l . . A l.

(Small parcel tied with ribbon had in the meantime been  
put forward near the hand by S.)

S. Yes. That's his Abraham Lincoln.

Do you remember . . and A l.

S. Yes, you made him. (Opening parcel and showing a cast of  
face of Abraham Lincoln made by communicator.)

Yes I know it well and

A l . . A L has been in my mind for a . . .

[It does not seem to me certain that the letters A L refer to the east. When they are first written, only the A is a capital letter, and moreover they occur in a connexion which suggests that Bennie is trying to give the name of some one present with Rector.—H. de G. V.]

S. Do you want to send any word to your brother?

I have got more to say than I can tell you . .

do you hear me . . . and I tell you about Joh J Jo

Jo [?]

Joe

R. H. Joe?

not quite friend.

J . . Joh n

S. *John* ?

Do you remember who came here before I did?

I am with Char . . Char . .

Robin in . . I will have to wait for a moment.

[Persons referred to here are not recognized now.—N. B. J.]

Tell my dear dear mother how often I think of her, and how I wish I could tell her where I am and make her hear me.

Did Harry say he would send me any message Speak slowly dad or I cannot hear all you say.

S. Mamma wrote and told Harry that you had gone away and left us.

I wonder what he thought when he heard that. Give him my love and tell him I will never forget the good times we had together.

Hear dad do you remember anything about fishing<sup>1</sup>

S. No, I don't remember anything about fishing.

he will I'll bet . . .

S. Do you want this? (Parcel put to hand.)

That is not A L . . . (Contents of parcel,—*a spur*, a large Mexican spur, minus its rowel-wheel, put on blockbook.) (Hand touches over it.)

<sup>1</sup> See p. 409.

let me think whose that was . . .

Oh I remember . . . G. W. [?]

Where is the one I had . . . I want my cap.

(R. H. asks if above letters were G. W. Dissent.<sup>1</sup>)

He is a little confused for the moment. No . . . let him rest a moment and repeat.

What has become of Arthur, where is Arthur,

S. Must be from some other sitting.

tell . . . tell me quick I am going now.

S. Bennie, do you want this? (Parcel containing a harmonica.)

Yes I do . . . he will return in a moment and answer.

Do you remember George, he was helping me before I went Pa where is my wheel, where?

S. Do you mean out of the spur?

Yes I do.

S. I don't know where it is. I think you lost it yourself.

Well I know it but have you not found it yet.

S. Do you know what this is? Do you know what this is?  
(Parcel containing scarf pin.)

father if you don't hear me speak.

was that not my stamp . . . STAMP do you remember it

S. No, I don't remember your stamp.

Well, I had one I made myself ask mother.

S. Oh, I guess he refers to the Abraham Lincoln.

Here comes another. (Harmonica given.)

who passed out long ago. Speak again slowly. Father I am still coming closer. Do you remember when mother was so ill. And what has become of Dick I say do you hear me. That is my knife.

<sup>1</sup>Dissent and assent are sometimes conveyed by motions of the hand.

S. That's right.

I see it, but everything is so dark to me.

S. I don't know whether it is or not. I'll see.

Who was that who tried to call me back. I did not like her. Who was that who tried to call me back. I did . . .

[This harmonica had long been carried by my boy. I learned after the sitting on my return to the West that an old nurse had asked for it and had carried it to a medium of her acquaintance, hoping for some communication, but had returned it to my wife saying that she had heard nothing.—N. B. J.]

Where are you I see you dad

S. I don't think his knife was here any way.

Do you hear me.

S. Shall I speak to you? I'm on earth with Dr. Hodgson, trying to speak to you. We're having a hard time. You must help us, and must come again when you get a chance.

Yes that sounds like you more than anything yet.

Are you going soon? You see father my head is not quite clear yet.

S. What made you leave us? What made you go away and leave us? Why did you go?

I did not exactly leave you, dad, but I only stepped out for a time<sup>1</sup> \* \* my head bothers me when I try to think and speak. \* \*

Papa talk to me as you did before I left so suddenly.

S. Well, dearie, I want you to study and work hard and get along in that life you're in now, and then daddy'll come too and we will get along together just as we did in this life.

<sup>1</sup>Bennie supposes the question to refer to his having gone out to rest for a moment during the trance. See p. 361.



Yes, but *we were* so happy together. This is my dear father. Do you see him— Do you remember one summer when we took a long ride together near the mountain

S. Yes, I think I do.

I am trying to recall everything for you that you may know I am all right here.

S. Do you go to the old farm? Do you ever go to our old farm? (Much excitement.)

*Farm* yes that is what I was thinking about a moment ago . . . and do you remember the time I had trying to make the (Hand moves to and fro.)

S. Can't hit it.

You remember I used to take up *the water with*. I cannot think of the name

S. I don't remember. I can't think of the name.

*No*—well it did not . . .

*C h a i n .*

S. Do you mean lifting hay in the barn? (Dissent)

S. Water?

Chain . . . yes water.

I mean just what I say. I know so well. I mean the chain

I fixed to take the water out with.

Cannot you think . . .

R. H. All right.

I am still here. Do you remember Aunt May [or Mary.

Interpreted by R. H. as Mary.] sounds like May [Mary?]

S. Yes. *Cousin* May I should think.

She is here.

S. Don't you mean Cousin May?

*Yes I do.*

S. Who is with Cousin May?

I mean Cousin May, yes she is with me.

Do you remember who I meant by John?<sup>1</sup>

S. No. Tell me his other name.

Well do you remember Roberts

S. No.

Roberts there is more to it. Roberts

S. Where did *you* know him?

*here* and he has two brothers F R A K

R. H. *Frank?*

F R A K

and Charles— [Not recognized.—N. B. J.] [These are the names of two intimate friends of communicator, constantly referred to in later sittings.—H. de G. V.]

Yes both. I will have to speak again in a moment.

Friend this young man constantly calls for his mother, he says mother (Rector to R. H.)

S. What shall I tell her? You tell me what to tell mother. She wants to know that you're happy.

Well, I am happy and don't worry about me will you. I am very anxious to tell you everything about myself, everything I can remember. Did you remember when she was so ill . . . Yes. Mama

S. Yes, I do. Were you there?

*every day.* I tell you many things but you don't seem to hear me do you dad

(R. H. explains method of communication.)

Father dear do you remember what I said to you before I left.

<sup>1</sup>See p. 360; see also p. 454, where the name is given correctly as that of communicator's uncle.

- S. Bennie, do you remember the walk we had on the Sunday?  
Do you remember the walk we had on the last Sunday?

(Hand points to sheet just written upon as though to indicate that was what he referred to.)

- S. Yes, he means that.

Yes very well, and do you remember what I said to you on that day and how I felt.

- S. Where was it that we were walking?

What was it well we walked over to the city and we went down there and I told you I felt as though some thing was going to happen. Do you remember this—speak.

[We walked from the hotel at the shore up to and through the town to the country beyond.—N. B. J.]

- S. Do you remember that I told you to go and get your hat, your cap?

Yes I do well.

\* \* (undec.)

*take cold.*

- S. Did you go and get your hat when I told you to?

Oh I remember. *No.*

- S. That's right.

I did not.

- S. What did you tell me about not getting your hat? What did you say to me?

I said I think I won't need it.

[The answer is exactly correct. We were starting for a ten mile walk and our last. He went without a hat.—N. B. J.]

- S. Do you remember what happened to your boats last summer?

That is what I was trying to say some time ago about the chain and the water . . . the water . . . we went down to the water<sup>1</sup> . . .

It is gone from my memory now.

Say it again.

S. Who was with you in the boat when the mast blew off?

I cannot catch that, dad.

Why why were you not there?

I cannot remember that to save me at the moment. I will think it over and tell you who it was.

S. Bennie, you think it all over, and send word to your mother what to do with your things in the house, and your horse.

I will, yes indeed, but you know what I want done with him. I will tell you all about it.

Who was it that went with you the other day when you got the hair clipped.

I do not think you know what I am saying do you?

S. Do you mean when I had Aliee's horse elipped?

Yes. Yes I saw you (much excitement.)

S. Do you mean when I had Aunt Aliee's horse clipped?

but could not make out who it was.

Well it is queer.

S. I can't remember. Was it man or boy riding the horse?

*boy* and I.

S. Did you see any one with me riding on horse on the boulevard lately?

Yes some days ago. SUNDAY a few days ago.

S. Do you see mother and papa drive out South sometimes

Of course I do. I told . . . out to where they took my body

<sup>1</sup>See p. 363.

S. Ah, sure, Bennie, your mind's clear enough.

And I see the flowers mother put there (not read at once)  
they . .

S. But who's the boy that rides horseback with me? His  
name, can you give his name?

No I am trying to think F . . .

(R. H. inquires about the writing above not read.)

I saw the *flowers* mother took there—

Yes and put over it.

I want so much to tell you more but how can I. I am  
so . .

I want my knife . give . . No I am going out . .

S. Is he going now?

(S. sounds mouth harmonium.)

hear me play

that is what I used to blow on for the boys in the evening  
on the water. [Correct.—N. B. J.]

HARMONICA

S. Ah, sure.

And ask mother if she remembers HOME SWEET  
Home I used to play for her. [Correct.—N. B. J.]

S. Yes, and for daddy too. I remember well. Yes, yes.

Something about the water or River

SWANEE River. [Correct and states with curious exact-  
ness the distinction in tunes called for respectively.—  
N. B. J.]

S. You used to play that also. I remember.

Yes, I did for you. I am going now. Will I see you  
again I hope to, my father in Heaven I will . .

I cannot talk more . .

S. Give your name in full, if you can, before you go.

I will think it all over and tell you more



(Waking Stage.<sup>1</sup>)

\* \* \*

That was that young lady and that tall young man that  
was always \* \* \* [?]

S. Light hair?

(Mrs. P. said first that the eyes were dark, then)  
gray and blue.

He doesn't look cross \* \* \* he has a happy face.

You don't know who I mean?

You heard that? I'll tell you more.

S. Was there something peculiar about his front teeth?

## 2ND SITTING.

June 20, 1899.

*Present: N. B. J. and R. H.*

(Bennie communicating.)

Did you know what I meant about the chain<sup>2</sup> . . . could  
you make it out.

S. No, I could not.

I pulled it in, spliced it, while George held the sail and we  
left it in bow.

I am as clear about this as I can be.<sup>3</sup> I know it. Now  
let me . . .

Who are you any way, you are not my father are you?

Is he? Oh yes. I see. All right Go on. Yes, I don't  
mind. (These expressions to Rector.)

S. Bennie, I am here. Daddy's here. This other gentleman is  
Dr. Hodgson. He's trying to help me.

<sup>1</sup>The communications in the waking stage are spoken and not written.

<sup>2</sup>See pp. 363 and 366.

<sup>3</sup>When a communicator asserts that he is clear, it often means that he is conscious of confusion. At the beginning of this sitting (omitted here) Mr. Junot had spoken of George Pelham. The name 'George' is perhaps a dreamy echo of this.

Yes they told me just now.

Well, pa, do you mind if I tell you something which is on my mind.

S. No, go on, Bennie, tell everything.

I want very much to send a message to mother who knows more about it than any one. Tell her dear pa that I left two or three *letters* in my little *case* written to *me* by L, and I do not wish any one to see them but *her*.

S. Yes, dearie.

I know perfectly well what I mean, and she will know too.

S. Yes, she will know.

Please let no one see them, and they are in a *pale blue* envelope and marked *private*. Ask her to go there at once and take them. read and destroy.

S. Yes, dear boy, she will.

I am anxious about this as I did not realize I was going to leave as I did. There is nothing else on my mind that makes me feel like this.

S. All right, dear boy, the letters will be destroyed.

[This allusion is not understood.—H. de G. V.]

And I want to say one thing more . . would you mind going out . . . come here dad I want to speak to you about . .

(R. H. goes out.)

S. What is it?

Do not bother me now. I want to speak to you about . .

S. Write on.

L en a [or Laura?] do you remember *her* . .

Laura [?] and Harris . . . HARRIS.

do you know what I mean

S. I do not know.

I want you to remember . . . Af . . . Alfred . . .  
where is he . . . *at home* . . . .

[A near neighbor and friend of my son.—N. B. J.]

S. He's married now.

since I left

S. Yes, since you left.

is he all right

S. No, he's not well.

I am so happy to see you. I never felt as I do now.  
I am telling you about Alfred . . about Alfred . . .  
I . . . yes because I remember all about him . .

S. Do you remember Roble? [Roble is his brother.—N. B. J.]

*Yes.* I have been trying to send a message to him . . .

S. Did you see him riding with me?<sup>1</sup>

Yes I *saw* him with you only a few days before I saw you  
here dad. He was with you. He was on horse back  
and I hear him speak of me . . . [Correct.—N. B. J.]

S. Did you see Roble riding with any one else?

Yes, I tried to tell you of that yesterday. I think it was  
mother [or brother] and Carl [?] . . . *Jarl* [?]  
*Jarl* [?]

S. Was it a boy or a girl?

*girl*, and

S. Write the name.

Ell . . . E . . . I know just as well as you do, dad, I

<sup>1</sup> See p. 366.

know . . . Elsie [?] . . . yes . . . E. you . . . yes I mean  
my sister . . . \* \* [undec.]

[Helen is sister's name and she rides on horseback much  
with Roble.—N. B. J.]

E . . . Elen . . . yes and I see my brother Roble . . .

Yes, and I was with them and I want her to have my horse,  
want her to have my horse . . . I do very much.<sup>1</sup>

S. She's got a nice new horse of her own.

*I know it.* I know it, and

S. And your horse has been sent to be sold. I think it *has*  
been sold.

has it . . . I don't *think so*. [Horse had been sold but not  
delivered and was recovered by telegram sent at once.

—N. B. J.] I wanted *her* to have it.

I don't care about Aunt Ellen's horse do you hear me . . .

[Perhaps a confusion with Aunt Alice's horse, mentioned  
on p. 366—H. de G. V.]

Well do you know who \* \* \* [undec.] is

SWENSON. [Not recognized.—N. B. J.]

What has become of watch, my watch

S. Your mother has it.

Tell *her* to keep it always.

And do you know where all my photographs are. I want  
Elen to have them.

S. Do you mean your sister?

*Yes.* I say yes. Oh pa if you would only know what I want  
to say. I am trying so hard to tell you what I want to  
say.

S. Go on.

*Tell* mamma to cheer up and not worry about me. I am  
alive and happy.

<sup>1</sup>See p. 366 where an enquiry about the horse was made by N. B. J.

S. Bennie, is *my* mother with you?

I am with her now, and Cousin May<sup>1</sup>

(S. thinks he asked here if there were any messages for communicator's brother and sister.)

And Uncle Will I see him often.

[Uncle Will is Mrs. J.'s brother.—H. de G. V.]

S. Where is he now?

he is there in the . . . on the other side

[The conjunction of names here suggests that Bennie supposes "Uncle Will" to be dead. His answer in reply to N. B. J.'s question "Where is he now?" is ambiguous (cf. p. 394). Mistakes as to whether persons referred to are alive or dead are not uncommon.—H. de G. V.]

S. Do you know where Willie is staying now?

No pa I do not. I see him often, and I often wonder if he ever thinks I am *alive*.

S. Uncle Willie's down on the farm now and I will tell him.

Oh yes, and will will you go soon.

S. Yes.

I am so glad. I will be there and help you with the hay.<sup>2</sup>  
And do not forget what I say about it.

S. Shall not Dr. Hodgson come back now, as I can't read the writing?

Yes I think I can keep clear . . .

(R. H. returns.)

Don't you say one word to me will you because I want to talk more.

I am constantly trying to reach Elen Roble and Mamma.

S. (to R.H.) He means Helen.

<sup>1</sup>See p. 363.

<sup>2</sup>See p. 363.



Yes I told you before what I did not think you U D<sup>1</sup> and  
that is about Mma Mamma.

She is not really coming over to this life very soon.

S. That's right.

but she is really coming to see me some day.

S. Yes, dear.

And I will do all I can to see her keep well.

Tell me about the dog and ped . . . P E D T e d .

Wait a moment . . .

it is Uncle Will . .

Ped . . .

S. *Peg* (Assent) Ah, sure.

and, and I

S. What's her other name?

he is speaking it dear friend . . (Rector to N. B. J.)

I tell you about Uncle Will and Peg

I have it.

S. Go on.

and D . . . D.

S. Are they going to help him?

Wait, he is thinking of P e d g i e

S. Peggie.

He says P e g g i e . .

[Peggie is his cousin about his own age, the daughter of  
Mrs. J.'s sister. Peggie is not her real name but his  
name for her.—N. B. J.]

F e n

S. Yes, go on. That's right.

<sup>1</sup>This abbreviation is used habitually in the trance writing for "understand,"  
or "understood."

n o . . . o . . . say it do

F e n n n . .

[These letters are not correct. 'enster' (see below) is perhaps an attempt at the name.<sup>1</sup> But there seems to be some confusion on the part of the controls as to whether they are giving Peggie's name or the name of the communicator, Bennie, and this perhaps accounts for the "F e n n."—H. de G. V.]

Speak more distinctly . . . you know who I mean dad.  
Don't worry me.

I want to tell you about her awfully.

do you think I do not know . . . well I do know very well.

It is \* [?] enster [?] F e n

I cannot seem to get it friend. (Rector to R.H.)

R. H. Well, never mind about it.

It is his name.

S. Oh, he's trying to write his name?

and it is very clear to him.

F \* [?] F e n n. I cannot say it . . . and will you forgive me . . . he does not hear it . . .

S. Bennie, you can write your name. He's got three names all in one. Now you can write them.

I know it all right, but let me.

I am trying to

I will go back and \* \* [undec.] what I wanted .  
Harrison [?]

S. What's that name?

H A R R

[Perhaps an attempt at Bennie's middle name, a three syllabled name beginning with H and ending in -son. The name 'Harris' was given earlier in this sitting, see p. 369.—H. de G. V.]

<sup>1</sup> This name and several other names also have been omitted from the published report at Mr. Junot's request.

Yes I will go back to my sister once more and when I get through I can say it better.

Tell me where my Skates are and Peggy. I want very much to know. And then I am thinking about the new clothes I never wore.

S. Your skates are up in your room, I th . .

Who took them out. It must have been . .

S. I don't know. Perhaps your mother gave them away.

I cannot see them anywhere. [Skates were given away.—  
N. B. J.] And my clothes I never wore . . wore . .  
wore but once. Where . . .

Pa my hair is light you know<sup>1</sup>

S. Yes.

Yes, and do you remember of my getting hit with some thing on the boat.

S. Did the mast hit you when it blew off?<sup>2</sup>

struck me in the head.

S. Ah, I thought so.

I feel that I can never get away from the thought of that day, but I shall in time. Do you remember it?

S. No, I was not there.

No, but did they not tell you.

I often think of the good times I used to *have* and the times we drove into the woods.

S. Yes.

Come nearer to me pa. I hope these people will let me come here again and tell you more I am really a little confused yet, but they are helping me much.

But I . . Uncle Will Peggy I must say more to you.

S. Yes. Speak to them.

<sup>1</sup> See p. 368.

<sup>2</sup> See p. 366.

I certainly must tell you how I will be on the farm with you all and it will do mama so much good.

Pa give me some thing. I thought I saw my knife, was I mistaken, where is Washington Pa Where is Washington dad, tell me where.

[Perhaps a mistake for "Lincoln."—H. de G. V.]

S. I do not know. (S. in meantime opens package, and produces the A. L. bust, the spur, cap, and a scarf-pin. About the scarf-pin placed in the hand he asks:)

S. What is this?

I used to wear it in my tie. Gone. I don't believe I lost it. My pin . .

S. Who gave it to you? Who gave you the pin?

Who gave me the pin  
Will . . why I think you did.

S. That's right.

I think you gave it to me on Christmas[?] Was it Christmas?

Let me think. I do not know but it was my birthday . . . was it pa . .

S. What did I tell you about the pin? Where did I say it came from? Where did I say the gold came from?

this came from . . . Oh I never can say it . . Co . .  
Was it my birthday . . I have forgotten . . I have forgotten.

Who was the man who went out there with you and . . .  
I had so many pieces of it.

S. Do you mean the miner man? (Assent.)

[The scarf-pin was made of a Colorado nugget presented with a number of other nuggets by a miner friend.—N. B. J.]

Yes I do, but his name has gone from me completely.

S. Did you look for your wheel,<sup>1</sup> for your spur?

Yes, I did. Yes I did.

S. Where is the wheel?

the wheel . . I saw it . . I saw it some where in the drawer in my room with the letters.

Tell mama to look there and she will find it for me. I want to see Elen very much dad and tell her to be a good girl, my brother Roble

S. That's right.

and HELEN.

S. That's right.

Oh my head. I cannot think more, dad.

I wish you would come here and talk to me.

There were two small figured stones on my desk do you remember them.

S. No, I do not, but I will look.

All right.

If I ever get straightened out so I can remember everything I will be very glad. I have no bother unless I try to speak, then it all goes away from me before I have a chance to say it.

(From Rector.) Here is an elderly gentleman with him and a dear old lady who is very sweet to

S. (to R. H.) Shall I speak now?

look at and she is very anxious to see

S. Please let the old lady speak to me.

her daughter and son in the body two sons—sends great love to Benjam [?] and Will.

R. H. *Benjamin*, is that?

<sup>1</sup>See p. 361.



Benj . . . (dissent)

[There is some confusion here. If the "old lady" is N. B. J.'s mother, the allusion to "Will" is incorrect, Will being the name of Mrs. J.'s brother. It is true that Mrs. J. Sr. had a daughter and two sons.—H. de G. V.]

there are two by the same name here . . two  
and Eliza . . Elizabeth who came here many years ago—

S. Is it mother and grandmother?

Yes both of them. One was called Elizabeth.

S. What was the name of the other in life?

And she is a sister to this young man's mother . . Auntie

. . .

Aunt.

The name is not quite right.

[Mrs. J. had no sister called Elizabeth.—N. B. J.]

I am here again father, they took me away to get stronger.

S. Yes, Bennie, now tell me if my mother is with you.

Grandma yes she is I told you before dad . .

Helen. Do you remember Helen . . . I

S. Do you mean our Helen that's still in life?

No not on your side, not my sister but Aunt Helen.

[If Hattie is read in place of Helen here, all is clear; otherwise not.—N. B. J.] [Bennie had an Aunt Helen but she was still living.—H. de G. V.]

Not my sister, not Aunt Helen.

S. Another one? I don't remember any other Helen.

Yes. Well there was, and she is here, and you will find out soon what I mean.

Speak to me of Alfred<sup>1</sup> and tell him I think of him often.

S. Do you mean Alfred W—?

I mean him of course, he is not well. Do you not know this.

<sup>1</sup> See p. 370.

Have you not forgotten what I said before.

\* \* \*

(From Rector) Better leave him for a moment and see if he cannot tell me distinctly the name he tried to give me before.

Dad you here dear.

S. Yes, Bennie.

F . .

S. Bennie, listen to me. You come to this good friend here, Dr. Hodgson. He'll help you to talk with us.

B B

S. Yes, go on. Write your name.

Say it again, sir. Come to him, and talk it over.

I will say it over to him.

Is that it.

S. Write a letter to your mother, through Dr. Hodgson, after a while.

Yes. I will write . . B R

R. H. Rector, it's no use bothering about that name now.

No, we U D but I am trying to hold him for it, but +<sup>1</sup> says come so I suppose I must do so. However I will ask him and give it to thee.

R. H. Yes.

\* \* \*

3RD SITTING.

July 6, 1899.

*Present: R. H.*

(G. P. writes)

R. H. George, any message from Bennie? [Hand reaches out.]

<sup>1</sup> + = Emperor.

I was just trying to hear what he was telling me, so I could tell you after Fred got through.

Yes. I should like to know if Mama has found my letters.<sup>1</sup>

R. H. I have not yet heard from your father since he got home.

Well, he will tell you soon all about it.

Oh give my love my dearest love to papa mama, Roble and El Helen.

R. H. I will.

Oh tell them I love them oh so *much* and I will do all I can to help them know I live. I am so glad about the horse I do not know what to say.

[Extract from letter of N. B. J., July 12, 1899. "When I was with you Bennie asked that his horse be given to his little sister. I . . . wired to C—— to stop the sale of the horse, which was done just in time . . . and the children and especially 'Uncle Willie' have been using him a great deal." See p. 371.]

R. H. Yes.

#### 4TH SITTING.

*March 5, 1900. Present: Mr. and Mrs. J. and R. H.*

(Rector writes. Excitement and turmoil in hand. Cross in air. Much excitement at first in the following writing.)

Dad Dad Dad yes I am coming dear . . wait until I pass through the light and I will meet you once more. It is I, Bennie don't you know me.

N. B. J. Yes, Bennie, we hear you.

I see mama I am so glad so glad . . oh do you know all I feel for you . . . .

Dad dear, do you remember all I told you and mama about myself before.

N. B. J. Yes, Bennie, I remember all you said before.

<sup>1</sup>See p. 369.

Did you hear me when I came into your room a few weeks ago.

N. B. J. I thought I did. But I was not sure. What did you do?

I came in and walked over to you and made a noise, did you hear it?

N. B. J. I thought I did, but I was not sure.

Well you may be sure *now*. (Perturbation in hand.)  
Mama speak also dear and tell me what you were doing with desk

MRS. J. Do you mean *my* desk where I have your things?

[Mrs. J. had been lately working over his things in her desk.  
—N. B. J.]

Yes. I do, I heard that very clearly dear. Oh how can I refrain from telling you how dear you both are to me and . . .

MRS. J. Bennie, I often think you come to me. Do you?

Come to you . . . yes indeed I do and mama there is no doubt about it. I do see and know a great deal about you and the things you do. I see all the pictures of myself and all my own work.

[We have a great many pictures of Bennie lately placed in our rooms—also various pieces of his handiwork.—  
N. B. J.]

MRS. J. Bennie, are you happy?

Happy, yes, very, and I wish you to be also. Promise me and I will never say any more about the past, believe mama dear that it is all right. I know it is.

MRS. J. Bennie, I feel happier now that I have seen you.

Well you will dear if you will only listen and in a way talk to me. I would like something at this moment dear

(R. H. passes parcel of articles to N. B. J. to undo.)

And it will help me to keep clear . . . and in a . . .

MRS. J. Bennie, who met you when you left me? Who met you in the light that you are now in?

Didn't dad tell you if not I will in a few moments . . . just give me something.

(Articles felt by hand, which chooses *spur*.)

I only wish to get help so I can remain

Yes, all right now how is Roble give him my love and tell him I am so glad he is doing well. And then I have a few things to tell you about this life.

Do you remember the letters I spoke of dear, I wish to know if you . . . .

MRS. J. What letters did you mean, Bennie?

the blue ones.<sup>1</sup>

N. B. J. (to MRS. J.) Tell him you couldn't find them.

They are yet on my mind and I hope I will [be] able to think it out soon . . . what did you think I meant any way

Tell me dear and it will not trouble me . . .

I left two or three short letters somewhere about . . . . coat [?] or

just let me see now . . .

MRS. J. I couldn't understand about the letters, Bennie. Did you mean the two or three you left on the bureau at Oster-ville?

Yes that is exactly what I meant and I do remember now, I wish to know if you got them or who did.

(Interruption due to difficulty in deciphering the writing.)

Tell mama dearest that I will never forget my days in earth. Never and about the letters if I am only U. D. about that I will be glad. Can you help me in any way

MRS. J. I found two or three letters of yours on the bureau.

Yes well I had a faint recollection of leaving some, where I did not wish any one to get them but my mother and I tried to make it clear to dad because they were on my mind. Did you destroy them, tell me dear.

<sup>1</sup>See p. 369.



MRS. J. I put them away, Bennie. I didn't think they were important.

No I do not know as they were only I felt that I had left them and . . .

N. B. J. Tell him who they were to.

MRS. J. Yes. I will. One letter was to grandma from you, and one letter was a chain [?] letter, do you remember? And a letter from Charlie.

Oh dear yes of course but for the life of me I could not explain what I wished you to know. The fact was mama I knew I had left some letters behind me in a way that troubled me.

Yes, do you U. D. dear and I did not wish any one to touch them but you.

MRS. J. No. I read them and put them away, Bennie, all of them, to keep for myself. Did you wish me to destroy them?

No only to get them out of others' way dear. Now I am quite happy about it, and I will not think about it any more. You have . . .

That is all right now dear. That is all about the letters.

MRS. J. Put that off your mind, Bennie. Forget about the letters.

Yes I have, now that I know all I cared to know.

MRS. J. Can you tell me about the last few days you spent with me, Bennie? Do you remember?

Why yes I do very well, and what shall I tell you about them? I was very happy ma [?] dear.

MRS. J. Tell me what you talked about, Bennie. Do you remember that day you were sick and we talked so long?

Oh yes I do very well. You thought you knew about this, and I remember you were somewhat troubled, but I told you I was going to be all right.

MRS. J. Yes, Bennie, you did tell me. You said you were better.

Yes and I was right. Believe me dear I am all right.  
 Do you remember you said you did not know what you  
 should do if anything should happen to me, and I an-  
 swered don't worry I shall come out all right.  
 [This is recognized.—N. B. J.]

MRS. J. Yes, Bennie, but I didn't want you to leave us, to leave me.  
 But I did not leave you dear, don't you see. I I did not  
 leave I am really Bennie N J . . J.

MRS. J. I understand, Bennie, do you want to write your name?  
 Do you want me to . .

MRS. J. Yes. Yes, if you can.

BENJAMIN

MRS. J. Good.

ROBLE JUNOT.

MRS. J. Yes, that is right. Do you remember your middle name?  
 I do write it or speak . . . H . . H

MRS. J. Yes, that is right.

H A E R [?] [H H E R ?]

MRS. J. No.

[Perhaps an attempt to repeat Harrison. See p. 374.—  
 H. de G. V.]

R. H. (to MRS. J.) Let him . . let them get it themselves.

Who is talking . . . H E . . . D S<sup>1</sup> . . .

I am tired a little . . . let me rest and I will tell you  
 soon dear.

Dad why are you so quiet and why don't you talk to me.  
 I must rest a little because I cannot think now.

N. B. J. Bennie, I thought you wanted to talk to your mother.  
 Tell me about the old farm when you can.

<sup>1</sup>See note on p. 389.

Yes indeed I will. Do you remember the time I tried to tell you.

N. B. J. Yes. I remember. But we've been there since.

Oh yes indeed, that I know too, and about my horse dad I think you told me you would not let him go.

MRS. J. Yes, papa kept him. Yes.

Yes, I know it very well. I only remind him that I do not forget any thing he says to me. Do you not tell me about sister . . .

[Some remarks here made by sitters which I did not catch.—R. H.]

And Maria [?] . . . do you remember Aunt Nain [?] . . . Mary . . . May MaRy . . . I here with [?]

N. B. J. Cousin May, you mean.

Yes, cousin May. I told you before<sup>1</sup> . . . and Will [?] tell me  
Could you let me see my mother all alone.

R. H. Yes, we will go out if you wish and Rector thinks well.

I think friend he is confused a little and could be kept very quiet by letting him be free U. D.

(N. B. J. and R. H. go out.)

I want to see you, Mamma, as I did before I came here and he confuses me.

MRS. J. Yes, Bennie, I can read it.

Well Dearest then listen to me

(Hand kept motioning and sitter said "Do you want me to write?")

Yes if you wish, but I want to tell you who I met here: whom I have met here. I met May the first one and she said Come to me Bennie and I will take care of you [His cousin May passed out only a few weeks before his death.—N. B. J.]

And do you remember how we used to like each other

<sup>1</sup>See p. 363.

MRS. J. I do not understand.

How we used to play together.  
[Bennie knew her very well.—N. B. J.]

MRS. J. I cannot read. Is there anything I can do?

*Yes.* Nothing Dear, only U. D. me.

MRS. J. You said Cousin May met you?

*Yes,* exactly.

MRS. J. Is she with you?

Also Grandpa.  
[Sitter took this to refer to her own father, who had died since Bennie's death. See note on p. 399.—H. de G. V.]

MRS. J. Is he with you?

*Yes* he is.

MRS. J. He did not meet you, did he?

*No,* he came here after I did Dear *yes . . .* and I met him also.

MRS. J. And was he not surprised to see you?

*Yes* very. And oh Mamma so glad . . .  
*Yes* Dear he sends love to you now and Grandma also.  
and Eliza . . . Elsie [?] . . she came here . . Lizzie . . .  
she used to know grandpa . . . in the body . . . her  
name was Smith . . .

[Not recognized.—N. B. J.]  
Don't you remember now—

MRS. J. No, I don't understand—is it Lizzie or Eliza Smith?

*No.* Never mind Dear I will tell you of our own—  
*Yes* but Mamma I want to assure you it is I.  
*Yes.* Do you remember a cold I got, Dear,  
in the water—

MRS. J. Was that the beginning of your sickness?

*Yes,* Dear, it was.

MRS. J. Did I do everything I could for you, Bennie?

Yes, dear.

Oh yes, and that is one thing I wanted to tell you.

Now do not worry any *more* about it.

I will be happier if you do not.

MRS. J. I will not worry now. I am happy to have heard from you.

Oh I am so glad Dear.

MRS. J. Was it time for you to go, Bennie?

Yes—and better so—they all tell me.

MRS. J. Have you seen Grandma Junot?

I do often.

—and my brother Roble in the body—I remember our little Boat. Yes and I saw it go over once. Do you remember Dear.

[Bennie and Roble capsized in their small boat not long before his death.—N. B. J.]

Well it all came from that.

I got wet

MRS. J. I have forgotten that.

Have you forgotten, Mamma dear.

I did sometime before I came here.

MRS. J. You got wet many times.

Yes, but when I lost my cap, dear . . .

MRS. J. Do you mean when you went without your cap?<sup>1</sup>

Yes. Yes I say. Yes, Dear. Yes, and Dad told me to take it.

MRS. J. When you went for the long walk with your father?

Yes, when we went together, when we went together.

(N. B. J. returns and says “Do you want me Bennie?”)

<sup>1</sup>See p. 365.



Yes I do.

Oh I am so glad. There never was a boy so glad.

I want to keep clear and tell you all.

I want you would hear all I say to you because I try very hard.

Pa did you know Grandpa was here<sup>1</sup> and sees you now.

N. B. J. Which grandpa?

Grandpa Junot, Dad,—and he sends love to you. I looked out for him and took him to this world. . . . Yes.

N. B. J. Have you seen my mother?

Yes I did (hand points back to written pages.)<sup>2</sup> and she told me to tell you dear Dad that she had taken care of you ever since she came here, and no matter what you do she will still watch over you. She told me these words for you and Helen.

Oh dear I know every thing so well.

Do you miss me at the farm when you go.

And if you do, you need no more I am there when I wish.

(N. B. J. goes away to get more writing paper.)

Call him back once more and let him help me.

MRS. J. Shall we not call back Dr. Hodgson? Do you want him?

Yes I do now. (R. H. returns.)

B. H. J.

MRS. J. "B. H. J." The way he signed his name.

[The signature of his initials is wonderfully like his own signature.—N. B. J.]

I . . . I am all I claim to be.

\* \* \*

(Waking Stage.)

See the young man with the light hair up in the clouds with Rector.

I want to go too. I want to go too.

Did you hear the song that boy was singing?

R. H. What was it? What was he singing?

Swanee River—Swanee River.<sup>3</sup>

<sup>1</sup> See pp. 386 and 399.

<sup>2</sup> See p. 387.

<sup>3</sup> See p. 367.

[The communicator's name is Benjamin H. Junot. The name Bennie was mentioned by N. B. J. (see p. 356) and the name Roble was also mentioned by him and identified by the communicator as that of his brother. With regard to the possibility of Mrs. Piper knowing the name Junot, N. B. J. writes :

"We knew nothing of Dr. Hodgson or Mrs. Piper until the summer before Bennie's death, when one of our neighbours gave us a copy of the S. P. R. volume which contains Dr. Hodgson's report (2nd I think) upon Mrs. Piper. Some time after Bennie's death I wrote to Dr. Hodgson, applying for membership in the American Branch and asking for a sitting. He and Mrs. Piper knew nothing of us. We resided in a very large city 1000 miles away from them. Dr. Hodgson never mentioned our names in Mrs. Piper's presence for four or five years after our first sitting.

"Our son died at the seashore about 100 miles away from Boston. We know of no notice of his death in any Boston paper. It is certainly very unlikely that there should have been any such notice. We have always lived in the West and have little acquaintance in or about Boston.

"At all our sittings we always saw Mrs. Piper before the trance, but only for a few moments and always in Dr. Hodgson's presence. Mrs. Piper never came to know us until Mr. Dorr introduced us after Dr. Hodgson's death."

If Mrs. Piper had ever seen N. B. J.'s name, or that of his son Roble, it is very probable that the mention of the names Bennie and Roble, would have revived in her memory the name Junot. All that can be said is that there is no evidence of her having seen the name and some reason to suppose that she is not likely to have seen it.—H. de G. V.]

#### 5TH SITTING.

March 6, 1900.

*Present: Mr. and Mrs. J. and R. H.*

(Bennie communicating.)

Do you remember the things I used to make when I was in body and some of the things I placed about my room.

[He made a number of things, many of which are now

in his room.—N. B. J.] Good night mama, dear, I just spied you out. How are you . . . I see you

MRS. J. I am well, Bennie. Do you want to ask me any questions?

Yes, only a few, because I have something to tell you. Ever since I came to this life I have been praying that you might feel that I was still with you, and I have followed you many times and especially when you and dad have been out driving. I sit often beside you and hear the things you say about me.

MRS. J. Yes, Bennie, I understand.

I almost never see you but that you do not speak of me and it makes me very happy. Do you hear me now . . . the Good Priest<sup>1</sup> is helping me to keep my thoughts clear. I remember in the summer at the farm how I used to sit out in front of the house and Charlie and Roble were with me often and I used to play on this thing [Reference is to the harmonica and the statement is correct as to Roble and his cousin Charley—here first referred to.—N. B. J.]

[The name Charlie had been mentioned by Mrs. J. at the previous sitting, see p. 383. At later sittings there are frequent allusions to a friend of Bennie's, Charlie D.; no distinction is ever made by the controls between "Charlie D." and "Cousin Charley" and there is nothing to show to which of the two reference is here intended.—H. de G. V.]  
(Hand listens to Mrs. J.)

MRS. J. Wait.

and I never will forget those days. But the one thing which has troubled me more than anything since I came to this life is the thought of dear mamma's feeling that she could do more for me. I tell you now that she did all she could and nothing could have kept me in the body. Do you hear me dear . . .

And the time is coming when you will see me walking about with you mama. Remember I tell you so.

<sup>1</sup>Imperator.

MRS. J. Yes, Bennie, I hear all you say.

Yes, dearest but why did you tell pa you did not know for sure that I was with you. Tell me dear because it will help me to feel free.

MRS. J. I *do* think that you are with me. I *often* feel that you . . . with me.

But that touch.

MRS. J. What do you mean, Bennie?

When I touched you one day when you were lying down.

MRS. J. No, Bennie, I don't feel sure about you touching me. *Do* you touch me?

I am as sure of it as I can be of anything I *do*.

MRS. J. Bennie, you know I can't see you as you see me.

Did you hear what + said about that one day. God hath said it is the privilege of the so-called departed and only theirs. I do not U. D. all these laws yet dear but I am going to in time.

Tell me now about Elen (Hand dissents at once) Helen and what . . .

MRS. J. Do you mean your sister Helen?

I do indeed, and I wish you to know that it was I who helped her when she had that cold as you and pa called it.

MRS. J. Yes, Bennie. Why do you ask me more about Helen than Roble?

Because I saw her not very well only a little time ago, dear. But I have him in mind also and will ask when I get to it.

MRS. J. Yes, Bennie.

I love you all so dearly I do not want to leave out any one.

N. B. J. That's right, sweetheart.

I tell you Roble, my brother I mean, will be a great comfort to you so do not miss me. I am still with you. Got to go a moment, will return soon.

R. H. No hurry.

(Slight pause.)

(From Rector.) Friend, speaking to him, kind friend, speak slowly kindly.

(Hand touches the articles, as if seeking some particular one.)

MRS. J. I think he's looking for that. (cast of Lincoln.)

Yes, back again.

Mama what did you do with that piece [?] of A. L. Abraham Lincoln.

MRS. J. This, Bennie, do you mean? (pushing forward the cast of Lincoln.)

MRS. J. Do you want your cast of Abraham Lincoln?

Yes. (Hand fingers cast.)

Yes, all right.

I am . . . am going back now do you remain.

Daisy.

Do you know what I mean, dad dear.

N. B. J. No. No, I do not know what you mean.

Do you remember?

MRS. J. No, Bennie, I don't remember Daisy.

What was the name we used to call the what was it we called the . . . can't [?] cannot you help me think . . .

Da . . . DA . . . DAN . . . Dan.<sup>1</sup>

[The dog's name was Don. We could not remember at the time.—N. B. J.]

MRS. J. No, Bennie.

<sup>1</sup>See note on p. 419.



Think dear and you will know what I mean.

N. B. J. Daniel Webster he means.

MRS. J. No.

No, it was when I was a little boy.

MRS. J. Daisy?

Oh dear no one knows better than you do

R. H. Bennie, what was it that was called *Daisy*?

dog . . Dog . .

MRS. J. We had a dog called Daisy?

N. B. J. Willie had a little one, didn't he?

he is over here *now*. Oh do think

N. B. J. (to MRS. J.) What was the name of the dog we had so long?

*Tramp*?

MRS. J. Sport?

MRS. J. Do you mean Crisp?

No but the dog I used to like so much when I was a little fellow . . . and . . .

MRS. J. No, Bennie, I can't remember.

Do you remember the old dog we used to have.

Well if you cannot help me I will let it go but . . and tell you some day. (Hand indicates R. H.)

R. H. I understand. I shall be glad.

Yes now speak to me dear because he is here and I will ask what R is doing now.

MRS. J. Do you want me to speak to you?

Yes I do very much.

MRS. J. Bennie, can you remember the words of the song you sang so much before you left us,—at the minstrel show, do you remember?

Oh let me see, I did sing something. No I don't believe I do. I will think about it and it will come back to me.

MRS. J. Very well, Bennie. Bennie, do you see any of the boys?

Oh yes. I do often. I told Pa, didn't he tell you?

MRS. J. Yes. Tell me the names of some of them.

Well, I told you about Arthur and Frank and Charlie,<sup>1</sup> and do you remember Eugene  
[All recognized except Arthur.—N. B. J.]  
Gene.

MRS. J. Gene, Gene. What was he to you?

he was . . . .  
with Cousin May.

MRS. J. No . . .

When I was with you . . .  
Wait I am hearing her also.  
Surely you know him dad speak . .

N. B. J. Is he in the body, in this world? Is he with you in [your] world? Is he in *our* world or in *your* world?

Yes he is, dad, and I see him often.

N. B. J. Bennie, is Gene in *our* world or in *your* world? Where is Gene?

He is here dear

N. B. J. We don't know him then.

But you do, and so does Ma . . . perfectly.  
I see him, and see him writing once in a while and you must hear me out.

<sup>1</sup>See pp. 361 and 364.

MRS. J. Yes, Bennie, but don't you mean that he is with us, not with you?

But I mean dear that he is often with me or I am with him and Roble that is what I mean . . .

R. H. Rector!

. . . and I see him as I do you.

R. H. Isn't he getting confused?

No, but we have a little difficulty in explaining the difference between being immediately here, *i.e.* present and being at a distance, but he is perfectly clear about it friend and his seeing him. He is on the material side of life, and he often visits him as he does his father and mother. When we go we will explain the use of the expression spiritual life and material to him, and it will be U. D. always. But tell him about Helen, and if she still speaks of him as when he was in the body.

MRS. J. Yes. Bennie, Helen is well, goes to school, talks about you often and is growing to be a big girl.

I think a great deal of her. I saw her ill.

MRS. J. Yes, Bennie. She is well now, I think.

Yes, but I tell you dearest I helped her to recover as . . .  
I say it.

MRS. J. Yes, Bennie. Will you always help her?

Yes always.

Does she remember the little C o d a c I used to take pictures with

MRS. J. Yes. You used to take pictures with it?

Yes, does she remember it, and did I not see her have it at the farm?

MRS. J. Yes, Bennie, she took it with her, but she doesn't know how.

that is what I was going to tell you dear that I will help her to U. D. it so she can use it. Tell her I give it to her . . .

MRS. J. Yes, Bennie, I will.

for her very own. And I am quite clear about it. Do you remember the one I took of the boat

MRS. J. Yes, Bennie. Do you remember the pictures Roble took of you on the boat?

Yes, I do very vaguely dear. This will help me to remember more about the things I used to do when I was with you in that world and I will tell (hand moves towards R. H.) this one here some things some day for you and dad.

MRS. J. Yes.

R. H. I shall be glad to take them.

I will think over all about my other life and tell you all I can.

MRS. J. Bennie, is there anything you want me to do for you?

Yes. Speak to me when you are at home, and talk to me when you are sitting up in your room and I will hear you and tell this man what you say.

MRS. J. Yes, Bennie. Do you know that I speak to you often *now*

Yes indeed, didn't I tell you so before, dear?

MRS. J. Yes, you did. When I talk to you, shall I speak out loud or *think* about you?

Well speak just as you are now, only to me and not to the man who speaks for me and does not hear all I say.

Do you see what I mean. Mama dear what is [in] my room over in the corner where (Hand listens to Mrs. J.)

MRS. J. Wait a moment, Bennie, until we read this. One moment.

I used to put my Rods fishing  
rods . . it is all taken out and Roble has put a kind of  
chair like  
Chair there . . .

MRS. J. Roble has put a chair there? Bennie, I don't quite understand what you mean.

Well let me tell you. I had two rods. Do you remember them. One dad gave me.

MRS. J. No, Bennie.

Yes, ask dad. Do you remember.

N. B. J. No. No, Bennie, I don't remember. Maybe I gave you the *money*, not the *rods*.

Well that is so, dear, and just as it is.

Now let me finish and you will remember.

Roble and I put the rods on the side of our boat and  
I . . .

took one the new one and put it up in my room before  
I was ill.

Now I do not see it, but I see a chair in its place. Ask Roble what he did with it, and you will see I know dear.

MRS. J. I will ask Roble about it. Bennie can you write the name of the gentleman you went fishing with at Osterville, the one we . . . [I could not get down all the words.—R. H.]

I cannot U. D. Do you speak of what I am telling you now . . do you think now of Gene.

Help me to keep my mind clear and I will tell you . . . Wood.

[The second name of the friend referred to by Mrs. J. begins with "Good" and his first initial is W. "Wood" is perhaps a "portmanteau" of these two sounds. Portmanteau-words are not uncommon in the trance writing.—H. de G. V.]

What is the trouble with Aunt Helen's<sup>1</sup> teeth.

(Sitters laugh a little.)

<sup>1</sup> See p. 378.



MRS. J. Bennie, her teeth trouble her. That is all. (to N. B. J.)  
That's very funny.

Well grandma wanted to know and so did I because we  
saw her walking around holding on to her teeth.

MRS. J. Yes, Bennie, she goes to the dentist very often.

Well you tell her not worry about it and I don't think  
they will trouble her.

MRS. J. Wait a minute, Bennie.

dearest mother . . I love to see you only you look differ-  
ently to me.

(From Rector.) We shall have to let him go again for a  
moment, friend, not because he is tired, to use thy ex-  
pression, but because he becomes a little confused.

Better talk to him a while.

\* \* \*

Here I am again.

N. B. J. Yes, Bennie. I would like to ask you some questions.

Well go ahead dear, and if I . .

N. B. J. Which grandpa was with you yesterday? Was it my  
father? Was *my* father with you yesterday?

I said yes.

N. B. J. Was mama's father also with you yesterday?

Yesterday. Well let me see . . . yesterday . . why yes he  
is with me all the time, and he is well aware that he is  
going to speak some day. I . .

N. B. J. Bennie, which grandfather sent his love to me

Why dad it was grandpa J. your father and he has come  
over here since I did. J. do you U. D.

N. B. J. No.

*No.*

N. B. J. Do you mean grandpa Junot?

Grandpa Junot I said.

N. B. J. Bennie, but grandpa Junot went to your world long before  
*you* went there.

but when I spoke of the grandpa I said I saw him when  
he came and so I did dear and if you do not feel so  
troubled pa I will tell you all about it,—do you hear.

[See note below.]

N. B. J. Yes, go on.

(From Rector.) Tell the young lad to free his mind now.

R. H. Bennie.

I hear

R. H. We shall be glad for you to free your mind about the  
grandpa, but . . .

they tell me to think it over when my thoughts get clear  
again.

N. B. J. Bennie, do you remember Aunt Alice Clark?

Certainly, I told you something about her.

N. B. J. Have you seen her children over in your world?

In the spirit, yes, dear, and when I come back I will tell  
you.

N. B. J. Will you see them and have them send word to their  
mother?

Yes, I will. Yes, I hear. But I cannot think dear. Now  
here comes the Priest. What will I do?

I am going to return.

\* \* \*

[On p. 386 Bennie referred for the first time to "Grandpa."  
Mrs. J., who at that moment was the only person present  
at the sitting, assumed that the reference was to her own

father and asked a question implying that he had died later than Bennie. This suggestion was accepted by the communicator, who did not, however, make any statement showing to which of his grandfathers he had referred. At a later stage of the sitting (p. 388) he speaks again of "Grandpa," and on this occasion says in reply to a question that he means "Grandpa Junot." "I looked out for him and took him to this world."

At the sitting of March 6, N. B. J. informed Bennie that Grandpa Junot's death had preceded his own and at the next sitting (see below, p. 401) Bennie says that "Grandpa Junot came here some time ago and since then I have seen my other Grandpa."

It seems to me possible that it was Grandpa Junot that Bennie had in mind when he first alluded to "Grandpa," but that his statement was confused, as often happens, by the tendency of the controls to acquiesce in the sitter's interpretation.—H. de G. V.]

#### 6TH SITTING.

*March 7, 1900. Present: Mr. and Mrs. J. and R. H.*

\* \* \*

(Articles given. Harmonica placed on left front by hand.)

(Bennie communicating.)

Yes I hear all right, do not feel troubled about it.

Hello dear dad is that you dear. You see I took all my influences with me.

[At end of previous sitting the hand fingered some of the articles and acted as if "drawing some influence" from them, after the writing ceased.—R. H.]

And I am better now and perhaps I can tell you more.

Just you talk to me and don't mind that man.

Rector knows him. I got a . . .

N. B. J. Yes, Bennie.

little confused about grandpa just before they took the light away.<sup>1</sup>

<sup>1</sup>See p. 398.

N. B. J. Yes, Bennie, I understand.

Oh I am glad. Now grandpa Junot came here some time ago. So did grandma, and she was here before he was, and then I came after Cousin May and then

R. H. "before he was"?

Yes, I mean in this life, not in the body life. since I came I have seen my other grandpa and when I get ready I will tell you who he is but do not hurry me dear because I am thinking very fast, and do you . . .

R. H. "*talking* very fast"?

thinking I said sir. I said thinking sir.

R. H. Thinking. Yes, I understand. Clear.

Well, you must be all right but I cannot seem to U. D. it.

Never mind I will go on. [Perhaps from Bennie to Rector in reply to some statement of Rector to Bennie upon my deciphering *talking* instead of *thinking*.—R. H.]

Where in the world is . . . my things all of them any way.

I told you. (Hand makes sudden closure, and moves a little towards Mrs. J.)

Hello, mama, dear, I just spied you out.

Mrs. J. Yes, Bennie.

Were you here all the time, dear?

Mrs. J. Yes, Bennie, all the time.

Do you remember Georgie . . . George.

Mrs. J. Yes, Bennie, tell me more about him.

I wanted very much to tell you I have seen him.

N. B. J. You want to speak to me, Bennie? Do you want dad to speak? You go on, Bennie.

Well I will dear. I know perfectly well what you want of me now, because Rector told me . . . Yes and I think if I . . .

do you remember the sore throat he had and how it troubled him.

MRS. J. Yes, Bennie, I remember. (to N. B. J.) George, I think.

[Mrs. J. took this to refer to her cousin George not long deceased. He had some throat trouble, but it was not thought serious.—N. B. J.]

Well he told me to tell you and . . . before I left and I forgot it because I was ill myself.

Now I am all right and so is he, give my love to him when you see him and I used to have an uncle Gene.<sup>1</sup>

N. B. J. Yes, Bennie, that's right. That's right, go on.

And I have been thinking about him a good deal Pa since I last spoke to you, and he was queer wasn't he.

N. B. J. Bennie, do you remember about your other uncles?

George. [Probably G. P. arrives at this point.—R. H.]

R. H. Rector.

I have a friend here at this moment who will help also.

R. H. If Bennie has some things which he has come prepared to say, perhaps he had better free his mind of these first, and then his parents can ask him other things and he can tell about his experiences when he was in the material body.

Yes. All right, he seems anxious to tell all he has been thinking over since he spoke last.

Dad do you remember a little book I have with pictures photographs and proofs in it?

[We have this photograph book. The first three pages contain proofs.—N. B. J.]

N. B. J. Yes, Bennie, I remembered that.

Well some day will you put it on the little table in my room and you and mama sit there for me to come to you. I think it will attract and help me. Mr. George<sup>2</sup> says so, and besides do you remember the (Hand makes some motion touching one of the sitters, I think.)

<sup>1</sup>See p. 394.

<sup>2</sup>G. P.



N. B. J. Yes, Bennie, go on.

B U t t e r f l y

MRS. J. Yes, Bennie, the butterfly was in Roble's room? (Hand assents.)

N. B. J. Yes, Bennie, Mama says that's right.

Well sit or have Roble put it where I can see it when I come.

Dad do you remember the Maples where I put a little *seat*

MRS. J. I don't recall. Probably.

I am not sure I have the name of the tree but you know . . . but . . . is near the end of the wall down almost to the barn.

MRS. J. Yes, Bennie. In the spring lot.

[Roble remembers the seat under the maple. Says it was there last summer.—N. B. J.]

All right. Now follow me. And do you remember the fun we used to have in putting in hay

N. B. J. Yes, Bennie, I remember.

Do you know too (indicating Mrs. J.)

MRS. J. Yes, Bennie, I know.

Dear mother, I cannot help telling you how good you always were to me. Can you see me dear . . .

Oh yes I forgot the hay and the rides on the *load* .

Oh I see it all over again.

And I also see the new part of the barn, do you remember that

N. B. J. Yes, Bennie, go on.

and . . . old Spot . . . *Spot*

No not quite but I mean

MRS. J. Sport.

N. B. J. That's not right.

I mean the place where we kept the horses.

R. H. The *oll spot*.

N. B. J. Yes, Bennie.

Did you say yes, dear. Did you say yes. You told me to tell you about the farm, dear.

[The allusion to "Spot" was not understood at the time but we have a large Holstein cow called Spot, which belonged to Bennie. The error probably arose from our thinking that he referred to one of our dogs named Sport.—N. B. J.] [The fact that 'Spot' is spelt twice over with a capital S makes it almost certain that it is to be interpreted as a name. The subsequent confusion shown in the remark "I mean the place where we kept the horses" is probably due to Mrs. Piper's subconscious mind, following a natural association of ideas in its attempt to explain an unrecognized phrase.—H. de G. V.]

N. B. J. That is right, dear. Tell about your pony.

Yes. I am trying to think all about him. I will have it in a minute, dear, and do you remember the little brook where we used to ride down to

N. B. J. Yes. Yes, Bennie, go on.

to let them drink. And we went over the . . .

Oh let me tell you dear . . do you remember where Roble and I built the little stone wall around the spring We put about a dozen there and one flat one

R. H. Bennie.

Oh I am sure I know

R. H. First rate, Bennie. Your father will find out from Roble.

Oh doesn't he know.

Mrs. J. Yes

N. B. J. No, I do not remember, Bennie.

MRS. J. I remember you and Roble used to play about the creek.

Yes of course. Well, we put a big flat stone there so we could stand on it and not get wet. Do you remember this at all. If you do not, Roble will, I know.

MRS. J. I have an indistinct recollection of it. I will ask Roble.

All right I only want you to be sure I am not out of mind dear.

[Not recalled distinctly by Roble, but they played in the creek every summer.—N. B. J.]

And dad do you remember the new stall you had put in for my pony

MRS. J. Yes, Bennie, that is right.

[This is correct.—N. B. J.]

I do wish I could think what I called him. I know every thing so well before I speak, then I lose it . . . Helen

\* \* \*

I think of the long things that used to grow, and we got a bunch for Helen one Sunday before we went home and she took them home with her tied . . . (pause) tied with a bit of ribbon . . what were they ma . . long brown tops . .

MRS. J. Cat o'nine tails. (Excitement in hand.)

Yes, indeed, that is just what they were dear but I could not think the name. Do you remember them and . . .

MRS. J. Yes, I remember them, Bennie. You got them for Helen.

[This is very distinctly remembered by all the family.—N. B. J.]

Yes I did.

And now let me see who was it we called Benjamin.

And where is Frank, give him my love, and tell him I think of him often and the good times we used to have

[Frank was his most intimate friend.—N. B. J.]

Now I am going for a moment. Will you wait for me?

MRS. J. Yes, Bennie. Yes. (Slight pause. Hand seems to indicate new communicator.)

\* \* \*

Here I am again. Just got straightened out a little.  
 Now I wish I could think . . . do you remember N E ll  
 Yes, now I am not going, I am all right again.  
 She is going . . . that lady who got in my place.  
 How I wish you would not get tired dad, it  
 Now can you help me about the rod . . . fishing rod,  
 at all<sup>1</sup>. . .

R. H. Ask him to say what he is thinking about his fishing rod,  
 and . . .

(From Rector.) he seems to think that a brother of his in  
 the body has taken it away and put some thing in its  
 place.

R. H. Yes, we'll find out from Roble.

You do not really know, then?

N. B. J. No, we do not remember now.

Well do you remember what you have done with my  
 boat . . . trout hooks  
 They are together, the rod and the hooks I see now.  
 How is Harry<sup>2</sup> . . . W i l s o n  
 [Roble suggests that the reference here is to Wilson D—,  
 a friend of Bennie's.—N. B. J.]

N. B. J. (to MRS. J.) Harry is the . . . . (not heard)

MRS. J. Bennie, I think your rod and boat hooks were left at  
 Osterville.

You mean the farm. Well I know but don't you remember  
 where I used to sleep.

[He has fishing rods at our farm in the West, but his  
 mother supposed him to be speaking of Cape Cod.—  
 N. B. J.]

<sup>1</sup>See p. 397.

<sup>2</sup>See p. 358.

MRS. J. Yes, Bennie. Do you mean the rods you had when you were a little boy? Oh yes, I remember that.

*Yes, exactly.*

MRS. J. Yes, Bennie. I don't remember where I put them, but when I go to the farm I will look.

Yes, I will be glad. I am not worrying about them only I want you to know I have not forgotten everything dear.

MRS. J. Yes, Bennie, you remember better than I do.

Well I don't U. D. that very well, but I think I would rather have you know where I am than anything.  
Are you happy dad dear.

N. B. J. Yes, Bennie, we're happy now, since we've heard from you.  
Are you going to get worried any more?

N. B. J. Not if I can help it.

Well don't. I ask you not to worry about me. I asked mama that many times before I came here and I want you to say you won't. Speak, dear. Say you will not.

MRS. J. I will not, Bennie. I will not worry any more.

And will you tell Roble too

MRS. J. Yes, I will tell Roble. Do you know how much he misses you?

Yes, I do indeed, I know he does, and I only hope he will not any more. It troubles me to have you worry, and it is the only thing that does really trouble me here.

I know so well when you do worry, dear, and no one could know better than I do.

MRS. J. Bennie, I will try not to worry.

Oh I will be glad, but when I tell you and Pa and this man all I know, I will not have to be troubled any more, will I?



R. H. He is a little dreamy now?

Yes, and going for a moment.

Friend, I think if there is any thing we can do we will, but if we could ask thee to go a little way off for a time it might help us to keep him.

(R. H. goes out.)

+ We will now prevent confusion.

Come back . . . (Prolonged pause.)

Yes dad here I am again.

MRS. J. Yes, Bennie, what will you say to me?

I will tell you now that I have seen you and dad so many times go out where my body is and I do not wish you to think of me as being there.

[We often drive out to his grave.—N. B. J.]

Dad do you remember M a jor . . .

MRS. J. Yes, Bennie, we remember. [A great friend of his with whom he went fishing a great deal.—N. B. J.] (R. H. was called.)

I begin to think again.

(R. H. returns.)

And my head is getting clear since that man named . . . called George went away with his father.

That is thy father friend.

R. H. I understand.

[Apparently my father came to give some message to me, and G. P. took him away. His coming or his presence helped to confuse Bennie.—R. H.]

MRS. J. I'd like to ask him a question.

Yes.

Now tell me about Major

MRS. J. Yes, Bennie, he has not been well this winter. Can you tell me what you used to do with him? (Hand points over to right front.)

Yes you asked me before dear but I was too weak to tell you I used to fish<sup>1</sup>

Mrs. J. Yes, Bennie.

I tried and tried to tell you but you see I have much to do here.

Mama do you remember a little boy who came here before I did, and who came here very suddenly. He is with May . .

Ed . . Ed . Ed . . Eddie.

Eddie she calls him all the time. [Not recognized.—  
N. B. J.]

Mrs. J. Bennie, do you mean a boy about *your* age?

I do.

Mrs. J. Yes.

Ed . . he is here with her now (Hand points over towards right front.)

See him dear . . . do you not see him . . . with May . . .  
(Hand points several times.)

Ed . . do you remember a very little one who came here soon after grandpa . . b . .

Mrs. J. No, Bennie. I don't remember, Bennie.

but it was a little girl and came here before I did also  
. . . .

Yes . . . she . . . you know where and Will is . . .  
Cousin. and Will is her father.

Let me help thee, friend.

R. H. One moment please, Rector. Does he mean that there is a little girl with him who went into spirit world before Bennie?<sup>2</sup>

Yes.

R. H. A long time ago?

Yes a long time quite.

<sup>1</sup> See p. 397 ; also p. 360, where fishing was wrongly connected with 'Harry.'

<sup>2</sup> See p. 496.

R. H. Was her father named *Will*?

Yes, he was.

R. H. Does Bennie's father or mother know *Will*?

Yes, both very well.

R. H. Does Bennie want to say any more about her? They do not yet at this moment recall, but perhaps will do so later.

ask them if they remember a gentleman by that name who used to *teach*.

MRS. J. No, I can't recall him now.

He had a son Willie who went to school with this young man, and ask the gentleman if he remembers Atwood.

N. B. J. No, I cannot recall Atwood.

Perhaps R will, I know so well, and . . .  
(Hand moves towards R. H.)  
this is all right, friend, and . . . and  
*Lawrence*

R. H. What about *Lawrence*?

also is here.

[*Lawrence* was the maiden name of Cousin May's mother.

—N. B. J.]

he will think about it then in a little while.

Dad do you remember *Lydia*?

[*Lydia Atwell* (not *Atwood*) was his mother's grandmother dead long since and *Maria* was name of his mother's aunt.—N. B. J.]

N. B. J. No, Bennie, I do not.

Nor *Marie*

N. B. J. No, Bennie.

No not that but *Maria* [?]

R. H. Marie ?

MRS. J. Mamie ?

M a n i a [?]

MRS. J. Maria ?

N. B. J. Do you mean Maria ?

I am telling you about grandma.

MRS. J. Bennie, grandma's . . . mother's name was Lydia.

Well why do you not remember, here dear they are all here now, and all . . .

N. B. J. (to MRS. J.) . . . .

MRS. J. Atwell.

. . they all know you so well dearest and feel it because you do not speak to them.

I found them and asked them to help me to see you, dear, and Lydia, Lawrence . . Lawrence and Māma (Read first with ordinary pronunciation of Mama, — dissent — then as Māma — assent.) all send love to you.

Do you not know them now.

MRS. J. Not very clearly, Bennie.

Well I hope it will come back to thee [?]

Dear friend as + has taken special care to help these friends to find thee I am back all . . .

R. H. Yes, Rector. Whatever they say will be enquired into most carefully, . . . but the friends here with me do not seem to recognize these fully. They will be glad to take any messages. Can they give their names or further relationship ?

Well, one is Bennie's grandma and the other is an aunt . . the other is . . .

a son Ed E . . . cousin of the (Difficulty in deciphering.)

friend the light is fading

(Waking Stage.)

All right.

There's a young . . . . young man.

Hallo, sir! Can . . . Can you come with me?

Sh! Don't talk so fast.

That's Rector, sure!

That's - er . . . That's . . er . . That was a bunch of  
violets, and the young man with the light hair's got  
them.

Who's the old lady?

\* \* \*

7TH SITTING.

*March 19, 1900.**Present: R. H.*

(Bennie communicating.)

Well, dad, dear, are you aware that I went with you and  
mamma the day before this to see the old lot and  
and its earthly mound [?] [Not understood.—N. B. J.]

Well I heard all you said, but do not feel disturbed about  
me any more or in any way because I am better than  
you can possibly know.

(Hand makes several curious slight jerks in my direction.)

Are you dad's friend?

R. H. Yes, Bennie. Your father is well known to me, and he is  
looking forward to receiving your messages to him and  
your mother through me. He will write you a letter,  
and another time when I get it, I shall read it to you,  
and I hope also from your mother. But you remember  
that this is near Boston, and they must write, and letters  
will take time.

Is Boston East of West . . . . oh yes I remember. well I  
U. D. all right I have much to tell them all.

R. H. Good.

You are a friend I know and I will just free my mind,  
that is what I'll do

(Hand moves in direction of bag on floor, which contains  
parcel of Bennie's things. I place them on table.)



R. H. Your father left some of your things with me.

(The A. L. cast and the harmonica taken and placed on left side of block-book.)

Tell Mama I saw her take . . .

my photo after she went home and put it up over her desk

and say Bennie are you with me dear. I want you to see me and come and tell me all about it.

[Did put his photograph—but words not correct.—N. B. J.]

Ask dad if he remembers the day we went out in the woods and got the fern for Mama and ask him if he will try find the rods I spoke of.<sup>1</sup> I thought I heard my brother say they had been gone for some time, is that so?

[Statement about ferns correct—and brother did say on inquiry by father that the fishing rods had been taken away some time ago.—N. B. J.]

K. H. I shall tell you, Bennie, as soon as I hear. Your father's notes have not reached me yet.

Well, he is busy and he will do all he can for you and me. He is one of best fathers in your world. I thought I would try and tell mama who was with me, but I could not make her U. D. me quite. Will you give her my dearest love and tell her what I meant when I said those names to her.

R. H. Yes, Bennie. Your parents understood afterwards that you were bringing the friends and relatives with whom you are, so to say, staying at present. At first they did not quite see, and they were, as you will understand, anxious to get all they could with *you*.

Oh yes it is all right only I would not do anything if I knew it to disturb them in any way.

I only want them to know I am perfectly well cared for and very happy here.

R. H. Yes. (pause.)

I think grandma Atwell<sup>1</sup> would be glad to know that I did what she asked me to do, and I will tell her as soon as I get through.

Ask dad if he sees the Major to give him my love and tell him I have seen his father over here and ask him if he remembers Thomas.

R. H. Yes. I will . . .

and his sister is Mary Ellen.

[Extract from N. B. J.'s letter Nov. 14, 1900: "The Major said that he had an uncle Thomas who died long ago, also two sisters dead, one named Ellen and one named Mary Ann."]

I will now tell you that I have not forgotten any thing I ever did, but it will take me some time to tell you what I remember.

I had in my pocket-book a little ten cent script paper, very old, [He had a very old ten cent script but it was found in his cabinet along with old coins.—N. B. J.]

one had for a very long time. Will you ask dad what he did with it

R. H. Yes. I will, and let you know.

and two old coins.

I wish Helen to have the coins and the script for dad to keep.

Yes I think it is pocket book he gave me one Christmas.

R. H. Yes.

When I was quite a little boy Yes.

Is pneumonia dangerous do you think?

Well I am only telling you.

[Perhaps this is meant to imply that pneumonia was the cause of communicator's death (see p. 386, where sitter suggested that a cold was the beginning of his sickness). If so, the implication is not correct. He died of congestion of the brain.—H. de G. V.]

I will go in and get my cap. Wait a moment. I will be back soon. B——. Yes.

[The last few sentences suggest that he was losing consciousness.—R. H.]

<sup>1</sup>See p. 411, where this name was mentioned by sitters.

(G. P. communicating.) Hello, H. I am here helping out a little.

\* \* \*

Here comes Prudens with B—— Adieu, George.

R. H. Adieu for present, George, thanks.

(Bennie communicating.) Tell Roble he may have my grey suit if it will fit him. I do not need it now. And when he sees it think of me.

[He left a grey suit which was a favourite with him.—N. B. J.]

I have often tried to tell dad about the long shore man<sup>1</sup> but I never could think of him when I wished to most. He will know what I mean and before I get through I will tell you all about him.

Now I am thinking of the SUNDAY FRANK ROBLE and myself went out to the camp ground and heard Mercer preach. Ask Roble if he remembers it. U. Yes, we got home rather late and I went over to Howes afterwards . . .

[Not recognized.—N. B. J.]

What has he done with the new oar locks [Not understood fully.—N. B. J.]

and the Butterfly Net [Not understood fully.—N. B. J.]

R. H. Yes, is this for Roble?

Yes.

I am thinking of so many things I wish to tell you.

R. H. Yes, it's all right.

It was I who killed the snake down in the meadow and put him on the rock to dry in the sun when we went for the hay.

[Not recalled.—N. B. J.]

You may not know about these but my brother and father will.

R. H. Yes, this is first rate, Bennie. That is just what will please father and mother so much. They will be so delighted for you to tell them these incidents of your life

<sup>1</sup>See p. 428.

in the body, because that makes them feel so sure that you are there telling them and often with them, and are your very own self.

Well, I am glad too.

I am my very own self, and no one else, and you should see the kindly men who are teaching me how to find the way to speak clearly. You would be as glad as I am to do just what I am doing.

here my words form in the Gloria and they speak them out for me.

Now what has George Sargent [?] got to do with those rods any way.

\* \* \*

(Explanation from Rector that 'the Gloria' means 'the light.')

Do ask all my questions and I will do a great deal for you.

I can hear the Piano going now, is it Helen (11.26 a.m.)  
yes it is I must help her all I can.

[On the afternoon of March 19, R. H. sent the following telegram to Mrs. Junot:

"Was Helen playing piano about twenty-five minutes past eleven this morning.

Hodgson"

He received the following reply from Mrs. J., which was delivered at his office the next morning:

"Helen was playing piano this morning about quarter or half past eleven.

K. H. Junot."]

[Extract from letter from N. B. J. of March 19, 1900.

"Helen is usually in school in the mornings, but this morning she had a cold and, as the weather was bad, she was allowed to stay home, and from about 10.30 to 11.30<sup>1</sup> she was playing on the piano."]

<sup>1</sup>This time covers the hour at which Bennie's message was given, allowing for the difference between Boston and C— time.—H. de G. V.

I do not like Algebra very well, but if I have to do it I will. I told Mama that I should be able to go again next year to the farm.

Queer she did not remember the Smiths. They were queer people I used to think.<sup>1</sup>

I found a hornet's nest on a birch limb  
And took the pitch fork and hooked it down.

[Not recalled, though probable.—N. B. J.]

Such fun as Roble and I used to have you never saw.

R. H. Yes, I used to have jolly times myself, Bennie, when I was a young fellow.

Did you, did you have a brother like mine?

R. H. I have a brother about seven years younger than myself. One of my chums when I was your age was my cousin Fred. Ask Rector to introduce him to you, and he can tell you about some of the fun we used to have.

Well I will, that will be fine for me. He perhaps can help me.

Well I am awfully glad I know you.

I love music dearly, do you . . .

R. H. Yes, I used to play the violin.

Oh yes jolly. King of instruments.

R. H. Yes.

Well, we have great music here I tell you, can you hear it at all.

R. H. No, my senses are too shut in.

Well, that is too bad, can I do any thing for you?

R. H. I fear not, thank you. I must wait till I get to your side.

Oh yes well that will be all right then won't it. Yes.

Well, I begin to U. D. better I think. You are in the body. That is it. All right. Now let me tell you all I can before I get too weak. (Pause.)

<sup>1</sup>See p. 386.



It was not Sport nor Daisy but Dandy<sup>1</sup> I was thinking about . . .

Ask Dad if he can't remember him.

R. H. Yes.

And ask him if he remembers the fern pot we made and put out at the corner of the house.

[Not remembered.—N. B. J.]

Did you see my watch anywhere? It was on the side of bed.

R. H. I will ask.

before I left.

Wait a moment. One more thing before I go away.

Do not forget to see that they find out about the flat stone R and I put near the little spring at the creek, yes . . . also the ones we piled up in a kind of well like form.<sup>2</sup>

[Not remembered by Roble, but they played much at the creek.—N. B. J.]

Ask mama if she remembers a kind of moss we used to get with little red tops on it for . . .

[This is well remembered and accurate.—N. B. J.]

Helen liked the little red caps like, I remember them so well. I . . .

[This is well remembered and accurate.—N. B. J.]

Ask Roble if he remembers SCRUB.

[Not understood or recognized by parents, but instantly recognized as their name for a game they played often, when read by Roble.—N. B. J.]

I am going now.

R. H. Thanks, Bennie. The next time you come I hope to have some letters from your father and mother.

Well before I go I wish to tell you I often see every thing they do and I am going to try and count out the days so I can know which day I see them doing things on.

I do not know as it will be possible but I can try at least.

What is your real name if you do not mind telling me before I get too far away.

<sup>1</sup>See p. 392, also below, p. 419.

<sup>2</sup>See p. 404.

R. H. My name is Richard Hodgson . . . H o d g s o n .

Not HUDSON

R. H. No, indeed.

but H O D . . . spell it again.

R. H. H o d g s o n (Articles held up by hand, as if to help B to stay a little longer.)

H O D G S O N

R. H. That's right.

Good. I won't forget it.

(Waking Stage.)

\* \* \*

There's the young man with the light hair in the light of the spirit world.

All itchy (scratching back of left hand with right.)

Prudens, George, Bennie, and Lydia.<sup>1</sup>

\* \* \*

[The name Dandy was not recognized at the time, the sitters supposing that the communicator was attempting to give the name of another dog called Don (see pp. 392 and 431). In a letter to Dr. Hodgson however, written on Nov. 24, 1900, N. B. J. says:

“You may remember that Bennie in speaking about the dogs named one as Daisy and afterwards said that it was ‘Dandy.’ A few evenings ago we started his uncle Willie upon the subject of our children’s various dogs. He is a dog lover and all our dogs had come to us through him. Without knowing why we inquired he gave our dog history—stating among other things that the first dog our children ever had was ‘Dandy.’ This was when Bennie was a very little boy. It was in the sitting of March 19, 1900, that he corrected the name from Daisy to Dandy, and March 6th said it was ‘when I was a little fellow.’ *Neither Mrs. J. or myself remember anything about this dog.* Long after the sitting we recalled that they had had a dog named Don at one time

<sup>1</sup>See p. 410.

and I think that I wrote you that Dan probably should be read Don. There is no doubt but that the Uncle's statement is correct and exact."']

## 8TH SITTING.

*March 27, 1900.*

*Present: R. H.*

(Bennie communicating.)

Well well did you know that I am beginning to see you more clearly friend. It is I Bennie.

R. H. Well, Bennie, do you want to tell me first anything that you have ready, or . . .

(Hand points to where I had letter on chair from Mrs. Junot.)

R. H. Read?

Yes, dad's letter to me oh do. Oh I will do all I possibly can to help him to know where I am dear friend.

R. H. Yes. Bennie, I have a short letter from your mother, and I think that your father must have sent his letter to my office instead of to my own rooms. So I will read your mother's.

It will make me just as happy, but you told me you would didn't you?

R. H. Yes. I thought I would have had your father's, but you know it is a long way off.

Yes from Boston

R. H. Yes.

Yes all right I hear and it is all right.

R. H. (reads) "My dear Bennie :

As I shall not have an opportunity to talk with you again for some time, perhaps a very long time, I want you to send me a message by Dr. Hodgson who

has very kindly consented to receive it and send it to me.

Tell me of some incident which happened during the last year of your life on earth with us, either during the summer vacation or the winter before. I know that it is you, but I should like to have something which would be a strong proof of your identity to other members of the family. I have not yet verified all that you told me when I last talked with you, but some of the incidents I remember well, particularly that of the cat o'nine-tails, and I well remember how you and Roble used to play at the creek. Do you remember how I always said to you 'Be a good boy?' Well, Bennie, dear, still be a good boy and some day we shall all meet together and be even happier than we were when you were with us on earth.

Your loving mother."

(Hand assented and showed emotion at several places, especially at the "Be a good boy.")

Oh that has helped me so much, my dear good friend and tell her God knows we will all meet again here in His presence and be happier than *she* can ever know until she comes and tell her when she does I will watch for her and be at the door with my arms open to meet her and show her where to go. I am so conscious of all that takes place with her that it is like being with her all the time, even though she cannot U. D. it.

I have been thinking of Uncle Gene a good deal of late and wondering if he was coming over here to meet me soon.

I shall know before he does come.

[Uncle Gene is an uncle who is very fond of young people and to whom Bennie was much attached.—N. B. J.]

Ask Mama if she remembers just before we went on our vacation of our riding out to South Park one Sunday afternoon on horseback and I got off and tightened up my saddle and then we sat down . . .

wait a moment . . .

and then she go

I helped her get off and we sat down on one of [the] seats and . . . sat there a few minutes and talked, then we got back into the saddle and rode out to the side of the

Park. I met Frank and bowed, then we got some pieces of  
 the O A K the fancy white O A K  
 [Above statements about the ride are not correct.—N. B. J.]  
 I do not really remember the right name, but it was very  
 handsome with little white things growing on their  
 leaves, like hollow apples.  
 Do you know at all what I am thinking about?

R. H. I don't think I do.

What are the little things which grow on the oak . . .

R. H. You don't mean mistletoe? (Hand dissents.)

No not at all.

R. H. *Acorns?*

No, but a kind of hollow false burr  
 tell her, she will I know remember.

R. H. Yes.

And I took them home and pinned them in my room over  
 the bureau.

I saw a woman take them all down one day since I left  
 home, and here is one more thing I remember. Ask  
 her if she remembers any thing about E d n a and if so  
 what she asked me about her.

[Not understood, unless the reference is to a name which an  
 old colored servant gave to his sister Helen when she  
 was a baby. This servant called Helen "Edna." He  
 is in the habit of giving the children and dogs and  
 horses names to suit himself, but he has not used the  
 name for her for about ten years.—N. B. J.]

R. H. Yes.

I have no idea what Roble will say when he hears how I  
 gave things away about him.

R. H. Yes.



I wonder if he will like it. Tell him I only do so because I want him to know me. And ask him if he can play on a Jew's harp yet. or the *bones*.  
 [Not recalled or understood.—N. B. J.]

R. H. I will.

Ask him if he remembers the one I gave him, I mean harp.

R. H. Yes.

And if he won't laugh to think how he played on the boat one evening with me while I played the harmonica. It was the last time we ever went out in the evening together on the boat if I remember rightly.

George somebody says wait a moment. I'll be here in a moment.

(Hand moves as if looking for something. I produce articles. Cap taken and clutched and held up.)

I saw my cap and came back soon to tell you that Allie Clark is here with me now and sends love to sister Alice<sup>1</sup> in the body

Do you remember dad dear any thing about uncle Thomas and how he looked

[Not understood at all. No Thomas in family connexions at any time.—N. B. J.] [Perhaps some confusion over the 'Thomas' mentioned in connexion with the Major. See p. 414.—H. de G. V.]

if you see Ernest tell him Allie sends . . . also . . . love

[Ernest and Alice not known.—N. B. J.]

Do you think I will be better able to keep my thoughts clear soon and not jump from one thing to another.

[The communicator seems conscious himself that he is not clear at this point.—H. de G. V.]

R. H. Yes, Bennie. You will be better later on. I shall see you next time, you know, once more, I think to-morrow, and you will be clearer then even than now.

Well that is just what this man George told me.

<sup>1</sup>The reference here is probably to "Aunt Alice Clarke" (see p. 399), but the statement is confused.

R. H. Yes.

And I begin to feel at home with you already.

R. H. That's first-rate.

(Hand touches *spur* and shakes it gently.)

Tell mama I did not think to tell her I did not eat over here, and ask her if she remembers the day I went with the boys and got some . . . now what is that name . . . can you help me oh dear if I do not tell her that she won't really know it is I . . . they grow in a meadow and are red and very acid

. . . GRAIN BERRIES<sup>1</sup>

R. H. "Grain berries" . . *Grain?*

No that isn't just what they were.

R. H. Bennie, I think I know what you mean exactly, but perhaps if you can get the name yourself it might be better. Do you mean the ones that grow in bogs?

Yes I do and they grow not far from where we used to get our hay, but I think I am a little weak some way and . . .

R. H. Bennie, don't mind about it now. Tell me next time. I think I know quite well what you want, and perhaps you don't get the exact sound or you find it hard to convey it to Rector. Never mind, it's all right.

I will think it over . .

R. H. Do you mean what we make up into a sort of preserve and eat with turkey? (Excitement.)

Yes I do just those and I will think about it and when they let me return I will tell you.

R. H. Good. That's all right.

I do not think I can stay here much longer, my friends here tell me I may stay a long time with you and think over all I wish to tell you the next time.

<sup>1</sup> See pp. 426 and 470.

R. H. Yes, so you can.

he who is helping me is calling me to take my influences  
and give it up for now.

R. H. Yes, quite right.

I am very glad to thank you for all you are doing for me.

R. H. Bennie, all right, you are welcome. See you to-morrow.  
Bring remembrances to tell your father and mother and  
Roble and Helen and anything that occurs to you, and  
we shall have a good long talk together.

Don't forget to ask them about the coy Ducks  
Good bye B.

R. H. "coy ducks" ?

C . .

R. H. "the *decoy* ducks" perhaps, decoy.

[Not recalled or understood at all.—N. B. J.] [A corres-  
pondent suggests that this may be a mistake for 'codac,'  
see p. 395.—H. de G. V.]

\* \* \*

#### 9TH SITTING.

March 28, 1900.

*Present:* R. H.

\* \* \*

(Bennie writes.<sup>1</sup>)

(Movements in hand, not violent, suggesting new control.  
Same pencil given. Fingers feel it, place it on block-  
book, so that it lies flat on book, lift it up and down a  
little, tapping various times with it lengthways trans-  
versely across book, then raise it and cast it to the front  
across the room. Fresh pencil offered, not accepted, but  
hand pats block book over, round the edges and over  
surface with hand slightly hollowed, palm down, patting  
with distal joints of fingers. Then hand is held up as  
if the back were being inspected by some one just behind  
it, then turned round as if showing the palm for inspection,

<sup>1</sup>This is the only time during these sittings that Bennie himself acts as control.

then bent backwards and forwards at the wrist, all as if for the inspection of a person just behind. Finally the hand took up the ordinary writing position on the block-book. The time occupied by these movements was about from three to five minutes. I was about to place the fresh pencil in the usual place, between first and second fingers, but the hand moved a little, as if rejecting that position, and seized the pencil between the second and third fingers, so that it passed between the proximal joints of the second and third fingers and was held near the point by the ends of thumb and first finger.—R. H.)

Yes, here I am Bennie and He is teaching me how to speak, this is a queer place I think and I am wondering how I got here with you. I feel quite happy to know I can come myself.

I am Bennie and you are Mr. Hod g son.  
They tell me I am doing well.

R. H. Yes, very good indeed, Bennie. First-rate.

I am oh so glad to see you here and tell you about the Cranberries . .

R. H. Yes.

I got in my hat.

R. H. Bennie, did you gather the cranberries in your hat?

gather them in my hat . . yes I did, and took brought them home in my hat . . .

[These statements about the cranberries were not understood at the time, but see note on p. 470.—H. de G. V.]

tell me if you hear me, do you hear me or do you see me or how do you do?

R. H. Suppose that you went to see a lady when you were in the body. And she went into what looked something like sleep. Now suppose while she was resting her head on cushions, her right hand showed signs of intelligence, and you put a pencil in it, and the hand should begin to write on paper, a block-book which you place under the hand. Now that is just what happens.

Well that is queer too because I hear you and I see you very clearly and I talk to you because I am using my own mind and I see just what you are wishing me to do.

R. H. Yes.

Yes I like you pretty well already because I think you are a friend of dad's aren't you?

R. H. Yes. I . . . (Hand starts to write, turns to Spirit<sup>1</sup> then to me to listen.)

R. H. Shall I read his letter to you or do you wish first to tell anything special yourself?

I would like to hear from him as it may help me to think more clearly than I do now.

Did you hear that spirit tell me to look up when He spoke to me? (To *look up* apparently corresponds to stretching up the hand to Spirit.)

R. H. No. (I reach for Mr. Junot's letter.)

He tells me to keep quiet and hear you. Well tell me something.

R. H. Your father writes to you. He meant me to get this before I came here the last time, I think, but I found it after I got back to where I live. He says:

“Dear Bennie,

I have just returned from a visit to Aunt Alice. I went to see her because Uncle Frank is very sick and likely to pass over into your world soon. While down there I went out to the old farm and had a beautiful day. I saw your pony Walter. He is getting old but is fat and cheerful. Can you not remember and tell Dr. Hodgson—that's myself—“who it was who gave Walter to you when you and the pony were each only 5 years old.

Roble says he well remembers the seat that you made by the maple trees up near the locust grove.” (Excitement)

Dear dad. Go on.

<sup>1</sup> The hand of the medium sometimes stretches forward, as though to some one standing in front of her.—H. de G. V.



R. H. Yes.

excuse me if I weep it is only with joy.

R. H. All right, Bennie. Roble "says it was still there last summer," the *seat*.

"Also Roble says that 'Scrub' was the name of the game of ball that you played so much."

Did you not see me throw one when I came in  
[Perhaps this refers to the throwing of the pencil across the room, as above described.—R. H.]

R. H. You mean this time ?

Yes. I often used to do this when I went in against the house.

[He played hand ball against a wall often.—N. B. J.]

R. H. "and that by 'Wilson' <sup>1</sup> you mean Wilson D—— who played with you."

Yes, did Roble not remember it ?

R. H. Yes, this is what Roble says.

"I remember," your father goes on, "a lot of things that you refer to, such as the trip for the ferns that I took with you children, when Helen rode Walter and it got late and we all raced home for supper." (Excitement.)

Yes I remember it so well, dad dear, and I am glad you do.

R. H. "I don't know just what you mean in relation to the Long shore man.<sup>2</sup> Please tell me more about that so I can understand."

Do you remember the man whom we used to call Cap and Captain and who used to tell such whopping stories about his life at sea

[Not recognized—but "whopping" was a word frequently used by Bennie.—N. B. J.]

<sup>1</sup>See p. 406.

<sup>2</sup>See p. 415.

R. H. That will make your father understand?

Yes, and he owned the little white and red striped boat.  
down near the bridge.

R. H. All right.

Oh I am so happy. I cannot tell you how happy I am.

R. H. That will be all that is necessary?

All I can remember just now . . .  
I have so much to say . . .

R. H. Also . . . "Roble wants to know if you remember the slide  
on the bull-pen." (Excitement.)

Well I think I do and will I ever forget it. Ask him  
who got the worst of it,—him or me.

R. H. "Also whether you have seen Sammy."

Well yes I have and sport<sup>1</sup> also

[Sport was the name of our stable dog that died of old  
age some years ago.—N. B. J.]

Yes, I am glad to here from you Oh so glad. Ask Roble  
if he remembers who cut the hole in the . . .

the Barn Yard fence

[Not recalled.—N. B. J.]

and what it was done for.

R. H. I suppose that's *one on Roble*?

Well it is. I have two or three which I will just remind  
him of occasionally

R. H. Yes. "Also do not forget to tell my mother that I received  
and understood her loving words, and tell my father that  
I thank him for the love he sent."

he gave me Walter.

R. H. Your grandfather?

Yes.

[Not correct.—N. B. J.]

<sup>1</sup>Mentioned by sitters. See p. 393.

R. H. "and that as I have grown older I have learned to understand him better"

he will be so glad to know this I tell you, he often tells me of dad.

R. H. "and that I hope to meet him in your world and understand him better still."

Well you will dear this I know well.

he often says your father is very dear to me and although he was left more or less to himself I will take him to my heart when he comes to us.

R. H. Good. "Give my love to all our friends who are with you, and do not forget to render to Emperor and Rector and George and all others who have aided you in communicating with us our heartfelt thanks and reverence for their great kindness.

You have not yet given correctly the name of the dog that figured so much in the childhood of yourself, Roble, and Peggy. You came near it both times.<sup>1</sup> Can you not give it?

Your 'ten cent script' is now in your little cabinet in your room. Daddy will keep it in memory of you. Do not forget us, Bennie, and let us hear from you whenever you can well do so. With great love,

Daddy."

(Assents)

Do you wonder I am happy.

R. H. No, indeed.

I have not and never can forget my dear dad and his tender words to me always. I never wanted for any thing and never shall. I now see he did not say any thing about the hornet's nest.

R. H. He has not intended, I think, Bennie, to make a complete reply to all that you said.

<sup>1</sup>See pp. 392 and 418.

Well I begin to . . . (Hand talks with Spirit.)

U. (Hand talks with Spirit.)

he Rector says do it so. U.D.<sup>1</sup>

R. H. Yes.

Yes, very good.

What I said was D O N.

[This is the correct name. We read it Dan in former sitting.—N. B. J.]

R. H. Is that . . .

Yes, the dog. You may be glad to know I have seen a little young dog here who often comes up and smells about yourself . . . about you belonging to yourself.

R. H. What kind, Bennie ?

A little yellow looking one and looks like a little bull dog. Do you remember him ?

R. H. I do not . . . [I was about to add "remember a little bulldog." I remember well a little yellow mongrel, very affectionate.—R. H.]

I will have a better look at him some day when I see him about you again and tell you more about him I did not notice as I wish I had.

R. H. Yes, all right, Bennie, I shall be very pleased if you will take a good look at him and tell me another time.

Yes, I will. Now those things I was trying to think of were oak apples.<sup>2</sup>

Have you ever been at Osterville<sup>3</sup> if you have you will remember the little pier we built down on the water edge.

[Reference to Osterville all right and Roble says that they did build a small pier for their boat.—N. B. J.]

<sup>1</sup>This is a good instance of "dramatization." Bennie has not acted as control before, and is therefore unfamiliar with this abbreviation.—H. de G. V.

<sup>2</sup>See p. 422.

<sup>3</sup>Mentioned by sitter. See p. 397.

I cannot remain myself they say but I will speak to Rector.  
(Pencil dropped. Movements of hand. I think I here  
placed the articles on the table.)

(Rector writes.)

\* \* \*

We were obliged to release him for the present a most  
worthy lad . . .

and we are giving him all the help possible.

It is always wiser to act under our conditions

We . . . We U. D.

(Articles touched, and *spur* placed on turned sheets of book.)

Yes here I am again B—

R. H. Bennie, what was that you last said?

Osterville . . . were you ever at . . . if so you will remember  
the little pier we built down on the water's edge.

R. H. I have not seen the place. Kindly once more the name.

O S T E R V I L L E .

R. H. Yes, thank you.

And I intend to tell you about Sammie, and it was Sammie  
instead of Dandy.

but I cannot keep everything in my memory you see  
because I become very dizzy sometimes.

[Not understood.—N. B. J.]

[On p. 418 Benny referred to a dog called Dandy. The  
name was not recognized at the time. (See note on  
p. 419.) On p. 429 when asked whether he has seen  
"Sammy" he answers, "Yes, I have, and sport also,"  
Sport having been mentioned by the sitters on a previous  
occasion as another of their dogs. Finally (see above  
and also p. 435) he explains 'Sammy' as a correction  
of 'Dandy.' Evidently the similarity of the two names  
suggested, that, since Dandy was not recognized and  
information was desired about Sammy, matters might  
be put right by identifying the one with the other.  
—H. de G. V.]

R. H. Yes. I understand.



and when I try to tell you I sometimes tell you what I have on my mind instead of what I had been thinking up for you, but I will always tell you as best I can and I hope you know it.

R. H. Yes, indeed, Bennie.

Ask Roble if he remembers the Squirrel's hole in the old Beech tree . .

and what we put into it

[Roble remembers the squirrel hole, but not of putting anything in it.—N. B. J.]

I will tell you. apples.

But ask him first.

And what has become of the Bracket Saw I used to have.

R. H. Yes.

I remember remember *so well*.

And ask him if he remembers any thing I made out of an old cigar box.

[He had a scrall or bracket saw with which he worked a good deal when he was a small boy, using cigar boxes.—N. B. J.]

R. H. Yes.

I wish him to keep that for himself always.

R. H. What was it, Bennie?

It was a bracket in the shape of a table something more like than any thing else.

R. H. Yes.

Those letters<sup>1</sup> I first told dad about and the ones that were on my mind were the ones I left on my bureau so carelessly, but I knew I had them on my mind and I am glad mama found them, it was more the fact of having left them there than the contents of them.

R. H. Yes. I understand.

Well that is good. You must be pretty bright I think. Did you ever teach school.

<sup>1</sup>See pp. 369 and 382.

R. H. Yes, I have taught . . .

I thought so. Did you like Algebra.

R. H. Yes, I did.

I am glad to know it. I didn't.

R. H. Let me for a moment or two see if you have finished the special questions in your father's letter. Shall I?

Yes oh yes, do, kindly. I wish so much to do so if I can.

R. H. If you still feel quite clear, all right. If . . .

Well I do not feel quite so bright as I did but I can think it over you see.

R. H. Yes.

I think I can do more.

R. H. First, your grandfather gave you your pony Walter?

Yes.

R. H. The "long shore man" has been answered?

Yes.

R. H. The slide on the bull-pen. Any more about that?

No, only we went in.

R. H. In what?

the pen.

R. H. "the pen"?

Yes of course, in the pen. Any more.

R. H. Any more . . .

I think a great deal [about] uncle Frank. Give him my love and I will help him when he gets here.

R. H. Yes. Any more about Sammy?

No, only he was a dog of ours<sup>1</sup> [Wholly incorrect.—N. B. J.] that is all just now.

R. H. The dog that used to play with you and Roble and Peggy . . . yes and Frank and . . . Don. *Don.*

R. H. Yes.

Cousin May sends love to all.

Yes, hurry up please. (Writing begins to get dreamy.)

R. H. Well, Bennie, you have apparently answered all that your father asked. I thought that there was something else, but apparently not.

Well do not forget the berries in the hat.<sup>2</sup>

R. H. No fear.

And remember that I will do all I can.  
but Peggy means Helen.

R. H. Oh, Peggy is Helen?

don't you see. I thought you would be glad to know

R. H. Yes.

[Peggy does not mean Helen.—N. B. J.]

[The confusion here is perhaps caused by the juxtaposition just above of the names 'Roble and Peggy,' Roble and Helen having been constantly spoken of together. When Peggy is first alluded to on p. 373 Bennie seems to distinguish her clearly from his sister Helen.—H. de G. V.]

I am more than half out good bye kind friend and heaps of love to all at home.

R. H. Good-bye, Bennie, for the present. Come again some time when you get the chance and I shall be glad to take messages to your father and mother and all at your home. And I say, Bennie, look up my cousin Fred. George Pelham will help you, and he will tell you of the larks we used to have together in Australia.

<sup>1</sup> See p. 432.

<sup>2</sup> See p. 426.

Well, that will be jolly, I will.  
I hope you will know me when I come again.

R. H. Yes.

They are awfully good to me here and I am as happy as I can be.

\* \* \*

(Waking Stage.)

\* \* \*

George \* \* \* courtesy \* \* \* boy  
with light hair.

That black and white dog was wagging his tail when I went in.

\* \* \*

10TH SITTING.

*April 3, 1900.*

*Present: R. H.*

(G. P. writing.)

And now here is B . . got any thing to say to him, H.

\* \* \*

R. H. Have you anything further to send to your father or mother or any others at home? Have you seen them do any thing special, or have you any fresh matter on your mind?

Only one thing . . .

I am still here H you know. (G. P. acting as amanuensis.)

R. H. Yes. I know.

I heard Roble trying to explain something about the camera to Helen since I saw you here and she is going to learn to take pictures.

R. H. Yes.

And I saw mama take some of my things out of a drawer and B brush them put some papers over them and put them back again one was a pair of gloves I used to

wear and I saw them very distinctly. tell her this for me

[Mrs. J. says that not long before this she was taking some things out of the trays of a trunk and found a pair of western riding gauntlets which Bennie used on his long horseback trip. She took them out and brushed them carefully and put them back just as described.—N. B. J.]

I saw Mr. Hyde and I like him mighty well . . . he is a very bright fellow and has been helping me in many ways.

(I here for the first time thought of my cousin Fred Hyde.)

R. H. Oh, you mean my cousin Fred.

Yes he is your cousin Fred and the gentleman<sup>1</sup> who is speaking for me helped me to find him.

11TH SITTING.

*June 5, 1900.*

*Present: R. H.*

(Rector communicating.)

Well we promised Benny as he says he spelled it

R. H. Yes. Benny.

Yes, that we would take a message to thee for him.

R. H. Yes.

[The statement about the spelling is not correct. The communicator wrote his name "Bennie."—H. de G. V.]

he says dad could not make out *all* the things but he thinks he did very well with the light we gave him.

R. H. Yes. I think he did famously.

\* \* \*

<sup>1</sup> George Pelham.



## 12TH SITTING.

*Oct. 29, 1900.**Present: R. H.*

(Bennie communicating.)

Just one word from me.

I am Benny

R. H. Yes.

Do you remember me?

R. H. Oh Bennie, well, indeed.

\* \* \*

Tell dad it was I who cured Helen's throat and I knew it was only a cold.

[Extract from letter of N. B. J., Nov. 14, 1900: "Mrs. J. had in Sept. been at the seaside where Helen had an ugly sore throat, which caused her mother much anxiety, but presently ceased to be serious."]

\* \* \*

## 13TH SITTING.

*Oct. 31, 1900.**Present: R. H.*

(Bennie communicating.)

One voice is calling do not forget me. I am soon coming to help you more. Benny.

R. H. Good. I shall always be glad to hear from you.

I suppose you told dear dad about the horse.

R. H. Yes, that was soon after you first saw him here?

No, but after I saw him last.

[Probably Bennie here refers to his statement that his grandfather had given him the pony Walter. (See p. 429)—H. de G. V.]

R. H. All your messages were given to him faithfully, and he was very much rejoiced and your mother also. I do not remember myself every detail. I have also sent him your last message, but have not yet got a reply, as he will only get it in my letter about this time in C—, and his answer will take more than a day to reach me.

Oh I see, well thank you for a good fellow and I am glad I met you.

R. H. Bennie, they are specially glad to hear from you,—as you know, Roble is now away, I think, at college.

Yes I know all about it and I am sending heaps of love to them that they may know I do not live afar off. And although Roble cannot see them nor they him excepting through their mortal eyes, I can see them always and at any moment. I was somewhat glad when they changed Helen's teacher because she will gain by it.

R. H. "teacher" is that?

teacher . . music . .

I am looking after her, and tell them all that I will soon see them here and meanwhile I send endless love.

R. H. I will.

[Extract from N. B. J.'s letter, Nov. 14, 1900. "In the last week of September, Mrs. Junot and Helen returned from the East and upon Helen's objecting to the taking of music lessons, she not being very well, it was agreed between them that for the present she should go to hear music instead of taking lessons."]

14TH SITTING.

*Nov.* 12, 1900.

*Present: R. H.*

Now friend. . (hand points to Spirit.)

the young man doth appear for one word from his father.

R. H. Dear Bennie . . I have not received word yet from your father. I hope to get some letter and tell you before I leave. (Cross in air.) It is a long way off, you remember. (Cross in air.)

Well, will you give my love to them all, and ask Roble if  
 he prefers a torch to a  
 Jack O Lantern . .  
 If he does I do not.

R. H. Good. Will he understand that?

Well, he will fully. Good.

[Not understood.—N. B. J.]

Ask him if he remembers the Poke Bonnet .

R. H. Yes.

and what happened to it.

[Not understood.—N. B. J.]

\* \* \*

#### 15TH SITTING.

*Jan. 30, 1901.*

*Present: R. H.*

(Rector communicating.)

\* \* \*

but in speaking of Benny he is attracted by it and greets  
 them and sends love to dad and mother.

R. H. Yes, I . .

(Bennie communicating.)

found my last messages all straight, did you not?

R. H. Practically; Bennie. Your father wrote me about your sister's  
 having been ill with a cold and got better, and about her  
 attending music to hear it and giving up regular lessons.  
 And he told me in a letter about meeting the Major, and  
 the Major explained to him about some of the persons  
 you mentioned long ago. And your father also mentioned  
 some affectionate messages for you, but they only found  
 me in England after my meetings here were over, and I  
 have not got his letter<sup>1</sup> with me just now.

<sup>1</sup>This is the letter referred to in the 'Cousin Frank' episode. See below,  
 p. 452.

16TH SITTING.

February 18, 1901.

Present: Mr. & Mrs. J. and R. H.

(Bennie communicating.)

Quiet . .

Coming dad all is well, rest and wait for me. B.

Oh I am so happy to see you once again here.

N. B. J. Yes, Bennie, we're happy to hear from you.

\* \* \*

Well I am here dear and I see you better to-day than I ever did before.

MRS. J. Bennie, have you seen Frank?

Yes, a few times, but he is not with us yet . .  
will be they tell me soon.

[Frank B. (referred to in earlier sittings, see p. 405), died in June 1900.—H. de G. V.]

MRS. J. Can you tell me something of him?

Of him. yes. I think so.

Do you want me to find him and send him to you, dear.

MRS. J. Not to-day, Bennie. Can you send a message to his father?

Yes, I'll tell you all presently.

Don't bring . . oh don't . . why [?] I will keep clear.

N—— is that you?

[At this point Bennie evidently retires for a moment 'to prepare Frank'; his place is taken by N. B. J.'s father. See pp. 398 and 401.—H. de G. V.]

N. B. J. Yes. Who is it speaking?

Do you remember anything about your father.

Be . . will return in a moment.

(Bennie communicating.) Yes I am here all right now. I thought I would go and tell them to prepare Frank. Oh I am so glad to see you I hardly know what to

tell you. Do you know how much I have been with you of late.

(Hand holds up *spur*)

I hoped I would see Helen.

Mother you see I am looking at you. Do you realize how clear my mind is getting.

Help me won't you (Hand listens to R. H.)

Dad did you think I had forgotten about everything I ever knew?

N. B. J. No, Bennie, I didn't think you had forgotten much. I only thought it was hard to write.

To write. I am not writing, I am speaking to the man they call Rector but he isn't Rector at all he is somebody else but I am talking as fast as I can and and I hope you will hear all I say to you.

Did Roble get a fall?<sup>1</sup>

N. B. J. Yes, I think he did on the ice.

Well, I tried to help him but was too late. I saw him going down. I'll have a care next time, dad, don't worry.

MRS. J. Bennie, when did you see Roble fall?

the other day.

When did you say . . . I do not mean a long time ago.

MRS. J. Do you mean since we saw him last night?

I do not think I can tell that, ma dear.

MRS. J. Is Roble all right now?

Oh yes perfectly and he will be, I know.

Keep on thinking friend, do not get discouraged.

R. H. (to sitters.) Probably from Rector to Bennie.

All is well. I'll take care that he does not interfere.  
(Probably a statement by Rector that he will keep some other communicator from interposing)

<sup>1</sup>See p. 480.

Dad you look tired. rest cannot you?  
I am talking now to you.

N. B. J. Yes, Bennie, I'll try and rest.

Mother did you think the fall was to-day?

MRS. J. Yes, Bennie. I was afraid something had happened since I last saw Roble.

No. he is all right. I do not wish to worry you dear mother because I love you, and he is not ill in any way . . . but Helen . . . oh the farm I saw you at the farm since I saw you here.

[Since our last sitting we had been to our farm for the summer and had made various changes.—N. B. J.]

N. B. J. Yes, Bennie, we thought of you often. What did you see us doing at the farm?

Well what didn't I see. I saw nearly everything that you did. Oh by the way, dad, did you ask about the boat,<sup>1</sup> and is there anything I can do to clear up my memories?

N. B. J. Bennie, I don't understand about the boat.

I thought you were puzzled. I heard you say this at home.

Well I'll tell you do you remember anything about a little fishing trip we had at O. one Saturday afternoon when I got my feet wet. I told you this before. There is something about the boat I am anxious to recall to your mind.

(Hand holds up cap)

Cannot you think what I am trying to tell you?

MRS. J. Bennie, who went with you on this fishing trip?

The Judge dad and I am not sure who else but in time I can tell you.

[This friend is called by us "Major." Sometimes in these communications it comes "Judge." Bennie went fishing

<sup>1</sup>See p. 387.



often with him during his last summer. The interchanging of the titles Major and Judge seems to indicate a curious error by the interpreter.—N. B. J.]

MRS. J. No, Bennie, at present I can't recall this.

Listen dear do you remember the last summer I was with you. We went out for some fish. It rained. I got my feet wet.

[After consideration we clearly remember that this is a correct reference to Bennie's last trip with the Major. It was very foggy and rainy and they were gone two or three days on a fishing trip.—N. B. J.]

MRS. J. Bennie, I remember you went out several times.

No, it is the last time I ever went . . . think it over.

[If—as seems probable—this statement is to be connected with the allusion to a boat on p. 387 there would appear to be some confusion in the mind of the communicator between his fishing trip with the Major and the capsizing of the boat, just as on p. 387 he passes in a confused way from the incident with the boat to the last walk with his father.—H. de G. V.]

Mother what did you do with my cap. Give it me. I am going out a moment to think.

(Hand holds up *cap*)

What about Aunt Alice.

I think Roble is doing splendidly but . . . wait till I return and I will tell you more, will you speak to me then . . .

MRS. J. Yes, Bennie.

(Hand talks with Spirit. Cross in air)

Here I am again and I thought I would ask you what you were trying to have done with the old gate this summer. Can you think what I mean?

N. B. J. No, I do not understand. Where was it?

At the back of the barn.

N. B. J. I don't understand, Bennie.

Think what you had pulled up and put in its place. I am not mistaken, dear, it looks differently to me now.

MRS. J. Bennie, do you mean the calf [?] shed papa and Roble built last summer?

(N. B. J. negatives this)

MRS. J. That's what he means, I think.

*Yes, I do.*

It all looks so changed to me . . . it all looks so changed to me there.

N. B. J. Yes.

and the little yard I never saw until the change was made. tell me about it do.

MRS. J. I think you mean the new chicken yard and shed we had made?

N. B. J. No, you mean the new yard back of the kitchen, don't you?

MRS. J. No, back of the house, I expect.

Now let me tell you what I do mean. I mean that where the Bull pen<sup>1</sup> used to be.

Do you know now, dad?

N. B. J. No, I don't understand.

Well, do follow me . . . the farm . . . but where we used to go out at the barn there has been a change made in the floor that is what I tried to think . . .

MRS. J. (to N. B. J.) He means in the calf [?] where you built on that shed.

and I called it gate, and it is all open there now and something put in its place. Now I am trying to find out what you intend to call it.

<sup>1</sup> See p. 429.

MRS. J. Bennie, do you mean the garden I had made at the back of the house near the barn?

No, I know that perfectly, but it is at the barn dear mother. There are two windows and I am doing my best to have you see what I mean dear. It is all so changed to me.

Dad did you not take away part of the barn?

MRS. J. Bennie, we have had a chicken house built where the corn crib used to be.

*Yes of course*, that is what I mean exactly but they, dad and Roble and another man took out the little door leading into the yard. Didn't you dad?

MRS. J. (to N. B. J.) Yes, you did.

N. B. J. I don't remember, Bennie.

MRS. J. Yes, Bennie, you are right.

What is the matter dad, are you forgetting?

MRS. J. I think he is stupid, Bennie.

Well, he never used to be.

MRS. J. Bennie, when we were here last you spoke about *Spot*.<sup>1</sup> Did you mean the cow?

Yes, of course, but to save me I could not say cow. I cannot think of half the names of things I used to know so well.

Now there is one thing more dad. Who was it who put up the wall.

N. B. J. I don't understand, Bennie. Where do you mean?

I mean out back of the house this time. And what do you call it . . . a . . . word [?] is it.

N. B. J. Fence. Do you mean *fence*?

Yes exactly and dear you will forget the names of things when you get here.

<sup>1</sup>See p. 403.

N. B. J. Yes, I understand that, Bennie.

I like it all though so much better than before and I only wanted to recall all I saw you do and the changes you have made that you might be sure I was with you. that is all U. D.

N. B. J. Bennie, you told me that you would find Alice Clarke's children and send me a message to her from them. Have you found them?

Yes and after I get through I want to tell you something about her and them. But first of all let me tell you what is on my mind.

Do you feel that I am losing my mind, dad?

N. B. J. No, but we feel that it is very difficult for you to remember names and communicate.

Well that is so. But I have hunted for you ever since I left the body and I said if I could reach you in any way I would do so, and here I am if I am imperfect. How is R. getting on at college?<sup>1</sup>

MRS. J. Splendidly, Bennie, and is very happy in his college life.

I am so glad to hear it. Give him my love and tell him I'll do my best to help him. Did he send me any message?

N. B. J. He often speaks of you and has your picture hanging in his room at college.

my what . .

N. B. J. Picture, picture of you.

MRS. J. Photograph.

N. B. J. Photograph.

Oh yes good.

Listen a moment. When I told you all about who was with me,<sup>2</sup> why didn't you know mother dear. Speak and tell me . .

Mother why didn't you know . .

<sup>1</sup> See p. 439 where R. H. mentioned that Roble was at college.—H. de G. V.

<sup>2</sup> See pp. 410 and 413.

MRS. J. Bennie, I was not thinking about them. I was thinking about you and your last days with me.

N. B. J. (to Mrs. J.) Ask who is with him now.

Oh yes well it is all right only I could not stay here longer.

Did you hear me when I called you the other night?

MRS. J. Bennie, I cannot always tell when you call me. I think I feel you near me. But you know I cannot hear you. What did you say to me?

I said write to Roble.

[Not long before this one evening his mother suddenly started up and proceeded to write to Roble. Her motions were so unusual in some way as to attract comment from others of the family. She said "I *must* write to Roble."—N. B. J.]

MRS. J. Yes, I *did* neglect writing to Roble.

In a way I know all you do. And by the way what did you do with the *lot* I saw the . . .

It is where they put my body.<sup>1</sup>

R. H. "lot"?

Yes grandpa told me to ask.

MRS. J. Which grandpa, Bennie? *My* father?—(assent)

MRS. J. You know *your* body is not in the same lot as *his* is.

I know but tell him, do.

MRS. J. Yes, Bennie, I think he means the stones we had placed in his lot on his grave and over the others.

Wait a minute.

Yes that will help him much. He said B do not forget to

<sup>1</sup>If we suppose that when he says: "It is where they put my body," Bennie is quoting his grandfather's words, the statement becomes clear.—H. de G. V.

ask your mother what they did with the lot and it has all been arranged very nicely.

[New head stones, etc. had lately been placed in the cemetery lot of Bennie's maternal grandfather.—N. B. J.]

MRS. J. Yes, Bennie, a number of changes were made, new stones put up and the lot made in order. Does he want to know anything more?

No, that is all, but he would give me no peace until I asked about it.

Tell me dear do you hear me when I tell you about Helen. Look out for her.

MRS. J. Yes, Bennie. In what way shall I look out for her? She is very well this winter.

Yes, but I told you she would be, but do not hurry her.

MRS. J. No, Bennie.

But you do

MRS. J. Do you think so, Bennie?

I do, yes. Why mother.

MRS. J. Bennie, the family think I am too indulgent with her.

Well I do not. I see you hurry her to school.

MRS. J. Yes, Bennie, sometimes I do.

Don't do it, I see. Do not hurry her and she will be with you a long time and will be well. Do you hear me dear?

MRS. J. Yes, Bennie, and I will do as you say.

I am glad, because you will not be sorry dear.

Oh I feel so happy now. I am glad I came after all.

Tell me do you not think she is doing well with the photos<sup>1</sup>

MRS. J. I don't think that's right.

<sup>1</sup>See pp. 395 and 436.



or did well with the . .

Mother do you remember the pine cones.

MRS. J. Yes, Bennie, tell me about them.

I mean to tell you everything I ever knew in time. I mean my Pine cones and what I used to get them for.

MRS. J. Yes, Bennie.

Listen is this word pick . . stick or pick . . I am not sure which . . them together.

MRS. J. For what purpose, Bennie?

I made [?]

do you remember the fire place . .

There is a little confusion here friend (Rector to R. H.)

I made a wreath.

MRS. J. Bennie, I remember that you used to gather pine cones.

I made a ring one year and left it in my room.

MRS. J. I remember indistinctly, Bennie, I will try and recall this later.

Yes all right and for the fire *also*.

MRS. J. (to N. B. J.) This is for you.

and do you remember Charlie Adams?

MRS. J. No, Bennie.

Chas. . . it is not Adams but Allen.

MRS. J. Is Charlie the right name, Bennie? I think you have one name wrong, the first name. Think once again.

[Mrs. J. thought that Bennie might be referring to G. Allen, a friend.—N. B. J.]

I mean Will . .

I want to recall more about him for you.

MRS. J. Where did we use to see him? Do you remember that?

Yes is . . Osterville.

MRS. J. No, Bennie.

Away from here or am I still in it . . I remember our home so well and he used to come there to see me. Dad are you still here. (N. B. J. had changed his seat some minutes before to other side of room)

N. B. J. Yes. I'm listening. Bennie.

I begin to feel a little dizzy, dad. Are you all right?  
(N. B. J. comes back to previous place)

N. B. J. Yes, I'm all right, Bennie, but I'm weary to-day.

Why so. I knew you were tired.

N. B. J. Bennie, can you send any messages to Aunt Alice's children now, *from* her children to *her*?

Yes. when I come in I will bring it to you. I will see them and tell you all dad. I see what you want.

N. B. J. Bennie, who are you with all the time now ?

I am mostly with grandpas and Frank . .

Do you remember . . (Pause.)

sounds like . . Louie

LOUIE<sup>1</sup>

LOUISE

Both names are right as pronounced by him.

Ask dad before I go. I am getting . .

far away now.

N. B. J. I do not know to whom you refer.

Friend it will be better to ask him again when he is nearer the light

I should explain to him what his friends desire, Rector.

R. H. Yes.

I will and he will know father where are you now and will I speak again ?

R. H. Bennie, your father and mother are coming again next time. Now if you will kindly wait a moment, they will tell

<sup>1</sup>See p. 456.

briefly what they would most like to hear from you about next time. I will ask them to tell you now slowly what they wish you to tell them when they come again.

They will tell me now. I will listen with all my spirit.

N. B. J. Bennie, when you come again, tell us about your three uncles that you loved so much in this life and who are still here. (Hand starts to write)

N. B. J. Bennie . . Bennie . .

One minute dad let me say it over. All right.

N. B. J. Also tell us about the little pony that you had when you were a little boy and who gave it to you. Bennie, also tell us all you can about Frank for his father.

Cousin Frank,<sup>1</sup> yes.

N. B. J. No, your *friend*, Frank.

Oh yes. I . . uncles you say, and pony and Frank.

\* \* \*

MRS. J. Bennie, bring me a message from Frank which will be evidential to his father, something that will be a test.

What has Everett got to do with it?

[Prof. C. C. Everett, who died October 10, 1900, announced his presence at my sitting of February 13, 1901.—R. H.]

R. H. Nothing. Ask him to kindly come again when . .

No but he thinks she said Everett for

R. H. No . . evidential . . evidential . . test

Oh yes . . all right.

Good bye for the present I will refresh my mind and . . and recover from my excitement from seeing you and do all you ask of me affectionately Benny.

\* \* \*

<sup>1</sup> See note on p. 453.

(Waking Stage.)

\* \* \*

I saw the young man with light hair walking all around me.

\* \* \*

[The allusion to "Cousin Frank" is interesting. This is the first time that his name occurs in the sittings (the name Frank which had occurred several times was always supposed by the sitters to refer to Frank B., and as there is no suggestion of a relationship between Frank and Bennie this interpretation is probably correct.) On November 14, 1900, N. B. J. wrote a letter to Dr. Hodgson, in which he said: "Tell Bennie that Aunt Alice sends her love and would be very glad to hear from her son Frank and Uncle Frank Clarke who has lately passed out of this life." At the next sitting at which Bennie communicated, January 30, 1901, Dr. Hodgson told Bennie that this letter from N. B. J. only reached him after he was in England. He mentioned several of the messages contained in it, but said nothing of the paragraph quoted above (see p. 440). The allusion to "Cousin Frank" occurred in the next communication from Bennie on February 18, 1901, and at the sitting of February 19, 1901, after alluding again to "Cousin Frank" he says: "I thought Dad asked me did he not?" In fact his language is just such as might have been expected, if the message sent by N. B. J. on November 14, 1900, had been duly delivered. In view of the great care shown in recording these sittings, it does not seem probable that any allusion to "Cousin Frank" made either by the sitters or by Dr. Hodgson would have passed unnoted.—H. de G. V.]

## 17TH SITTING.

*February 19, 1901.**Present: Mrs. J. and R. H.*

(Bennie communicating.)

I am here, mother dear.

MRS. J. Yes, Bennie, I'm glad to see you this morning.

Morning, it is always morning dear.<sup>1</sup> I am glad to see you once more. But I was sad to hear what dad said, did he not feel well.

MRS. J. No, Bennie, he was tired yest . . when he was here.

Too bad.

Oh mother I saw Frank and he told me to tell you to tell his father he remembered several incidents. One was to ask him if he remembered the watch he gave him on his eighteenth birthday.

MRS. J. Yes, Bennie.

And he is [his ?] saying if you are a good boy when you are twenty one, I will double this gift.

[These statements refer to Bennie's friend Frank, but we have not been able to verify them yet.—N. B. J.]

Mother it seems so good to see you, I could cry with joy. Do you remember what I said when you told me I was ill.

MRS. J. What was it, Bennie?

I said Oh no not very . . I do not think I will be ill long I will soon be better.

The words friend are a little obscure but nearly correct.

Where is uncle Tom dear.

MRS. J. No, Bennie, the name is not right.

John [John is correct.—N. B. J.]

MRS. J. He is in Florence, I think, Bennie.

It was my fault. R.<sup>2</sup> (Hand listens to R. H.)

R. H. All right.

Give him my love and tell him I will not forget him.

<sup>1</sup>The controls often protest against the use of words denoting periods of time, *e.g.* morning, week, etc., and sometimes appear unable to apprehend their meaning. At other times, however, they use these very words themselves and their attitude does not seem to be based on any consistent principle.

<sup>2</sup>An apology from Rector for the mistake about "Tom" and "John."

MRS. J. Yes, Bennie.

Do you remember College?

I saw Frank there . .

[Bennie last saw Frank at Cambridge where Frank was preparing for College.—N. B. J.]

MRS. J. Yes, Bennie, you went out to see him.

Several times I was too weak to answer for you before.

MRS. J. Yes.

Will you forgive my blunders and see me as I am when I am not trying to whisper to you dear.

MRS. J. Yes, Bennie, I think you do very well.

But I try and that is all I can do, dear. Do you remember my cousin . . Oh I told you about her before, and when I said Charles I meant uncle.

MRS. J. Yes, Bennie, uncle Charlie? (Assent.)

\* [The first time that any attempt is made to give the name Charles is on p. 360 where the phrase occurs, "I am with Char Char." It is immediately preceded by an allusion to John. On p. 364 after speaking of his cousin May, Bennie says, "Do you remember what I meant by John?" and a few sentences later refers to Charles in connexion with Frank. It is likely therefore that he has a confused recollection of these passages in his mind when he asserts that, "When I said Charles I meant uncle." For this remark occurs in connexion with a reference to his cousin and just after allusions to Frank and his uncle John.—H. de G. V.]

MRS. J. Send a message to him, give me . .

I remember the Pony, ask him if he does.

[This is evidently intended as a tentative suggestion that it was his uncle Charlie who gave him the pony, see p. 462.—H. de G. V.]

MRS. J. Yes, Bennie.



Give my dearest love to dear uncle Charlie and tell him I think of him constantly and of the good times we had together.

I want also to explain about the cones.<sup>1</sup> I gathered them often for the fire.

MRS. J. Yes, Bennie.

How is aunt Helen?<sup>2</sup>

MRS. J. She is well.

Did you tell her I was alive.

MRS. J. Yes, Bennie, but I have not told her about speaking with you.

I thought so, but when you do and if you do tell her I . . .  
(hand holds up *spur*)

send love to her also. I thought she was not well and I thought she might come here.

(Interruption owing to superposition of one line of writing on another.)

As as I was saying . . . Oh by the way where is dad I do not see him.

MRS. J. He was called home, Bennie, but Dr. Hodgson has a letter from him to you which he will read.

Oh I am so glad. Tell me do you remember what I meant by Louise?<sup>3</sup>

MRS. J. No, Bennie.

I was thinking of that little friend of sister Helen's.

[Helen has a friend, Louise, who was with us a great deal before Bennie's death.—N. B. J.]

MRS. J. Yes, Bennie, that is right.

and I thought perhaps dad would know.

MRS. J. Yes.

Do you remember about a little girl who came here long ago by the name of Alice?<sup>4</sup>

<sup>1</sup> See p. 450.

<sup>2</sup> See p. 378.

<sup>3</sup> See p. 451.

<sup>4</sup> See p. 409.

MRS. J. No, Bennie.

M a r g a r e t

MRS. J. No, B . .

Wait . . Ma . . gie [?] . . he [?]

Oh I saw her only a few moments ago.

Do you remember R i c h a r d . . D i c k . . C l a r k e .

MRS. J. No, Bennie, Clarke is right. Is Dick the right name?

It sounds . .

Oh no did I say . .

N E . .

I will let him wait a moment, his voice is not clear now.

Why do I feel stifled at times mother.

MRS. J. I cannot tell you, Bennie.

R. H. Bennie, this is from your father to you.

Will you talk slowly to me

R. H. He says :

“ Dear Bennie :

I am called suddenly away. I cannot remain. This makes me very sad because I intended to say many things to you. Last time I waited for you to speak and said little myself. I wanted to tell you how much we love you and how dear to Dad are all his memories of you. The pictures which we have of your beautiful face are our dearest treasures. Do not think that Dad will ever forget you for a moment and we fondly hope that you will not forget us. When Dad comes to your world he wants you to meet him and show him the way.

When you can I want you to tell my dear mother that I received her message and that I love her as dearly as ever ; and to Uncle Frank Clarke I also send love and greeting.

Dear Bennie, the messages that we have received from you have given us great joy and we wish you to thank for us all who have helped you to do so. Also we hope to hear from you often again. Tell us all you can about yourself, for that makes us feel sure that it is your own self. May the

blessing of the Father of all be with you is our prayer. Good-bye for a time, sweetheart. Daddy."

Oh how like you, dear dad, and if you will wait until the way is clearly open for me to free my mind I will tell you everything I ever remembered of my happy life with you. Father dear I know you love me as I do you and you will find me when you come all ready to greet you. Benny.

Ma dear this has comforted me more than I can tell.

Will you give my love to my dear Helen and Roble and tell them I am still their brother Benny.

MRS. J. Bennie, tell me about Helen. Do you not think her well?

Yes, very, but nervous dear.

MRS. J. How shall I take care of her?

Do not hurry her, mother dear, and let her sleep. She says she wants to sleep *more*.

[Helen had for months been inclined to sleep late in the mornings and when called to get up had been accustomed to say that she was still sleepy.—N. B. J.]

MRS. J. Yes, Bennie.

I hear her say this so often.

MRS. J. But, Bennie, she ought to go to school.

Yes dear and so she will, but every chance you get let her sleep, dear and it will help her more than anything. Mother, she is going to be all right. I know she is. But I see how she feels and I want you to know what to do for her.

R. H. Bennie, do you think she should sleep longer at night?

Yes, *I do*.

R. H. Should she go to bed earlier, or stay longer in the morning?

*Both.*

R. H. That is clear.

and she will be strong and well.

R. H. Any other advice about her?

No that is all.

Now you found Roble all right, didn't you?

MRS. J. Yes, Bennie. Will you send a message to him?

Yes, certainly I will. Ask Roble if he would like a game at leap frog.

MRS. J. Yes.

And tell him I think I could jump the faster . . .  
also tell him I am glad he is doing so well, and above  
(Hand holds up harmonica.)  
all is happy.

MRS. J. Yes, Bennie. Tell me now about yourself, what you do.

Do . . . well the things I care for most are those I left behind in the body, but I am contented here dear and I live with grandpa and grandma Junot. He sometimes says he was a little difficult for the boys U. D.

MRS. J. Yes, Bennie.

to U. D. but he meant well and loves them all very much. I am learning all the time the conditions of this life, the reality and truth of our having to live in one life to be able to in this. There is nothing that does not interest me, and I am so glad to be able to feel see and be with you all. I do not know what it is to ask to see you without being able to do so instantly, dear. Do you remember Frank . . . I spoke of cousin Frank.<sup>1</sup>

MRS. J. Yes, Bennie, have you something to tell about him?

Yes I thought Dad asked me, did he not?

MRS. J. Yes, Bennie.

He often sees me, did you know it dear?

<sup>1</sup> See p. 452.

MRS. J. No, Bennie.

and I him. Speak to me a moment.

MRS. J. Yes, Bennie. Do you remember anything about your last illness?

Yes, I do dear. What would you have me to tell you about it dearest?

Mother do you remember what I used to say to you when I was going away any where?

MRS. J. What was it? What was it, Bennie?

Good bye, be back soon, don't worry about me.

[He had a habit of speaking just these words to his mother when going away even for a few hours.—N. B. J.]

MRS. J. Yes, Bennie, that is just right.

I thought you would be glad to know, and I say it still, dear.

Mother, do you realize how much I love and think of you.

MRS. J. Yes, Bennie, and I think of you always.

Well I know that dear, well. But cannot you forget my last illness dear and think of me as I am now.

MRS. J. Yes, Bennie, but if you can, tell me the cause of your last illness.

But I did dearest ma I told you I caught cold.<sup>1</sup>

MRS. J. Was it only that?

I was a little tired dear. The Sunday I went out without my cap.

MRS. J. Yes, Bennie.

You know I was ill immediately after.

MRS. J. Yes, Bennie.

[His illness began the day after the walk.—H. de G. V.]

<sup>1</sup> See p. 386.

It was really that. Cannot you think so dear.

MRS. J. Yes, Bennie, and I will think no more of your illness.

Oh I will be so glad.

Dear one I want you to feel me as I am. Better so . .  
Better so.

MRS. J. Yes, Bennie.

You will all come some day and we shall meet and  
know each other perfectly, and you will know all  
that I am telling you now dear.

Do not cry.

Do not weep dear. I feel it all.

MRS. J. No. Bennie, do you know sometimes when I talk to you?

Yes I do very well. I heard you say not long ago  
Benny dear come and let me see you.

[His mother says that she has often spoken this aloud.—  
N. B. J.]

MRS. J. Yes, Bennie.

and I was at your side then, but your eyes are still  
clothed with the veil of flesh and you do not really  
see me but I hope and know you feel me.

I was thinking about one of the boys at school . . Richard  
Ellis.<sup>1</sup> Ask Roble, he will remember him.

MRS. J. Yes, I will. I will.

Also ask if he remembers Rob.

MRS. J. Yes.

Do you dear.

MRS. J. Tell me something about him to recall him to me.

He came over to the house one evening and we sat on  
the rail and sang together, back of the house.

MRS. J. No, Bennie. Perhaps Roble will remember.

<sup>1</sup> See p. 472.



I think he will.

Oh did I say grandpa gave me the pony? <sup>1</sup>

MRS. J. No.

I did not recall just what I did say to dad about that but I wanted to tell him about Uncle John first.

R. H. Yes. Then . .

then cousin Frank and uncle Charlie and it . .

I think uncle Charlie gave it to me.<sup>2</sup>

MRS. J. No, Bennie, that is wrong.

I think perhaps he better not try to recall just now and wait a moment as he is forgetting. Better speak to him.

R. H. Bennie, never mind about that now. But next time, perhaps you could begin when you come in and say so-and-so gave the pony, then you might go on and say what your friend Frank who has recently gone to your side has to say, and then . .

Yes, wait a moment, do you not think I am getting clearer any way my good friend. It is hard to come into the light sometimes.

R. H. Yes, don't worry. Don't worry about it. Then you might end up with your uncles in the body.

MRS. J. (to R. H.) I want to ask a question.

(Hand listens to Mrs. J.)

MRS. J. Bennie, bring a message next time from grandma Junot to your father. Ask her why she never comes to us at these sittings.

But she has dear, only I fear I am a little greedy and take up all the light dear mother, but I do not mean to.

Can you not talk to me as you did when I was in the body, and did you not make dad U. D. what I was driving at when I told you about the changes on the old place.

<sup>1</sup> See p. 429.

<sup>2</sup> See p. 455.

MRS. J. Yes, Bennie, we understood that. Think no more about it.

All right, I will not dear.

MRS. J. Bennie, all that you have said to me to-day has made me very happy.

Well dearest mother I am glad but I want to tell you more and more about myself my life the things I did when I was in the body with you all, and prove conclusively that I am really your son Benny, and that my mistakes are not due to lack of memory on my part or lack of love for you, but due to a misunderstanding on the part of the good man who is good enough to repeat my words to you and other spirits who sometimes interrupt me when I am speaking.

Ma, who is Billie?

MRS. J. Your uncle Willie? (Assent) Yes.

I only mention this as I tried to say it as I went out before.

and I got young Allen and Will<sup>1</sup> in my mind for dad and I could not say what I wanted to.

Uncle Frank has just told . . nudged me and said go tell your mother about Billie, Benny, and see what she will say to that.

(R. H. reads the whole sentence over in a natural manner as if speaking it himself and not merely slowly deciphering it.)

Yes, this is exactly right, how did you do it? How did you happen to hear me so distinctly, I am delighted.

R. H. Well, Rector made the machine work, and although I could not read it at first, it was all well done by him.

All right, that explains about my affectionate uncles.

Dear mother, speak, I am getting away from you, dear.

\* \* \*

<sup>1</sup> See p. 450 where allusion to Allen is followed by the words "I mean Will."  
—H. de G. V.

## 18TH SITTING.

*February 20, 1901. Present: Mrs. J. and R. H.*

(Bennie communicating.)

Good morning dearest mother, I am here once more, thanks to our Heavenly Father, and I am glad to see you, and glad, very glad, that you can U. D. me better.

(Mrs. J. has articles on table, and hand holds up mould of Abraham Lincoln.)

Is this A. L. . . friend hold this before him . . .  
Abraham Lincoln.

(Mrs. J. holds the mould up.)

MRS. J. Yes, Bennie, I am glad to see you once more.

I am glad too. Now I have ever so many things to tell you, and if they can hear all I say we will not misunderstand each other.

I saw Uncle Frank, had a long talk with him, he sends great love to Aunt Alice and although you may as he U. D. not be able to tell her just what he said, he sends the message through me just the same. Good morning, friend.

MRS. J. Bennie, I will take the message to Aunt Alice.

And do you remember another Benjamin in our family, dear Mother?

MRS. J. Yes, Bennie, tell me about him.

I want to tell you I have been with him since I saw you.

MRS. J. Do you mean your grandfather?

I do, and he sends love to dad.

MRS. J. Yes,

and grandma told me . . .

(Perturbation in hand)

Oh I hope I can give you all their messages straight, dear.

Do not hurry so dear boy (To Bennic from Rector.) to give her love to dad, to yourself, to all her dear children, and tell them she is watching over them constantly.

[This is characteristic.—N. B. J.]

Do you hear me dearest?

MRS. J. Yes, Bennie.

and do you see cousin Frank.

MRS. J. No, Bennie, is he here? (Hand points to right front.)

MRS. J. Standing over there?

Right by my side. I do not believe I can keep him long, but he sends love to his mother.

MRS. J. Yes, Bennie, she will be glad to hear from him.

and wants to ask her if she remembers the queer little picture she has of him when he had little trousers . . . ah ah ah on . . . he laughs.

MRS. J. Yes, Bennie, your father will be glad too to have these messages for Aunt Alice.

She will know how he loves her, will she not, mother. He talks of her constantly.

And do you remember of my . . . speaking of George.<sup>1</sup>

MRS. J. Yes, Bennie, yes.

He sends love also.

MRS. J. Yes, Bennie, my cousin George you mean?

(Assent.)

he told me not to forget it.

MRS. J. Yes, Bennie, give him my love.

he used to be so jolly.

MRS. J. No, Bennie.

<sup>1</sup> See p. 401.

This is a joke dear mother because he was never known to smile . . .

[This cousin George had not long been deceased. He scarcely ever smiled and during his life this was a source of jokes in the family.—N. B. J.]

and we often remark . . . we remark it here.

And I speak it in particular that you may know just who I mean.

Yes, all right. Go on I hear you. (between Bennie and Rector.)

Tell mother I did not really suffer as she thought, and after I reach here I feel so happy. Ask her if she has the little piece of hair she took from my head. I saw her cut it off. F [?] C [?]

MRS. J. Is it Bennie speaking?

No it is Frank C [?] who says this, not I.

MRS. J. Very good. I will ask her.

and ask her if she remembers the tune I used to whistle that she did not like.

MRS. J. Yes. Is this Frank talking?

Yes it is.

MRS. J. Yes.

and do you remember me

MRS. J. Oh yes.

Well do you remember how I looked and something about my eyes.

MRS. J. I remember how you looked, but I cannot recall anything about your eyes.

Don't you think I looked like my dear mother in this particular?

MRS. J. I do not know, Frank.

Father tells me so every day.

[The cousin Frank who communicates above died of a lingering illness. His messages to his mother were reported to her, but were not understood by her.—N. B. J.]

Mother dear I am here waiting. Do not worry dear I will say it all before I go.

Grandma Junot is so glad to see you. She wants very much to have dad know how deeply she loves him and how glad she is to have found him in the body.

U. D. me if you can because my mind is full this day.

I think she is a dear good grandma and is very fond of you all.

MRS. J. Yes, Bennie, I knew you would think so.

Yes, I do.

Do you remember how patient she used to be dear?

MRS. J. Yes, Bennie.

Mother dear is that not grandma's painting you had in the sitting room.

[We have long had in our sitting-room a little childhood painting by this grandmother. It is kept in a cabinet with some family keepsakes.—N. B. J.]

MRS. J. Yes.

She told me it was and to refer to it for you to let you know she could see you all at home and that things of hers attracted her to you. It is the same with me. She says tell Aunt Alice not to feel that God has been unjust to her, but to feel that it is better as it is.

[For reasons *well understood* in the family these words are very significant. It would be difficult for our mother to better identify herself in words.—N. B. J.]

MRS. J. Yes. You are doing splendidly, Bennie.

I am glad to have you hear me so well. Prudens<sup>1</sup> is helping me greatly, and is so good to me.

Grandma had the old secretary, didn't she?

<sup>1</sup>Another of the controls.



MRS. J. I don't know about this.

Ask Aunt Alice, she knows and it refers to her.  
And do you remember

MRS. J. Yes, Bennie.

another boy cousin of mine here.  
He came long ago.

MRS. J. Yes, Bennie.

Grandma said refer to him too dear when you speak because his mother would be glad to know. Do not forget these things Benny boy.

[We understand perfectly who this cousin is and why our mother directed that word be sent to his mother.—N. B. J.]

You see he came here before Frank did.

R. H. Do you mean his mother is in the body?

I think he does. I will ask again.

MRS. J. Bennie, I understand these messages perfectly.

All right, then we won't bother and you can tell him later, I mean my good friend who has taken so many messages of mine to you.

R. H. Yes, that's all right. Don't bother.

And by the way before I forget she told me to tell you she sent her love to uncle Charlie and Uncle Billie, is that straight, mother dear?

MRS. J. No, Bennie.

[This was quite natural save that the uncle referred to as Billie is commonly called "Willie" in the family.—N. B. J.]

I thought not quite. Then I have got your brothers and dad's mixed up a little, haven't I?

MRS. J. Yes.

[Uncle Charlie and Uncle Willie are brothers of Mrs. Junot—H. de G. V.]

(Hand holds up A. L. mould.)

Yes, all right. I mean uncle Charlie.

MRS. J. Do you wish to send a message to him?

I do. Tell him as I said before I think of him often, and wonder if he knows I am still living somewhere. And does Uncle Will know too?

MRS. J. Yes, Bennie.

Give him my love and Grandma's too.

That's not for him but for uncle John. He is dad's brother  
[Correct.—N. B. J.]

Friend we will have to wait a moment

Better speak a little sentence to him now friend or re-read his father's letter.

(Letter of Feb. 19 read again.) (See p. 457.)

MRS. J. Bennie, does it give you as much pleasure to come here as it gives to us?

I think it does, more if possible dear, because I am very glad to come always, and they are all so good to me, the only thing that troubles me is the imperfection of my speech.

MRS. J. Bennie, these talks with you have been of more help to me than anything else, and have comforted me greatly.

And also me, dearest. . You know how I love you and how happy we were together in the body, do you not?

MRS. J. Oh yes, Bennie. Sometimes I think I cannot live without you.

But do not feel like that any more because I am really with you although you cannot see me dearest mother. I often hear you cry out to me Benny dear where are you.

MRS. J. Yes, Bennie, but I feel very sure that you are with me.

This comforts me because I am certainly, and I never fail to see you every day of your life.

And when I hear you call I feel as though I could touch you, dearest, and yet I know you could not feel me if I did because you are still covered by your body, and I am Benny in spirit without the body I used to have

MRS. J. Yes, and Bennie, it makes me very glad to know that you are happy in your life on the other side.

I was I thought as happy as I *could* be when I h . . owned the body, but after I left it I found I did not know what happiness was. I found I had not drifted away into some dark corner where I could not see you, but I saw you almost as soon as I lost control of my body, and I was so happy, and I was told that I should see clearer and clearer [clear] as time passed and so I have, dear, and when I have seen you grieve I have said Oh well it is not for long, and it is only a condition of the body.

Mother cannot you tell me of Judge,<sup>1</sup> I wish so much to hear. And does he think I am living or does he think I am dead. Tell me if you think it right to do so.

MRS. J. Bennie, do you mean the *Major*?

Yes, I do, but Rector always calls him judge instead although he has once or twice heard it right.

MRS. J. The Major came to see us this winter, and spoke often of you. He is going to Osterville next summer.

Well I am glad to hear this and I will certainly be there too.

MRS. J. Perhaps I may go there again. We were so happy together the last summer you were with us, that I want now to go back.

I wish you would and I have told you this and you have felt it dear.

I am so glad.

MRS. J. Yes, Bennie, I shall certainly go now.

I have again and again told you to recover from the past and go back.

MRS. J. Yes, Bennie. In one of your talks with Dr. Hodgson, you spoke of *Cranberries*.<sup>2</sup> What did you mean? Do you remember?

<sup>1</sup>See p. 443.

<sup>2</sup>See p. 426.

Yes, perfectly. I meant Blueberries.

[In a former sitting "cranberries" were spoken of, but not understood. But the explanation brings back to his mother's memory clearly the incident during his last summer at Osterville. One day he brought in several clumps of blueberries to her in his hat. They were not plenty there, though they were at Rye Beach, where we had formerly spent our summers.—N. B. J.]

MRS. J. Oh yes, Bennie.

and I thought after I said it I would rectify it.

MRS. J. Oh yes, Bennie. I understand now.

Do you remember of my putting them in my hat?

MRS. J. Oh yes, perfectly.

and the little clumps I picked on their stems for you

R. H. "clumps" . . what of?

Blueberries.

They were so thick on their stems.

MRS. J. Yes, Bennie.

Well you tell dad won't you. I forget names of things like that now, and it takes me a long time to recall them when I think so fast.

MRS. J. Yes, I will tell your father. Bennie, can you tell me anything about your friend Frank now?

Oh yes he is getting used to this life. I do not see him as I do my own family dear, but I see him occasionally, and he is very well satisfied with this life. He told me about the watch dear as a test for his father.<sup>1</sup>

MRS. J. Yes, Bennie, I will find out about it as soon as I can.

Do you remember a friend of ours by the name of Wood?<sup>2</sup>

MRS. J. No, Bennie.

(Hand listens to Spirit.)

<sup>1</sup> See p. 454.

<sup>2</sup> See p. 397.

Wood . . I . . wait it is something more.

(Hand holds up cap.)

Where is my gold pencil . . I had better write it for you.

Woodley [?]

Yes he and Roble myself and two other friends played ball just before we left . . the school [? fragmentary at end of line.]

R. H. "before we left the summer"?

for the summer. We went to school together

MRS. J. Bennie, I can't recall this; but I will ask Roble about it.

Oh yes, that will do, and don't forget Rob Eaton . . Rob Eaton not Ellis . . Rob Eaton. [Names not known to any of us.—N. B. J.]

[Apparently correction from name Ellis mentioned on p. 461.—H. de G. V.]

MRS. J. I do not recall this name but I will ask Roble.

All right dear.

About uncle John again I wanted to rectify any errors before I got too far away.

Now talk to me a moment.

Did you find my letters.<sup>1</sup>

MRS. J. Yes, Bennie, I found your letters and put them away as you told me.

That helps me greatly dear.

I wanted Helen to have the Kodak.<sup>2</sup>

MRS. J. Yes, Bennie, I found it and will give it to her.

I am glad. Was it all right, not broken?

MRS. J. No, it is broken.

I thought I heard you say this, and it bothered me a little.

MRS. J. I will have it mended for her if you wish.

<sup>1</sup> See p. 382.

<sup>2</sup> See p. 395.

I do very much dear, I think it will help her and she will enjoy using or learning to use it.

MRS. J. Yes, I will have her use it. Bennie, do you know how much she enjoys skating?

(Excitement in hand.)

Yes, *I do*.

MRS. J. Do you remember how you used to like it?

(Further excitement in hand.)

Well I do very *well*.

Ask dad if he can skate now.

MRS. J. Oh no, Bennie, he can't skate, but he goes with Helen sometimes.

I see him, but skating is out of dad's line a little.

But Roble got a tumble I see not so long ago.<sup>1</sup>

MRS. J. Yes, I shall see him in a few days, and will ask him about it.

All right, that will be splendid because I often watch him to see what is going on.

He is a good boy, mother dear.

MRS. J. Yes, and he misses you so much, Bennie. You are so much to him.

Well, we had splendid times together and got on splendidly, don't you think so?

MRS. J. Yes. I think no two brothers ever got along together so well as you and Roble.

I have often thought myself how well we used to agree, and I have often thought of the good times we had. Oh mother it was not all due to ourselves I fear. We had the best mother that ever lives also father. You were always so good to us.

<sup>1</sup> See p. 442.



MRS. J. Bennie, I must go soon now, and may not see you again for a long time. Have you any special message for me?

I have much to say. I want you to feel dearest that although I seem a nonentity so far as your sight is concerned but that I live on with you an individual and spiritual being your boy just . . .

and when you are at home and call out for me I will be near and in my own way answer your call.

\* \* \*

(Waking Stage.)

Yes, I hear you . . . Yes.

(Mrs. P. wafts a kiss from her lips with her fingers.)

That's a . . . this is grandma, this is grandpa and this is uncle. There was a young man almost in my way. I didn't step on him, did I?

19TH SITTING.

*April 15, 1901.*

*Present: R. H.*

(Rector communicating.)

Whilst we are preparing Hugh<sup>1</sup> we wish to ask thee what is desired of Frank Clark. He also wishes to know, and Benny has asked the question also.

R. H. His mother, Frank Clarke's mother, says that the questions put by Frank Clarke as tests were all entirely wrong. But she asks me to say that she will bear whatever life has in store for her in future with more fortitude for having heard from him, and though if he had said something about his own little child or his young brother it would have been better as a test, she does not ask it, she will only continue to pray for him that he may strive always after the noblest things, that he may improve his opportunities, that he may grow in grace and in the knowledge of the truth until they meet again.

Amen.

Friend we can sincerely account for many seeming errors because of our lack of U. D. and hearing of late.

\* \* \*

What were the questions asked of Clark?

<sup>1</sup> Another communicator.

R. H. I do not think that they asked questions of *him*. He asked questions as tests. I think, for example, he said something like—ask father or mother if they remember the watch I had.

Ah friend, we U. D. that as having come from another *Frank*.<sup>1</sup>

R. H. I do not know, Rector, that may be so. The record is not yet returned to me from Bennie's father since they were here, so that I could not examine this for myself, and therefore I could only read you what this lady wrote to me some time ago.

+ Bring this before us as soon as the conditions will permit, as any and all errors will be completely rectified and *made clear*.

20TH SITTING.

January 13, 1902.

*Present: R. H.*

(Bennie communicating.)

How are you my friend, tell Dad there was some mistake about the Franks but I will clear it up for him all right<sup>2</sup> . .

Glad to see you very and very grateful to you. R.<sup>3</sup>

R. H. "R." Roble. I shall be pleased to take your message. You will see your father I trust after four Sabbaths.

21ST SITTING.

January 15, 1902.

*Present: R. H.*

(Bennie communicating.)

How are you my friend.

Ask Dad if can find my Leather Bag.

<sup>1</sup> The recollection of the controls is correct on this point. See p. 454.

<sup>2</sup> See previous sitting.

<sup>3</sup> If this is intended as a signature it is incorrect, Bennie's initials being B. H. J. On p. 384 he gives his name as Benjamin Roble Junot, but afterwards gives his initials correctly.—H. de G. V.

R. H. Yes.

I left a few letters in it. Benny.

I suppose they have long since been taken but I happened to recall it a few minutes ago.

Pretty well are you

R. H. Yes, Bennie, thanks, except for a damaged knee.

Take a ride on horseback when it gets better it will do you good.

R. H. Thanks, I will.

I'll go along with you to see that all goes well.

R. H. Thanks.

Tell Dad that the wreath all faded very soon after he placed it there.

[Extract from N. B. J.'s letter, January 20, 1902.

"Just after Christmas I went to visit Bennie's grave. I did not place a wreath there, but I did bring and place upon the grave a bunch of flowers and some one else had very lately left a Christmas wreath there. It was a cold and windy day and I arranged my fresh flowers in and around the wreath.

His letters were found by his mother after his death carefully tied up, but they were not in a leather bag."]

22ND SITTING.

*January 29, 1902.*

*Present: R. H.*

(Rector communicating.)

Friend what news from Benny's father, he is anxious to know.

R. H. They were delighted to be able to come. I supposed that was settled.

(Hand shakes as if to indicate doubt.)

R. H. But perhaps I should have stated before that they said at once that they would be here and looked forward to it very much. They will be on hand after second Sabbath as arranged. They . .

(Hand talks energetically with Spirit moving fingers much.)

R. H. The leather bag they don't remember finding any letters in; the wreath was on Bennie's grave but not placed there by his father, but his father was there and saw the wreath and twined other flowers with it.

(Hand talks with Spirit as before.)

He says he saw his father there and saw him doing something which he took to be the placing of the wreath.

R. H. Yes, I understand.

friend if thou couldst know the delight of this young man thou wouldst feel at peace with God for the comfort and privileges He hath given thee and him *i.e.* enabling them to speak to each other

The fact of this young man's referring constantly to letters is proof to us of a recollection of some which he left and which have not to his mind been explained satisfactorily, otherwise he would not be groping in his memory for them and to recall where he left them . . .

We hope ere long this will be cleared up for his sake.

It is a lingering memory.

R. H. His father said that since Bennie left they had found a packet of letters, although they were not in a leather bag. That is all I know. I will ask his father to give Bennie such information as he can when they meet.

This will greatly assist him in recalling other things, *i.e.* as soon as his mind is quite clear on this point.

Friend fancy thyself coming to our side suddenly and leaving important letters to fall into the hands of others which thou wouldst not have them see, and thou wilt U. D. his case somewhat.

\* \* \*

23RD SITTING.

*February 10, 1902.*

*Present: N. B. J. and R. H.; also Roble J. in course of sitting.*

give . . .

(Hand moves about table as if looking for something.)

R. H. Rector, Rector, shall I mention two points first?

(Hand moves again about table.)

him something and I will go on. R.

(I get parcel out of bag and hand it to N. B. J. to open. It contains the cap, spur, harmonica and medal, which N. B. J. places on table.)

(Bennie communicating.)

One word to my dear father, how glad I am to see you, Dad.

N. B. J. Yes, Bennie, and I am so happy.

I am told to wait a moment so I will. B ———.

\* \* \*

I have looked for and longed to speak to you father my dear father. God bless and keep you .

N. B. J. Yes, Bennie.

in the best of light and peace. I have been with you a great deal, I know all you think and feel and when you are tired I often cheer you. I heard you and Roble talking about me. I heard you say he had better study a while longer what did you mean by that was it studying, Dad?

[I feared that Roble had been a little too much inclined to athletics in college and I had been insisting upon more study.—N. B. J.]

N. B. J. Yes, that's it. I told him to study more.

Yes, and he will now. I was especially attracted to that myself. I think he has been a little behind.

N. B. J. Yes.

But don't worry about him dad he'll get there sure.

I am so far . . . not so far removed but what I can help him.

Do you hear me?

N. B. J. Yes, Bennie. Yes, Bennie. We hear you. Go on.

And I saw the fall he got could you make it out<sup>1</sup>

N. B. J. On the ice you mean, on skates?

Yes.

N. B. J. Yes, he's all right now.

Good. All right did you say.

N. B. J. Yes.

I heard that perfectly dad.

N. B. J. Bennie, do you want Roble to come here and speak?

More than I can tell you. I told . .

(N. B. J. calls Roble, who was waiting downstairs.)  
you this long ago in your own mind. When I see him  
he'll know it.

(Roble has entered while previous sentence was near the  
end.)

(Excitement in hand.)

Well well Roble I am glad to see you once more my  
brother. Did you think I was lost Roble —

R. No.

I heard something and told you steadily don't be lazy, R—  
study on and I'll help you. got it . .

R. Yes, I heard it.

I hear you sounding where I am. I am right here beside  
you. do you remember the joke I made about the Bull  
Pen<sup>2</sup>

R. The bull pen down at V——?

Yes.

R. I don't remember any joke. Remember the slide down  
there?

Yes slide and fall

<sup>1</sup> See p. 442.

<sup>2</sup> See p. 429.



R. No, I mean the board slide.

Yes I am thinking of the same slide and the fall you got skating. [Roble had lately received a bad stroke on the head while playing hockey on the ice.—N. B. J.]

N. B. J. Lately.

R. I didn't fall, I got hurt.

Yes I know it well.

Tell me are you better R. I tried my best to prevent it Benny.

Going for a moment friend.

N. B. J. (to R.) Ask him something distinctive about your childhood. See if you can't call up his memory.

You almost take my breath away I am so glad to see you. I have an idea you feel strange, but you need not. Go on B — . . .

R. Do you remember the good times we had in the creek at V—— wading with the B—— boys?

Yes I do Roble, do you remember when we went up stairs

R. No, I don't understand.

and I took up the stick.

Don't talk kindly, let me think my thoughts.

Yes I remember it well. Do you remember two persons whom we met in particular . . .

R. No, I don't.

and anything about the stick I hunted for.

Don't hurry, think and you will remember.

Wait . . . Stick. Now let me recall what I wish to say.

Do you remember Farred [?]

R. H. Again please.

Far r d [?] Farerr [?]

R. H. "Farrar?"

Fred and Dwight . . .

R. H. "Fred and Dwight."

Dwight yes.

[The above references to Dwight and later to the wedding are well understood. Will try to find out about the stick.—N. B. J.]

Cannot you U. D. me R. and . .

R. No, I don't understand.

what I am thinking about

I am . .

Do you remember the Stick or *cane* that night . .

R. No.

N O.

That is strange. I am perhaps not U. D. you.

I perhaps did not U. D. you.

Did you not get the wrong Stick, R.

\* N. B. J. I don't understand, Bennie.

Strange it is as clear to me as it can be.

R. H. Bennie, remember that we all sometimes forget little incidents. You will recall some that Roble does not, and Roble will recall some that you do not. Perhaps (Hand turns to Spirit a moment. R. H. pauses.) he will remember something about it later. Or perhaps you can say something more particular about it now to recall it to him. If . . (Hand turns to Spirit a moment) if not, better try him with something else. If necessary go out a moment and think over some things you and Roble did together.

Yes, what I did do. [Probably meaning that he went away a moment to think over.—R. H.)

All right. Thanks. I'll have a try. (Cross in air. A few seconds' pause.)

Yes, bring (between Spirits).

Well how are you Roble tell me this first.

R. I'm very well, Bennie.

Glad to see you once more.  
like college

R. Are you happy ?

Yes . . very. (In reply to R.'s question.)

R. Yes, very much. (In reply to Bennie's question.)

I am more pleased to see you how is Helen and Mamma

R. Very well, both.

Yes. Roble do you remember the time we went to that wedding we had a jolly time.<sup>1</sup>

And now I want to ask you if you remember Dwight.

R. Oh I know. Do you mean when you went on a boat to Buenna Park ?

*Yes I do* and Stick

I got his Stick. Roble cannot you remember this and the hat

R. Do you mean Dwight H—— ?

Yes of course he is the only one I knew.

R. H. You mean the only *Dwight* you knew ?

Yes.

R. Do you mean the time you and Frank B. went out on the boat to Buenna Park and got sick ?

*Yes I do Roble.*

Do you remember Dwight H ——

R. Yes, I remember.

Come here, let's talk it over.

(R. takes place directly behind arm instead of N. B. J. R. had previously been a little further to right.)

Now think R. do you remember anything about my taking his Stick or cane . .

R. No.

and putting my hat on it and making a signal.

<sup>1</sup> See p. 481.

R. No, you know I did not go on that trip with you.

Oh yes certainly, well how can you know that, I forgot about that I was thinking you went. Ask him and he will tell you what I mean.

R. All right.

and it will be quite clear. I am glad to get it off my mind.

N. B. J. (to R.) Ask him about Frank.

Ride any now R.

R. Yes, I ride in the summer.

Who was that fellow by the way who was with you at Osterville since I saw dad . .

R. Do you mean Barney G—— ?

I did not really know, Roble, who it was.

R. Bennie, is Frank there? Have you seen Frank B. ?

Yes every day, every day, and he often speaks of you. Shall I tell him I have seen you, R . .

R. Yes, please. Have you also seen Sam B—— there?<sup>1</sup>

Yes, and he came very much confused he had trouble in his chest.

[This is a friend of Bennie lately deceased. His mother has since told us that he complained constantly of pain in his chest.—N. B. J.]

R. Do you remember when we and the three B—— boys went up to Fort Knox on a picnic and Sam R—— ?

Picnic . .

Yes. Sam does.

Do you want to see him, R. What was the dream about . . me . . was it I . .

here he comes.

<sup>1</sup>See p. 429.

R. H. (to R.) Don't speak unless the hand turns to us.

(Hand moves cap and spur back.)

Yes. .

(G. P. communicating.) How are you old chap, glad to see you. What is it H. want my help.

R. H. Yes, George, I think we do.

I am here on Deck. G. P.

keep my thoughts clear now.

Do you remember Grandpa Junot?

R. No, I don't remember him, but do you remember his picture?

Yes, well I tried to tell dad about it since I came here.

He is with me and often refers to father and is anxious to help him, U. D.

I am too excited I think, to keep my thoughts clear.

I hope you hear and U. D. me as I am now. Do you remember the bag I referred to, R.<sup>1</sup>

R. No.

and the letters I cannot keep clear about . .

Oh if I could only get this cleared up I would be glad. I often think how I would . .

(N. B. J. produces and holds up a packet of letters.)

R. H. Rector, here are some letters, perhaps they are the ones he means.

He will know. (R. H. gives letters to hand which fingers the edges of the envelopes, all enclosed together in a band, holds the packet up a little in the air. Hand excited and trembling.)

N. B. J. They are all we could find.

Those are they . . those are they . .

Yes I am so glad. Where did I leave them.

<sup>1</sup>See p. 475.

N. B. J. At Osterville. At Osterville on the table, there I think your mother found them.

The last thing that troubled me was in not being able to tell her destroy them . . . before I left.  
Was there none in the bag.

N. B. J. No. None were found in a bag. Shall your mother keep these?

Yes if she wishes, but what good are they, dad?

N. B. J. Your mother likes them as a keepsake in your memory.

All right, let it be so then. I am glad to get it off my mind that is all.

I want to ask you Roble about the . . . now if you remember the illness I had and how suddenly I came.

R. Yes, I remember it, Bennie, and do you remember the last morning we had together at Osterville, that last morning out swimming?

Yes I do well. I tried to tell Mamma, did she not tell you

R. No, *she* didn't tell me, but I thought that was where you got hurt perhaps.

I told her to ask you if you remember the water and the time we went in.

Did she not tell you or did that gentleman not tell you.

R. No, he did not tell me, but I remember it very well there.

[It is not clear to what Bennie here refers. On p. 387 immediately after an allusion to his brother, he mentions to Mrs. J. the capsizing of the boat and his getting wet, but says nothing about swimming.—H. de G. V.]

Do you remember the dip (Hand makes motion down suggesting a *dive*.)



R. Dive ?

Yes. What was it.

R. Yes, I remember. Do you remember the dive off the little pier when you cut your s . .

Yes I do.

R. Oh, yes, I remember that.

I felt . . Do you remember the little boat<sup>1</sup> and the boat house. Dad could not.

R. Yes, I remember, I remember the boat. Do you mean at Osterville ?

Yes I am talking about Osterville and all we did there together. Do you remember that morning whom we met when we came out of the water.

R. Yes. Do you mean Miss N — ?

I tried to tell this also. I think Dad will remember.

N. B. J. I can't remember, Bennie.

Did I not tell you of the boat and of my going into the water.

N. B. J. Yes, you did.

I thought so, but Roble will remember I know.

R. Yes, do you mean where we capsized that day ?

I do but dad could not think about it.

N. B. J. I remember that you told your mother that you got sick from going fishing.

fishing . .

do you remember the time the week before I got sick Roble . .

it rained

and we went fishing.

<sup>1</sup>See pp. 387 and 443.

R. Fishing with Major G. ?

Yes I said the Major.

This is where I first felt that I was sick.

R. Yes, I remember that.

[The fishing expedition took place about two weeks before  
Bennie's death.—H. de G. V.]

I then got a long walk with dad without my hat on Sunday  
morning.

R. Yes, I remember when you and he went walking that  
Sunday morning.

And he told me to go and get my hat.

R. Yes, I remember that too.

N. B. J. (to R.) Let him go on.

I did not feel well then.

Oh I wish I could tell you all I remember but George  
somebody is very good to us here and by the way you  
never spoke to Sam what will I tell him ?

N. B. J. (to R.) Ask him if Sam's there now.

R. Is Sam there now ?

Yes.

N. B. J. (to R.) Ask him if he wants to send a message to his mother.

And do you remember Frank Clark he is here also and  
sends much love to his family U. D.

R. Yes, I remember Frank.

Why do I get so weak.

R. Bennie, do you mean *uncle* Frank Clarke or *cousin* Frank  
Clarke ?

Cousin . . Frank Clark.

N. B. J. (to R.) Ask him what message he sends to his mother.

Roble he is wide awake and tells me he is glad to see you  
and wishes you to tell Aunt Alice  
that she is in his thoughts constantly and she is not to  
think of him as dead U. D.

R. Yes.

Do not forget this, Roble.

R. No, I'll tell her, I'll tell her.

like Study . . . not much . . .

stick to it and good times later, R.

I have seen the Major<sup>1</sup> several times since I left the body.

R. Major G. ?

Yes.

Will you get time to tell him I think of him a great deal  
and the good times we had.

R. Yes, I'll tell him.

Tell mother I love her dearly will you.

R. Yes, I'll tell her.

And she is not to worry about anything.

What happens is always best.

R. All right, I'll tell her.

Helen had a sore throat<sup>2</sup>

but it did not remain long.

Did you know it

R. No, I didn't know it.

did you dad.

N. B. J. Yes, I knew about it, Bennie.

I took care of that myself.

Music is all right too.

I am still with you.

<sup>1</sup>See p. 408.

<sup>2</sup>See p. 438.

I forgot to talk about the Picnic but I will tell you next time.

Do you see me or only hear me, R.

R. I only hear you, Bennie. [Of course he doesn't, he only sees the writing.—R. H.]

Did Mamma tell you I longed to see you where I could speak . . .

the light is going.

More anon. Benny.

N. B. J. He always writes his name with a *y* here.

Farewell.

24TH SITTING.

*February 11, 1902. Present: N. B. J. and R. H.*

(Bennie communicating.)

Dad dear do you realize how much I think and care for you.

N. B. J. Yes, Bennie, we know you love us.

Do you feel me when I am near you at home or are you too heavy to know it.

N. B. J. Sometimes at home I think I feel you, but I am not sure.

Wait for me and in time you will I know.

I hear almost everything you say.

Do you remember what I told you that I saw at the grave.<sup>1</sup>

N. B. J. Yes, Bennie, were you there when I was there?

quiet, dear boy (Rector to Bennie.)

Yes I stood beside you there. I saw the wreath and as I saw you stoop I tried to see the shape of the flowers you put in it. Objects sometimes seem quite clear, then again they seem to lose their shape completely. How is father . . .

<sup>1</sup> See p. 476.

N. B. J. Bennie, did you hear what I said when I placed the flowers on your grave?

he said Bennie these are for you dear and something else. I will think it over and tell this gentleman some day and . .

N. B. J. That's just what I did say.

let me know

R. H. "let me know."

N. B. J. (to R. H.) "let *you* know" he means.

N. B. J. Bennie, don't bother about it any more. You have said it right now.

I heard it quite clearly, tell Mr. H. you said something about Doctor I think tell Doctor this.

[At the grave, I said aloud: "Dear Bennie, these flowers are for you. We have not forgotten you. Go and tell Dr. Hodgson this."—N. B. J.]

(Hand points to Spirit.)

and Uncle Frank said better go tell him soon, B., so I came and told him. Now Dad as I saw you there I see you as clearly in other places but I am if possible nearer when your spirit calls out to mine or when you handle anything I owned. Do you remember I think it was one Sunday last summer I saw you talking at the Pier with Major. Do you recall it. You stood for a while and then walked up towards the grove.

I was near enough to touch you. Think about it. was it not Sunday. Do you remember seeing the little yacht and commenting on it.

[Not understood at all.—N. B. J.]

N. B. J. I do not remember. I was not at the water last summer. I cannot remember, Bennie.

Yes, you were I know think if possible . . just where it was and I will be glad.

R. H. Bennie, he may think of it later.

You remember seeing him don't you?

N. B. J. I did not see Major last summer.

Well how long ago was it.

N. B. J. Four years ago.

Think of the day and you will know what I mean.

N. B. J. Bennie, have you any message for your uncle Willie?

Yes, tell him I have often thought I would like to have him know that I am living I often think of and see him.

Give him (harmonica placed by N. B. J. in front of block-book.) A.L. (medal bust of A.L. placed in front of blockbook.)

tell uncle Willie to come here some time if possible and I will know him. Give him my love meanwhile.

tell me about the new Picture father.

N. B. J. What picture do you mean?

mine.

N. B. J. Yes, we have three beautiful pictures of you.

I like the one I see in my room.

N. B. J. Yes.

*ever so much.*

I see Mama putting flowers near it sometimes did you know it.

Did you see the yellow . .

help me (Hand turns to R. H.)

Vine

Yes I forget the name. Do you know, if not ask *her*.

N. B. J. Yes, Bennie, I'll ask her. Bennie, do you know where Hugh is now?

[Hugh Irving was a negro coachman who lived in the family through the whole of Bennie's life. He was discharged on account of drinking too much about six months prior to this sitting. He died about four months



prior to the sitting. When he left us he took with him a dog that we valued much, named Rounder—referred to below.—N. B. J.]

Certainly I do I am here dear. (Apparently the sentence only partly caught, and *Hugh* interpreted as *you*.)

R. H. Rector, he says do you know where Hugh Erwin is now?

Oh yes (in excitement.)

I have seen him several times. What did he go for.

N. B. J. Bennie, tell Hugh that we want the dog Rounder back.

I will sure and if you will wait for me a moment I will attend to it now and you shall have him *sure*.

N. B. J. Good. That's right. You help us get Rounder back.

*See* if I don't. Wait a moment and in a few days you shall have him I'll prove it dad

(Excitement in hand.)

What did he go for he asked.

he has gone a moment, but this was his last question to me. R.

(Pencil placed on table. Hand turns round palm up for a second or two, then makes sign of writing. Fresh pencil given.)

Yes, father are you still here

N. B. J. Yes, Bennie.

You shall have him right away. I know this my friend  
(Hand indicates R. H.)

N. B. J. Yes, Bennie, you have Hugh tell you where Rounder is, we want Rounder back.

They will give him back to you, he told me so and when I go out again I'll ask him all about where he is.  
Did you say anything about Andrew.

N. B. J. No, I did not.

Did you know him, he is with Hugh.

N. B. J. I don't know Andrew.

he is his uncle and came here a long time ago, dad, he has helped him much to U. D. how to be contented here.

[Hugh was born in slavery in the South, so we know nothing about his uncle Andrew.—N. B. J.]

You need not worry about the dog. You will have him sure. This is my test to you dear father.

N. B. J. Yes, dearie, I understand.

Do you remember the camera, that worried me so I wanted Helen to have it.

N. B. J. Yes, Bennie, she has it.

mended

N. B. J. Yes, it has been mended.

Good. tell me don't you think she is doing splendidly I am very much taken up with her now.

N. B. J. Yes, Bennie, I help her with her Latin.

Yes, but I think she is going to have a very good mind in time father which pleases me greatly.

N. B. J. Yes.

her music attracts me also do you remember the little harmonica I used to play on . .

N. B. J. Yes, Bennie.

I used to play on the water.

N. B. J. Oh yes. Here it is. (N. B. J. lifts it from table and gives it to hand that holds it up a moment, then replaces it front of block-sheets.)

Does Roble U. D. me do you think.

N. B. J. Only partly. He feels sure that you are speaking.

Oh yes I am sure too but I wondered if he U.D. how deeply he touched me and all my old thoughts when he was speaking.

I could not say half I wanted to tell him father.

Tell me a little about Helen.

N. B. J. Helen goes to school and goes skating a great deal and wants to go to the farm all the time.

All the time.

N. B. J. Yes.

Good, the dearest spot on earth, dad.

N. B. J. She drives your horse in a cart.

I gave it her.<sup>1</sup>

N. B. J. Yes, and she has her saddle-horse still.

I hope you will all go there soon and think of me.

N. B. J. Indeed we will.

I love you all and the longer I remain . . I forget some things about my earthly life but I never forget you how good you were to me father . .

N. B. J. Yes, Bennie, and we'll not forget you.

Do you remember what mother said about my new picture.

She said I looked as if I was going to speak.

don't you like it

N. B. J. Yes, very much.

Are you tired dad dear.

N. B. J. Yes, Bennie, a little tired, too much work all the time.

don't let it worry you, it will all be right soon.

father do you remember what a Stern man grandpa was

<sup>1</sup>See p. 371.

N. B. J. Which grandpa?

Your father.

N. B. J. Yes, he *was* stern.

he is as good to me as he can possibly be.

N. B. J. And I thank him for it.

father he met me when I came and showed me the way.

I did not know him hardly, but he soon made me know him and took me with him home where I am happy and if you could see us as we are you would not doubt the goodness of God father.

N. B. J. I do not doubt the goodness of God, Bennie.

to let us live and know each other here and the friends we used to know is more to us than you can realize father dear.

I wonder if you can U. D. all I say I have remembered nearly everything for you I can think of things now as tests.

Do you wish me to think of more things for you.

N. B. J. We would like to have you think of more things if you can.

All right I'll tell this gentleman from time to time all I . . . that comes to me.

Do you remember the Alice I spoke of here.<sup>1</sup>

N. B. J. Yes.

Do you remember when she came.

She wanted me to send her love to her mother.

N. B. J. Who is her mother?

She is (beginning of a word.)

she is in . . .

Aunt Alice.

<sup>1</sup> See pp. 409 and 456.

N. B. J. Bennie, the Alice over there must be the little girl who didn't live in this life. Is that right<sup>1</sup>?

*She is, but she lives here and is with Uncle Frank.*

N. B. J. Now I understand.

I am so glad he would not let me go till I repeated this for you.

N—— speak to me for God's sake and tell me if it is really you.

[The sitter for some reason at once understood that this was his brother-in-law Frank Clarke called by Bennie "Uncle Frank." The words and their use were characteristic in some way and what followed identified him correctly—except that the reference to insurance was not understood. He had been dead two years. We had had many long talks about a future life in the evening at his home. He had been much interested in Spiritualism.—N. B. J.]

N. B. J. Yes, Frank, it is I.

I am delighted to see you I took Bennie's place for a moment, a good boy N—— . .

N. B. J. Go on, Frank.

one of the best I ever knew.

(The writing during communication from *Frank* larger and stronger.)

tell Alice I am sure I can remember everything soon. N—— how is everything with you.

N. B. J. All well, Frank, all well, and Alice and the boy are well. I see them often.

Give them my love and tell them I would not have left them from choice, but it better so.

hear me.

N. B. J. Yes, Frank.

tell her I felt sorry about the insurance. . .

<sup>1</sup>It seems to me probable that all references to a 'little girl' are to be interpreted as alluding to Miriam Clarke, see p. 556; see also p. 456.—H. de G. V.

N. B. J. Yes, go on.

but it was no fault of mine, it came out all right I hope.

N. B. J. Yes. All right.

Good. Ask her if she remembers what I told her about my coming here. I said I was not coming.

(Hand turns to N. B. J. who makes no remark, then turns to R. H.)

R. H. Yes, you mean you thought you would stay longer in the body.

Yes, so.

N—— tell me why did she break up. (read at sitting as “tell me did she break up.”)

N. B. J. No, she did not. She’s living in the homestead. Business is all well.

I don’t mean that, I mean keep up.

N. B. J. Yes, pretty well, but her health is not good.

No, never was very.

Are you still at it . . . in harness . . . H . . .

N. B. J. Yes, Frank, I am working too hard still

Don’t pay give it up.

N. B. J. I understand.

You know what I mean, tried hard to speak before but could not seem to U. D. the whys and wherefores.

N. B. J. Yes, go on.

I got an inkling that perhaps you wouldn’t believe I was anywhere if I didn’t make some effort. do you miss me any.

N. B. J. Certainly, every time I go to your home I miss you much.

do you know where we used . . .

where we . . . drive[?]

live . . .



R. H. Not clear.

Wait a moment he lost his hold so to speak.  
Do you remember the evenings we spent together . .

N. B. J. Indeed I do.

and the talks we used to have.

N. B. J. Do you remember our talks about another life?

Yes just what I am saying N——  
about this life and its possibilities.

N. B. J. Yes.

I found all better than I ever dreamed

N. B. J. Who came to meet you, Frank?

do you remember my boy

N. B. J. Yes, indeed.

he is my (hand points to Spirit.)  
*right hand.*

N. B. J. That's right.

and we are together God bless him. Tell Alice this . .

N. B. J. I will.

N—— and till we meet again may God sustain you.

N. B. J. Good-bye, Frank. Good-bye.

going . . Farewell . . don't forget your . .

F H Clarke [?]

[He usually signed his name "F Clarke."—N. B. J.]

["F. H." are the initials of his son, Bennie's cousin, Frank.

—H. de G. V.]

N. B. J. Frank, speak to us again hereafter when you can.

Most certainly I will. (large and emphatic.)

(Noticeable contrast between previous large and somewhat  
vehement writing and the quieter smaller writing on  
Bennie's return.)

Father you realize I know the desire on the part of Uncle F to meet you again that is why I left so suddenly.

N. B. J. Yes, dear Bennie, I understood perfectly.

Here is Hugh I called him to tell you himself about the dog.

N. B. J. Hugh, tell us where to find Rounder, we want Rounder.  
lost him.

N. B. J. Lost him? Did you lose him?

Yes.

I lost him N—— and as a matter of fact I will see that he is returned to you.

N. B. J. All right.

as true as you live.

Tell me how is everything with yourself?

N. B. J. *We* are all right. How are *you*?

better, head clearer, breathe splendidly.

Do you know how I suffered.

[Hugh died of an internal cancer, but, strange as it may seem, he never once complained of pain or of being sick during his last months with us. He drank very hard and we supposed that that was the trouble. So that what he says here is of great interest to us. Everything that he says is quite characteristic (for instance calling Bennie "Mr. Ben") except reference to sitter as "N——." In life this was always "Mr. Junot."—N. B. J.]

N. B. J. No, you never said you were sick.

but I would not tell anybody if there was anything I hated it was to hear a man complaining about his heart all the time.

N. B. J. Hugh, I thought you were drunk all the time.

No, not drunk, but mighty near it, the worst of it was I suffered more than you know, but I've got straightened out here and I want to do the best I can . . .

N. B. J. That's right, Hugh. We were sorry we didn't take better care of you.

now for everybody. I worked . . .  
I worked faithfully when I could.

N. B. J. That's right. You did. (to R. H.) We had much regret about this man.

forgive my failings as Mr. Ben has already.  
Some day you'll know me better.

N. B. J. Hugh, I don't think you had a fair show in this life.

Well, I guess you're about right my friend, but I have no fault to find now. I'm glad I'm living that's all I've got to say, and I'll find Rounder and send him back to you.

N. B. J. Good, that's all right.

Think of me as I am and not as I was if you can.

N. B. J. That's right, we will.

Can I do anything for you.

N. B. J. Only help take care of Bennie.

sure he's all right  
a right good lad. I often with him. I'll bid you good bye  
now let me know if I can do anything for you H E<sup>1</sup>  
(at end of line and sheet. Sheet turned.)

N. B. J. It's H I, isn't it?

R. H. (to N. B. J.) No. H E.

(Meanwhile was written) I.

[Query, possible connection between presence of N. B. J.'s father and interpolation of N—— in above communication of Hugh. A few words from N. B. J.'s father come next.—R. H.]

(Hand makes gentle drawing motion as if pulling on some delicate threads.)

<sup>1</sup>See p. 492 where the name "Irving" is given by R. H. as "Erwin."

N. B. J. (to R. H.) Something wanted here.

Well. My son glad to see you. Do the best you can.  
Gone.

N. B. J. Who was it ?

Dad are you here?  
Grandpa said I wonder if he is as self willed as he used to  
be.

N. B. J. Which grandpa? Which grandpa was it ?

Junot.

N. B. J. Yes.

Speak to him father. (Hand points to Spirit.)

N. B. J. Yes.

he is waiting.

N. B. J. Yes, father, I'm glad to meet you here, and I take it very  
kindly that you look after my boy so well.

Do you remember what you thought about my . .  
perhaps you thought I did not help you . .  
don't you think so . .

[There were matters to be regretted in the treatment by the  
sitter's father of his children and here, as a number of  
times elsewhere, this is indicated by the father in his  
brief communications.—N. B. J.]

N. B. J. I was young when you left this life.

Yes true but rather stubborn weren't you

N. B. J. Probably.

forgot it.

N. B. J. Do you know about my work in this life ?

There is little I do not know and I am glad you have  
made your life so useful.

N. B. J. Thank you.

It is the best reward I can give you.

gone.

father.

father dear they tell me I must soon stop talking.

R. H. Yes, time's practically up.

N. B. J. Yes, Bennie, and I shall not see you to-morrow. Mother will come alone. Don't forget daddie.

No not for a moment talk to me father when you go to the grave and I will U. D. you.

25TH SITTING.

*February 12, 1902. Present: Mrs. Junot and R. H.*

(Bennie communicating.)

Well my dear Mother I am so glad to meet you here once more.

MRS. J. Yes, Bennie, I am glad to be with you once again.

Are you well dear Mother.

MRS. J. Pretty well, Bennie, not so well as I should like to be.

Mother I see what I do not like to see, you are not well dear and I must now help you.

Oh do you can you know how much we are together I have enjoyed dad so much and when you all come to this side you will U. D. it all

I want to talk with you dear.

Do you hear me.

MRS. J. Yes, Bennie, it's very plain and clear.

I have looked forward to seeing you since Imperator told me you would soon speak.

Glad to see Roble. I wonder if he U. D.

MRS. J. Yes, he understands and thinks that he is with you.

Well I am glad.

Mother did you U. D. about the Vine.<sup>1</sup>

MRS. J. No, what about the vine?

The flowers I saw you put in my room.

R. H. (to MRS. J.) Bennie said yesterday that he saw you putting flowers in connection with his picture in his room, and he could not recall the name, he saw *yellow* something and Rector got the word *vine*.

MRS. J. No, Bennie, but it may come to me as I think it over.

After I saw you here I saw you go into my room and place quite near one of my pictures some yellow blossoms and with them were a Vine . . . was.

[Not long after the sittings of the prior year we went to our country place and Mrs. J. was in the habit of there placing honey-suckle vines with the flowers under Bennie's picture in the sitting room, but not in Bennie's room.—N. B. J.]

MRS. J. I don't remember, Bennie, but I may have done so. In your room, was it?

It was some time ago and I will not be positive about the room but the picture flowers etc. I am *sure* of, dear.

R. H. (to MRS. J.) Perhaps he means about a year ago.

MRS. J. Bennie, can you tell me any time when you were with me so that I can recall it?

this was one, but since you do not recall it I will remind you of one evening as we used to speak of time, when Aunt Alice was there you and father were talking about me and you got one of my books and showed her something in it remember.

MRS. J. Yes, Bennie, I think I recall the flower incident, it was at the farm.

Yes, dear Mother, it was.

<sup>1</sup>See p. 491.



MRS. J. I have your picture on the wall, and put flowers near it.  
Is that the time you mean?

Yes and the Vine.

MRS. J. Yes, Bennie.

I stood just behind you dearest Mother and the thoughts  
you sent to me attracted me to it and I said I will  
remember this and tell her when I can speak through  
the lighted window.

MRS. J. Bennie, tell me about yourself.

Do you remember the evening I speak of dear.

MRS. J. No, Bennie, no.

Do you remember C——<sup>1</sup> dear Mother

MRS. J. Yes, Bennie, we live in C——. What will you say about  
it?

Are you going to leave it?

[We had been talking a great deal about living in the  
country.—N. B. J.]

MRS. J. We do talk jokingly of living in the country, but not at  
present.

How can you on account of Helen.

MRS. J. Helen loves the country.

Yes I know but the school.

MRS. J. We cannot until she is through school.

I thought so dear, don't leave her. I heard all this talk  
about going into the country dear but I could not  
make it clear to my mind.

Got it.

R. H. Yes.

<sup>1</sup> Mentioned by N. B. J., see p. 355.

MRS. J. Tell me about Helen. I have not seen her for several days.

Wait a moment dear.

(Hand disturbed.)

She is all right. (Disturbance in hand. Sheet turned.)

She is all right.

I see you elsewhere and nearer Roble.

MRS. J. Yes, Bennie. Roble will be with me to . . . Sunday.

Sunday

MRS. J. Yes, I shall see him to-day. I had forgotten.

Give my best love and tell him to keep with me in thought,  
think of me often.

MRS. J. Yes, he will.

Mother I am very happy over here. They are all very  
good to me and when we go to church we think of  
you. I often see you and Helen together at the place  
of Music.

MRS. J. Sometimes, Bennie.

I love to watch you and hear you talk of things I used to  
do. Mother I think you feel my presence sometimes I  
try very hard to make you see me.

MRS. J. Oh I do *feel* your presence, Bennie, but I wish that I might  
*see* you.

I wonder if you could. I'll try to stand before you very  
soon to see if you can see me.

I am glad to see you my friend, are you quite well. (To  
R. H.)

R. H. Yes, thank you, Bennie.

Did you find Mother and bring her to me.

R. H. Yes, they came together from their home to Boston and  
met me there.

I am very glad to know.

Mother what did you do with my sleeve buttons.

MRS. J. I gave them to Charlie.<sup>1</sup>

Do you know that pleases me very much.  
What else of mine did you give him.

MRS. J. Do you remember your books, *The Three Musketeers*.

Yes very well, did you give him those.

MRS. J. Yes. You remember how much you liked them, and he said he would rather have one of your books than anything else.

Good.

MRS. J. Bennie, can you tell me anything between yourself and Charlie, any incident that happened . . . tell me . . .

Did you say accident dear.

MRS. J. No, Bennie, *incident*.

incident, yes. I think so.  
do you wish to help him to know where I am

MRS. J. Yes.

Well ask Charlie if he remembers the little song I copied out for him.

yes and the walk we took one evening in the or through the park when we whistled the tune to the song I copied out for him and the laugh we had over the discords.

MRS. J. Yes, I will ask him.

[We have as yet had no opportunity to speak with "Charlie" about the above.—N. B. J.]

Oh I remember it so well.  
and he said I do not see how you can walk so fast and keep it up.

MRS. J. Yes. Can you tell me the nickname he had for you?

<sup>1</sup> Charlie D. See p. 390.

Nick B . .

Nick name . .

Ask him if he remembers B . . S [?] . . what is that . .

(Pause)

B . . Bee . . let me see . .

BO [?] B . . BOB . . Benjamin . . Oh it is coming into my mind now I have not thought it for so long. I'll tell you presently. And now while I think it over let me ask if you remember the day he and I went down to the Meadow together for the Misses . . M . . Misses . . no MOSSes.

MRS. J. I will ask him about it. Do you remember the time you made him a visit at Chatham? Tell me something you did at . .

(Hand points to writing.)

MRS. J. Tell me something else.

We had such fun the day we went to the meadow and ask him if he remembers the *Lobster man*.

MRS. J. Yes, Bennie. Do you remember going with Charlie and his father to see the soldiers?

yes soldiers I remember Very well what about them . .

ask Chat [?] if he remembers the *Lobster man*.

R. H. "ask" something.

Chas.

R. H. "Charles."

MRS. J. Yes Bennie.

and the net we saw him working on.

I have got to go a moment, will be back soon I want to clear up a little what I had in my mind before I came in.

I wonder if you will remember your father.

MRS. J. Oh, yes.

Do speak to me and tell me where you are now.  
(R. H. signs to Mrs. J. to speak.)

MRS. J. Bennie . .

R. H. (to MRS. J.) No, your father.

MRS. J. Oh, is that my father?

MRS. J. I am in Boston talking to Bennie by the help of Dr.  
Hodgson.

Boston . . I remember Boston very well.

MRS. J. Yes, have you any message to send by me?

to . . where is Willie and Mother and George . . yes and  
do you remember Clara.

MRS. J. No, not Clara. Willie is in Chicago and doing well.

And will he remember me.

MRS. J. Yes.

I am so glad to speak . . my thoughts run so fast . .  
Caroline . .

MRS. J. No.

Yes. Car [?]

MRS. J. For Clara I think he means.

She is on this side.

R. H. Rector, please get the name right if possible.

he speaks very rapidly  
and . . do you remember Clara . .

MRS. J. No, I do not recognize the name.

She was my mother's sister.

MRS. J. I will ask about it.

do not know . .  
I wish to know about Will

MRS. J. He is well and in business now.

Glad to hear it. How are you and . . .  
(Hand motions in a different direction towards the right.)  
friend here comes another.  
Mother how . . . [This is probably Bennie again.—R. H.]

MRS. J. Yes. Who is it?

Sister.

MRS. J. Sister? (Hand points to Spirit.)

Margaret . . . do not know . . . going . . .  
[Probably an interruption from some other communicator.—  
H. de G. V.]  
Mother I am here again . . .

R. H. (to MRS. J.) Bennie.

Did grandpa keep his thoughts clear Mother.

MRS. J. I did not recognize all the names he spoke, but they may  
be his relatives.

I think he knows, mother, they are all over here.  
how is . . . how are the Clarks . . . and Charlie.

MRS. J. They . . . I think, are well. They were, the last I heard  
from them.

help me a moment I am labouring under difficulties  
Where is my Cabinet . . . I w [?] speak.

MRS. J. Your cabinet is in your room now. I moved it from the  
hall into your bedroom.

Oh that is it, things look differently to me now.  
Mother do you think of me as I am and do you think if  
I came closer to you, you could see me possibly.

MRS. J. It is my one desire, Bennie. If I could see you once I  
should be satisfied.



I hope you will. Now I had it on my mind to tell you about the Picnic.<sup>1</sup>

Do you remember the N. girls . .

[*Miss N.* mentioned by Roble. See p. 486.—R. H.]

N——?

MRS. J. No, but you spoke to Roble about them and I think he remembered.

You do not. do you remember Sam.<sup>2</sup>

MRS. J. Tell me about him.

he is with me a great deal did you know he came rather suddenly . .

MRS. J. Yes, Bennie, send a message to his mother.

he will do it. (Hand points to Spirit.)

I ask you if you are Mrs. Junot to tell my mother I am well and happy and better off than I was in the body, tell her to keep the mo [?] mor [?] . . can't hear it . . Mansfield Photographs because they are not good enough to let go. I hope I have made it clear do you remember Carl

Boardman . .

MRS. J. Is this from Sam?

Yes. S B.

MRS. J. Yes. I will ask about him. Was Sam with him?

Yes.

MRS. J. I will try to find out.

and Dan . .

gone.

[Sam B. died rather suddenly not long before this sitting. His mother upon reading this sitting said that about this time she and one of her sons had been looking over and discussing a great deal the various photographs

<sup>1</sup>See p. 483.

<sup>2</sup>See p. 483.

of Sam to determine which were the best. They concluded that the ones last taken were not good enough to give to his friends. When speaking she was away from home and could not remember the name of the photographer.

Mrs. B. also said that "Carl" and "Dan" were friends of Sam but that Carl's name was not "Boardman."—She gave the name, but we cannot recall it.—N. B. J.]

Mother speak to me dear.

I feel now that I want to be alone with you.

\* \* \*

(R. H. goes out.)

Speak mother.

MRS. J. I want you to help Roble and Helen.

I will of all things. I think they need help.

Do you U. D.

MRS. J. I understand.

I remember now . . . and I think he used to call me Ben.<sup>1</sup>

MRS. J. Yes, but he had a pet name for you.

(MRS. J. started to say that Bennie could think it over and tell R. H. but the hand interrupted her by writing:)

I will tell that gentleman later, Mother.

MRS. J. Yes, tell Dr. Hodgson and he will send word to us.

Yes I will think it over and tell him . . .

better so, dear.

and dear dad too he is so tired.

(Continuing the thought about helping Roble and Helen etc. interrupted by the recollection of the question about the nickname.)

MRS. J. What shall I do?

go to the farm for a long time.

MRS. J. We're going very soon.

<sup>1</sup>See p. 506.

I am glad it will help him more than anything else.  
Oh yes dear Mother but I think he needs rest.  
And Roble will do better now.

MRS. J. Yes, he *is* doing well.

Yes, dear, yes, but I mean in Studying.<sup>1</sup>

MRS. J. I thought he studied.

his studies are hard, and I will help him dear.  
Oh mother I cannot say all I wish.

MRS. J. You are doing very well. The writing is clear and plain.  
better than it was before I found you dear.

MRS. J. Do you like to have me come here and talk with you?

I long to see you here.  
God has been good to me.

MRS. J. I'm thankful and grateful to be permitted to come.

Yes dear Mother we have found each other once more and  
I live to thank God for His goodness and help.

(MRS. J. remarks to effect that she would see him and be  
with him in his world before so very long.)

Yes dear only a short few years.

Mother I love you as ever and I think how kind you  
were to me before I left my body.

Do you remember the play we gave . .  
we got up . .

MRS. J. Yes.

Do you remember the Song?<sup>2</sup>

MRS. J. Yes.

It was the one I tried to recall. I sang it for them that  
evening.

MRS. J. Can you tell me the *words*?

I sang Home . . HOME

<sup>1</sup>See p. 478.

<sup>2</sup>See p. 394.

MRS. J. Yes.

once more.

I used to play it on the harmonica.  
Swanee River.<sup>1</sup>

MRS. J. Yes, but that's not the song I was thinking of.

and that is the one I sang that evening.  
Oh I remember it so well but when you asked me before  
I could not think of it dear.

MRS. J. Bennie, what are you doing over there?

I am progressing dear all the time, living in the highest  
life, it is one steady state of progression all the time.  
(R. H. returns.)

MRS. J. Yes, Bennie, do you wish Dr. Hodgson?

Yes, now I do.  
I have got quite clear again my good friend.  
and I am going to surprise you some time with my Pet  
name from Carlie  
I am so glad I can think it over  
Do you remember what I meant about Spot?<sup>2</sup>

MRS. J. Yes, I think so, Bennie. I think you meant the Holstein  
cow. (Assent.)

Yes, and do you remember Spider.

MRS. J. No, Benny. (Hand negatives, apparently indicating Rector's  
consciousness of his mistake.)

S Nider.

MRS. J. Not now, Bennie, but it may come to me.

do think of it dear.

MRS. J. I will, Bennie.

And one thing more dear, is Helen better.

<sup>1</sup>See p. 367.

<sup>2</sup>See p. 403.

Mrs. J. Yes, Bennie, she is much stronger, I think.

Didn't I tell you I would help he . . her.

Mrs. J. Yes, and you have kept your word.

I hope to always dear and send Rounder back.

Mrs. J. Yes, Bennie, if you can.

If he is in that world I can.

Mrs. J. Yes.

but if in this I will surely let you know.

Mrs. J. Yes, Bennie, we would like to have him.

Do you remember S t a r . . Bright .

Mrs. J. No, Bennie.

and Gee Bright.

Mrs. J. No, Bennie.

Mother do you remember the O X

Mrs. J. Where was the ox?

At the farm when Uncle Willie had it I think.

I cannot think any more now, dear.

(Writing growing fainter.)

R. H. No, the light's nearly over.

(Waking Stage.)

(Mrs. P. tries over and over vainly to articulate clearly a word vaguely like :)

Peekun . .

R. H. Pee what? Which?

\* \* (not caught) all holding [?] Bennie look at them.

One, two, three, four.

This is I; I, my name's Bennie.

Tell him, tell him, not to worry.

["Peekun" may possibly be an attempt to give Bennie's nickname. See p. 507, where the letters Bee . . are given. These attempts bear no resemblance to the real name.—H. de G. V.]

26TH SITTING.

March 12, 1902.

*Present: R. H.*

One word about Bennie. he followed his father again to the grave and saw him place the leaves there and called at our mansion and requested us to mention it to thee at our first meeting with thee here.

R. H. Yes, I will send it.

[Extract from N. B. J.'s letter, March 17, 1902.

"We had not been out to the Cemetery since Dec. 27, after which our words at the grave were accurately reported back to us through Mrs. P. But on Sunday March 9th, the weather being good, we drove out and placed on the grave a bunch of roses. They were "long cut" and there were "leaves" on the branches of the long stems. Then at your next sitting (alone) after our visit to the Cemetery you get the report."]

27TH SITTING.

April 2, 1902.

*Present: R. H.*

(Waking Stage.)

John Welsh has Rounder.

R. H. "John Welsh was round her?"

John Welsh has Rounder

Tell this . . tell . . tell . . tell . .

John Welsh has Rounder.

R. H. "John Welsh *is* round her"?

*has . . has . .* It's I, Benny, don't you see me? I, Benny.



R. H. "John Welsh has Rounder." Yes, I understand. [I here recalled Mr. Junot's enquiry about the dog Rounder. See p. 492.—R. H.]

Tell Dad.

R. H. Yes, I'll tell him. (Pause)

Imperator took that tall young man with the light hair and put him out, put his hand round him, and pulled the shade right down . . . I always see . . . the cross . . . I didn't know you Mr. Hodgson. Do you hear my head snap?

[Letter from N. B. J. June 17, 1902.]

"You will remember that I reported to you that after receiving the brief communication to the effect that 'John Welch' had the dog 'Rounder,' I set about finding John Welch and was unable to find him, but in the process, found the dog in the hands of James M. and recovered him. This dog is a champion ratter. Hugh was, I am told, in the habit of entering him in rat killing matches for money, so that it was apparent that any of the dogmen would like to have the dog. Men who are in the dog business are often not of a high character and the word of such is not worth much.

James M. was formerly a coachman in our neighborhood. He claims that Hugh gave him the dog. He seemed over-anxious that I should not think that he had come by the dog wrongfully, and I was not much impressed with his statements.

About ten days ago, it occurred to me to renew my inquiries through Walter W., who is a fine fellow, being deputy sheriff for our immediate district. It is one of his duties to keep acquainted with every one in the neighbourhood. I asked him if he knew John Weleh. He answered at once as follows: 'Yes; that's "old Happy." He works for Conrad M. He was a great friend of Hugh. They "worked the growler" together of nights.' I then said: 'How do you know that his name is John Welch?' The answer was: 'That's his real name. I had him registered to vote. Everybody knows him as "Old Happy" but his right name is John Welch.' I then told Walter W. why I wanted to know about this, and he said he would get one of the printed lists of the

registered voters of the precinct east of our own precinct, and it would show 'Old Happy' registered as a voter, and to-day he brought me the list which I enclose to you. It shows at the top of second column 'John Walsh' registered from 2807 — Avenue. Walter W. says, however, that 'Old Happy' called himself 'Welch' or 'Welsh,' and that he was so registered on former registrations. The enclosed list is for the last election. It will be difficult to get any of the former lists, as they are commonly destroyed after the respective election, but I will get one if practicable.

Walter W. said that he talked with 'Old Happy' this morning and 'Old Happy' knew all about the dog, but became suspicious, and demanded to know why W. questioned him, because he said: 'They've got the dog back and why do you want to know?' W. says, 'It's no use to bother with the old "boozer" any more.'"]

[List Enclosed.

Registered Voters  
Election of  
April 1st, 1902.

Precinct 18

Ward 2.

with name of *John Walsh*, 2807, — Ave.

Issued by  
Board of Election  
Commissioners  
of the  
City of C.

R. H.]

[Letter from Walter W., July 22, 1902.

'I knew Bennie Junot during his whole life-time—having always lived near Mr. Junot's home. I also knew the colored man, Hugh Irving, who was Mr. Junot's coachman for about 20 years.

Hugh Irving had a friend, still living in the neighbourhood, by name John Walsh. Walsh is a working man who lived near. He and Hugh were much together. Walsh is commonly known as 'Old Happy.' I don't know whether Bennie Junot knew Walsh or not, but he probably did. I supposed that the name was *Welsh* until I lately made enquiry from members of his family as to how they spelt their name, and have sometimes addressed him as Welsh.

At Mr. Junot's request I visited Walsh, or Welsh, and asked

him about the dog Rounder. He quickly became suspicious and would not talk, saying 'What are you asking about the dog for? They have got him back.'

The dog Rounder is well known in the neighbourhood. Lately I have again called on Walsh and asked about Hugh and the dog. He now says that Hugh not long before his death gave Rounder to a colored man, whom he knows by sight, but not by name. Some time ago Walsh's mother in talking with my wife called their name as Welsh."]

[It will be seen from the above statements that Bennie's assertion about Rounder is not shown to be accurate. But it is interesting that the name he gives should be that of a man closely associated with Hugh Irving and therefore very likely to have known the whereabouts of the dog, even if he never had it in his own possession.—H. de G. V.]

## 28TH SITTING.

*May 7, 1902.**Present: R H.*

(Bennie communicating.)

Give my dearest love to daddie mother Roble and say I am still with them daily. the white flowers were superb. I saw mother when she arranged them for me at the grave.

[Extract from N. B. J.'s letter, May 15, 1902.

"Two or three days before May 7, Mrs. J. being about to go to our farm for the season, visited Bennie's grave and placed there a lot of flowers—not white however—but pansies, his favourite flowers."]

## 29TH SITTING.

*June 10, 1902.**Present: Sitter<sup>1</sup> and R. H.*

Bennie saith tell thee first dad Mother and Helen went to the grave with some beautiful flowers on Sunday. the pink and white ones were especially beautiful the spirits of which he now has

<sup>1</sup> The sitter present on this occasion was not in any way connected with Bennie Junot.—H. de G. V.

R. H. Yes.

\* \* \*

[There is no contemporary note as to the correctness of this statement. When Bennie next communicates on October 15, 1902, and asks whether his father has been told about "the flowers I told you I saw them put on the grave," R. H. replies "Yes, it was all right," see below. It seems probable that it is the statement of June 10 that is here alluded to, but the reference is not clear.—H. de G. V.]

30TH SITTING.

*October 15, 1902.*

*Present: R. H.*

Ere we go we wish thee to give Bennie's love to all his friends and family on thy side.

R. H. Yes, I heard his message last time and sent it.

He saw dad at the farm not long ago and was rejoiced.

R. H. Yes.

Did you tell him about the flowers I told you I saw them put on the grave.

R. H. Yes, and . . . he and your mother? (Assent.)

R. H. Yes, it was all right.

You told him  
thank you very much.

31ST SITTING.

*November 12, 1902.*

*Present: R. H.*

(Bennie communicating.)

I am Bennie and I wish to greet you my dear kind friend and ask you if you will kindly tell dad I thank him for the white and yellow flowers he put on my grave recently. I think it was on a Sunday as I saw every one in the body praying.

R. H. Yes, I will, Bennie. Go on.

and tell him I saw the wreath also made of green which Aunt Alice suggested.

Tell Dad I think of him so often, and Roble mother and Helen. I think Roble has been doing better . work.

R. H. Yes. Your father wrote me recently to say how pleased he was to get your messages and how he welcomes any news about you. He expects to come to meet you at his usual time somewhere about ten Sabbaths after Xmas, in the month of March.

Yes I U. D. thank you very much. I hope they will go into the country as they often plan to do as dad works too hard.

R. H. Yes.

I often wonder if spirits from our world will ever be able to speak without the light as we often try to do, but we are glad to welcome any of our friends here. I can tell you.

Helen never seemed so *well* as she does now.

R. H. I'm very glad.

She has only had a cold and you know what colds are in the body.

R. H. Yes.

You have been so kind to me always I feel as though I had always known you.

R. H. I feel as if you were an old friend.

Well I think I am.

[Extract from N. B. J.'s letter, Nov. 19, 1902.

“Everything [in the communication of Nov. 12] is natural and right save the reference to the wreath. You will remember about the wreath found on his grave during the holidays last year. We never found out who placed it on his grave. He has two aunts

named Alice, but one was abroad at that time and the other knows nothing about any wreath.

On Sunday *morning* Oct. 12th, I was moved to visit the Cemetery, though it was raining. I went out alone and placed a bunch of flowers upon his grave. My recollection is that they were all white, but there may have been some yellow ones. I can't be certain as to that. I had never been there Sunday *morning* before.

His mother and I drove out there Sunday afternoon Nov. 2nd, and she placed some white flowers. She and I go there not infrequently—always on Sunday afternoons.”]

32ND SITTING.

*December 2, 1902.*

*Present: R. H.*

(Bennie communicating.)

did you tell dear old dad what I said about those flowers.

R. H. Yes, Bennie. He remembered about the white flowers, I think he said, but did not remember the yellow. He said also that he does not know about Aunt Alice's having anything to do with a wreath.

I hope he will later as I know what I mean perfectly.

R. H. Which Aunt Alice?

Aunt Clarke. Aunt Alice.

33RD SITTING.

*December 31, 1902.*

*Present: Mrs. L.*

\* \* \*

and a young man here sends much love to his father and mother and thanks them for the green *wreath*. B. J.

B. J. tell Hodgson he will U. D. B. J.

[Extract from N. B. J.'s letter, Jan. 11, 1908.

“On Christmas day (Dec. 25, 1902) Mrs. Junot and I drove out to O—— and placed a large green wreath on Bennie's grave.

I carried the wreath from the carriage and placed it upon the



grave. Afterwards Mrs. Junot left the carriage and went up to the grave. It was a dark cold afternoon and she remained at the grave only a few moments.”]

## 34TH SITTING.

*January 28, 1903.*

*Present : R. H.*

(Bennie communicating.)

Good morning my good friend I am so glad to have you call for me B——

R. H. Bennie . . .

Yes I am here.

R. H. Your father writes this :

“Dear Bennie, our good friend Dr. Hodgson has sent us your messages and they give us great happiness, for they show us that you do not forget us in your new life. We want you to be good and obedient to all the rules and laws where you are, but we also hope that your new surroundings and interests and duties may not lead you to forget us. We think of you always, and always will, until you come to meet us when we leave this earth life. I often think of my dear mother when thinking of you. I want you to tell her that I hold her in most loving memory and seek to live in this life in such way as she desired and that I often talk of her with Alice. Roble and Helen are both well and happy. They are nearly grown up. Helen is a tall beautiful girl and last summer she used your Kodak as you wished her to do and took a number of very nice pictures down at the farm. Roble is a large man now in size and is more than half way through college. He often speaks of you. Helen drove your horse Klondyke a great deal last summer and had much pleasure with him. I am about to buy a new saddle horse for her. Roble will soon be home for Christmas.”

Bennie, your father wrote this several weeks before Christmas.

Yes. I U. D. Xmas is over.

R. H. "also Charlie D. Also, your cousin Katie is going to be married soon. Your uncle Willie spends much time with us at the farm and speaks of you. Better send a message to him. Do you sometimes go to the farm? One day not long ago when I was there alone I thought that you and Mother were there. You never told me who gave you your Shetland pony Walter. Better ask Hugh. He may remember better than you. And tell him that we got Rounder back all right and that Rounder is very happy, but is getting old. Your pony Walter is fat and last summer I got on him and made him carry me quite a way. While I was on him Helen took a picture of me with the Kodak. Can you see what new building we have been doing at the farm and tell Dr. Hodgson?"

Yes, it looks like a new *Shed*, it is very near the *barn*.  
I saw it being built.

R. H. Yes.

and saw the man at work there just before you went there last summer.

R. H. "We are coming soon to talk with you at Dr. Hodgson's. So don't forget us, dear Bennie, and may God have you in his Holy keeping. With much love. Daddy."

I cannot tell you how happy I am to hear from you in this way. I am well dear father and very happy. I spend much time with you all at home in C——. I often see you reading and mother talking with Helen about her music. I think she has done splendidly the past year as we used to say in her Studies.

Give her ever so much love and tell dear mother how much I love and think of her. tell Uncle Willie I shall never forget the good times we had to gether at Osterville and tell him I can see him just as he looks now

ask him if he remembers what we did to the boat one Sunday.  
I will tell you

We went down and found it full of water. We took our . .  
an old can we found and bailed it all out I wonder if

he will remember. the day was sunny and bright. after a heavy rain we had the day before. We put the Sails out to dry also. I am sure it was uncle Willie. Give him my love. Tell Roble not to forget me even though he may not be able to U. D. the conditions of my life. Was it a flute Charlie and Roble were trying to play on. I do not suppose I ought to stay longer.

## 35TH SITTING.

*February 23, 1903.**Present: N. B. J. and R. H.*

(Parcel unwrapped and Bennie's arteles placed on table.)

(Bennie communicating.)

Good morning Dad.

N. B. J. Yes, Bennie, dear. Yes, I'm here. (N. B. J. moves the L. bust back a little. Hand touches it and pushes it again slightly forward.)

A L.

I see you dear I see you.

I am so glad to see you so glad

N. B. J. Yes, Bennie dear, we're glad too.

So much to tell you. SO much.

N. B. J. Yes, go on, dear.

I pray for you daily dad and that God will watch over you. I remember your prayer too. Grandma was so glad to hear from you. She said she would come here with me to greet you.

N. B. J. Is she here, Bennie? Is grandma here with you?

Yes dad she is. and she will speak as I do soon. do you U. D.

N. B. J. Yes, Bennie.

tell me Dad if you are not better now.

N. B. J. Yes, Bennie. I'm much better.

I know it dear. I have been with you all the time since I spoke to you here before.

N. B. J. Yes, dear boy. I understand.

I am very proud of Helen.

N. B. J. Yes, Bennie. So are Mamma and Papa.

She will be a great comfort to you.

N. B. J. Yes.

I know it.

do you hear me when I call you to sleep, dad?

N. B. J. No, Bennie, I do not hear, but sometimes I think you are helping me.

I am glad you feel me because I am often there.

I remember Charlie tell me is he going away dear.

N. B. J. Which Charlie do you mean?

I am thinking about . . . Roble and Charlie dad.

[Roble and Charlie D——, Bennie's best friend, were with us at our hotel on the day prior to this sitting, Roble having met Charlie unexpectedly.—N. B. J.]

N. B. J. Yes. You mean Charlie D——?

(Assents.)

Yes I do.

N. B. J. Yes, Bennie. Roble and Charlie D—— were with us last night.

I saw them that is why I think of them now.

N. B. J. Bennie. What other boys did you see with them?

two. I do not know . them.

N. B. J. Oh, yes, you do. You know the other two.

Wait. and I'll tell you dear.

Is Charlie not going away.

[Charlie spoke of going to Europe in the summer and also said he must go back to New Haven the next day.—  
N. B. J.]

N. B. J. Yes, Charlie has gone back to school.

I heard him say he was going away tomorrow.

N. B. J. Yes, that's what he said.

I stood at his back. and heard much that he said.

I must wait a moment dear. (Hand turns to Spirit then to  
N. B. J. then gives a slight jerk.)

H. how are you.<sup>1</sup> I sent him out a moment.

R. H. All right, George.

back soon.

(Hand points to Spirit.)

here is your father sir. wishes to be remembered to you  
and hopes you realize he is ever ready to help you.

N. B. J. Is it *my* father?

Yes but he was peculiar.

N. B. J. I thank him, and wish him to help me still, while I am in  
this life.

H. I will wait B's return.

here is Mrs. J U n o t.

N. B. J. Yes, dear mother. Speak to me.

tell me do you realise what life means now.

N. B. J. I think I do, more than ever before. Speak on.

do you remember my talks with you.

N. B. J. Yes, nearly all of them. Good mother.

remember. I believed in God always.

<sup>1</sup>George Pelham communicating.

N. B. J. Yes, always. And so do I.

and His great goodness to us all. keep to Him.

[Very characteristic of her.—N. B. J.]

N. B. J. Yes, dear mother. Send word to Alice about her daughter.

I will. I feel I feel she has not been well. I mean Alice.  
her her head troubles her some times tell her not to  
worry about Frank I wish she was as well off.

N. B. J. Yes, dear Mother. But she wants to hear about her  
daughter.

Yes I'll go and bring her.

all right. (between Spirits.)

here I am dear father was it the addition to the new barn  
you meant.<sup>1</sup>

N. B. J. Have you been at the old farm lately?

Yes I go often. I saw you working there last summer with  
a man.

N. B. J. Yes.

What was it you did to the house.

N. B. J. Built more. . . added more house.

I saw a shed like part on it. looks strange to me. can't  
quite make it out dad.

[A large piazza was lately built at end of the house. The  
gable roof of the house was carried out over it and  
before it was finished it had a peculiar appearance.—  
N. B. J.]

N. B. J. Will you come to the farm next summer when dad is there?

Oh yes certainly I will. I will.

I forgot my horses *name*. . . horse.  
almost.

N. B. J. What is it? What is the name?

<sup>1</sup>See p. 523.



What is it.

Oh I never can U. D. it R.

K.

N. B. J. That starts right.

Come on B give it me. (Rector to Bennie)

K . .

yes certainly. . . louder dear. (Rector to Bennie)

L

N. B. J. That's right.

O

N. B. J. That's right.

N

N. B. J. That's right.

D I

N. B. J. That's right.

K E

N. B. J. That's right.

N. B. J. (to R.H.) Can you read it now?

R. H. "Klondike."

N. B. J. That's just right. [The name of the horse Klondyke is given in the letter to Bennie read aloud by R. H. See p. 522.—R. H.]

and one thing more. dear. dad what did you do to the *well*.

N. B. J. The old hundred-year-old well went dry, and we bored a new one.

I could not quite U. D. bored. but I saw them working on it last summer.

N. B. J. Yes, they bored the well with a great derrick and engine.

I saw the work I heard them talk. I only tell you dear that you may U. D. I keep up my interest in all you do. I love the place and all in it. you know.

N. B. J. Yes, Bennie, that's right. Don't forget us.

do you remember the Sunday you and Mother and Helen walked in the *woods*.

N. B. J. Yes, Bennie.

I was with you.

N. B. J. Yes, Bennie.

I saw Helen Pick some green and take it to the *house* . . Vine. I think.

[This walk when we got the vine is now well remembered, but was not recalled at the time of the sitting.—N. B. J.]

N. B. J. Yes ?

do you remember.

N. B. J. Ferns.

Yes *ferns* he said ferns. but sounded like Vines. [The suggestion of the sitter is here accepted by the controls, though it appears from N. B. J.'s note that the original statement was correct. The remark "Yes ferns . . . like Vines" is doubtless from Rector, explaining that he had misunderstood Bennie's message. At a later sitting, however, see p. 550, Bennie referring to this incident says "Do you remember what I told dear father about Helen's gathering vines?" thus returning to his original statement.—H. de G. V.]

I also saw her riding my horse the day you spoke of . or referred to in your letter . to me.

N. B. J. Yes, Bennie, I understand.

do you know what mother did with my Hat black hat dad.

N. B. J. No, I do not.

I saw her, holding it in her hand not very long ago. I want you to U. D. everything I think about and see.

[A few days before going to Boston for this sitting Mrs. J. took a black cap of Bennie's out of its drawer and considered carrying it to the sittings.—N. B. J.]

I saw them plowing up by the barn dad.

N. B. J. When?

taking up Stone . Stone.

[At the time of this sitting, and for several days prior thereto, workmen had been engaged in moving a large old barn at our farm. It stands upon sand stone bloeks and brick. I have not been there since the moving began.—N. B. J.]

N. B. J. Go on.

when you went there.

tell Mother I like the wreath she put near my picture

[Nothing understood as to the wreath.—N. B. J.]

got to go out now dear.

Helen most through school.

N. B. J. Yes, nearly through.

Stick to music.

I am Hugh<sup>1</sup> God forgive me why not you.

[At this point, with the appearance of Hugh Irving, the writing changes and "there is a tendency to make extra curling loops to the strokes." When the sitters complain of illegibility, Reetor apologizes on the ground that "he (that is H. I.) speaks queerly." It appears that peculiarity of speech on the part of a communicator is here represented by peculiarity of writing on the part of the control.—H. de G. V.]

N. B. J. Why, of course, Hugh. You're all right. Speak on.

I want to know if I can do anything for you.

[Owing to the curious looping, neither N. B. J. nor R. H. could make this out at first.—R. H.]

N. B. J. (to R. H.) Can't read, can you?

<sup>1</sup>Hugh Irving. See p. 491.

R. H. One moment.

(From Rector.) Wait a moment, Sir.  
he speaks queerly friend.  
want to know if I can do anything.  
I long to help you.

N. B. J. Who is it speaking?

Your boy is all right. how is the dog now.

N. B. J. Rounder is all right, Hugh. He's so glad to get back.

faith and Im glad too.  
did Welch have him.

N. B. J. No, some other man had him and brought him back.

Welch. Welch.

N. B. J. Did you give him to Welch?

No I saw him at Welchs house in the body, and prayed  
him to send him to you. then Mr Benny got hold and  
we worked to get him back.

I hope you keep him now look out for him.

(Hand turns to Spirit. Cross in air.)

U. D.

N. B. J. Yes, Hugh.

[The next two phrases probably between Spirits.—R. H.]

I held to it.

Getting on all right. . . held

here I am dad.

Dad do you remember what I said about putting that  
wreath on my grave dear.<sup>1</sup>

N. B. J. Yes, Bennie.

Do you remember the one I mean.

N. B. J. The *first* one, do you mean? Do you speak of the *first* one?

(Dissent.)

<sup>1</sup>See p. 521.

N. B. J. Of the *last* one? (Assent.)

last one. I told him. (Hand turns to R. H.)  
did you tell my father.

R. H. Yes, he knows all about it.

Oh father by the way dear. did you say you gave my  
desk to Helen.

N. B. J. No, I have your desk.

I wanted you to use it always just as long as you were in  
the body.

N. B. J. Yes, I will, Bennie.

and the diary I had . .

R. H. What about the *diary*?

I forgot in my talks to tell him about it. I left it in my  
pocket.

N. B. J. I don't know about that.

Mother does. I think.  
do you remember a friend of mine named Dwight<sup>1</sup> dad.

N. B. J. Yes, I know whom you mean.

does he know I am alive. or any the rest of the boys.

N. B. J. I've told uncle Willie and uncle Charlie. That's all the  
boys I've spoken to.

give my love to Uncle Willie do . .

N. B. J. Yes.

and tell him I never forget the good times we had together  
father I don't believe it was a hurt I got at all. I got  
cold.<sup>2</sup>

N. B. J. I understand.

Im so glad I came. it seems as though I could not say  
half I have in my mind.

<sup>1</sup>See p. 480.

<sup>2</sup>See p. 386.

dad what did you tell Aunt Alice about giving up and going into the country.

N. B. J. I don't remember what I said.

you said you wished you could go into the country you were tired. We have helped you to get over being tired.

got to go now.

head a little confused

want to say so much.

Annie. (Pause.)

here is frank.

N. B. J. Yes, Frank,

and Louise.

Where is Addie.

Addie.

this belongs to the young mans mother. in the body.

(Pause. Slight thump of hand.)

[Bennie's mother has two sisters, long since deceased, whose names were Annie Louise and Hattie.—N. B. J.]

Dad Roble is doing finely again. I never saw him trying to do better. he is not lazy now.

N. B. J. Sure no! Surely no!

he takes to his work like a soldier and is looking forward to getting through. father he appreciates all only give him time dear he is all right.

N. B. J. Bennie, did you not see Tommy with him?

(Excitement.)

S U R E I *did*. Why do you *ask dad*.

N. B. J. Because . . because I asked and you did not answer.<sup>1</sup>

Well dad I don't mean to do so but I have everything on my mind. When I get here and they don't always U. D. what I do say. you will know when you get here how hard I try to tell you all that you may it it is really I.

<sup>1</sup> See p. 525.



N. B. J. Bennie, tell me about yourself.

about myself dear. Well dad I am progressing all the time  
I am very happy helping others learning all I can  
about this life and the Philosophy of life in the body  
before we enter this.

N. B. J. Yes. Go on. Tell me.

I look over my life in the body and wonder what I could  
have done more for you and Mother dear. I wonder if  
you U. D. all I feel for you both.

N. B. J. We know you love us, Bennie.

love you well I do you know.  
before the light grows too dark I want to ask for Mother  
and will she speak with me soon.

N. B. J. Yes, Bennie, to-morrow, next time, to-morrow.

Will you remember that I am working for those who come  
to this world and who do not U. D. as much about it  
as *I do*. now.

N. B. J. Yes, Bennie, we understand.

I shall watch out for you all and when God calls you to  
this world I shall be at the door to meet you  
and you will know me instantly dad.

N. B. J. Yes, Bennie.

I shall not go so far away but what I will meet you.  
Oh the boat was all painted new. when I went to the pier  
dear . .

R. H. "to the pier" "pier" ?

(From Rector.) shore I think he means. he U. D. do you  
remember how I used to play for you dad.

N. B. J. Yes. Bennie.

tell me about my Kodac before I go too far away.

N. B. J. Helen has it, Bennie. She takes pictures now.

I am awfully *glad*.

don't you think she is a fine girl now dear.

N. B. J. Yes, indeed.

she loves you dearly.

N. B. J. Yes, Bennie.

and when she plays I U.D. perfectly. but why does she not like it better.

N. B. J. I don't know.

She studies that's why.

too much work. I U.D.

N. B. J. Yes, she studies too much.

Yes I say she does. don't crowd her so.

I am going to help her. from now on so she can get through A I.

N. B. J. That's right.

U.D.

N. B. J. That's right, Bennie.

dad do you want me to give you some more tests.

N. B. J. Surely, if you can.

W [?] well when I go out and come back Ill tell you a lot of things.

N. B. J. Yes, Bennie.

you and dear Mother too.

Give my love to Roble and tell him Ill never forget the good old days at the farm.

N. B. J. He sent his love to you, Bennie.

God bless him dad.

I shall not forget you Ill think up some things and tell you next time.

## 36TH SITTING.

February 24, 1903. Present: Mr. and Mrs. J. and R. H.

(Bennie communicating.)

Got all over your cold dear.

N. B. J. Yes, I'm better, Bennie.

I know now let me tell you one thing. don't question the right and wrong of my returning because there are no wrongs in it.

MRS. J. Yes, Bennie, it gave us a little anxiety as to whether we were doing right in calling you to us.

I heard it all and it made me uneasy dear so thought I would settle it for you.

[We had upon the evening before been asking ourselves whether it might not influence him away from his duties in his new life to call him back to us. The conversation on this subject had been quite extended.—N. B. J.]

MRS. J. Thank you, Bennie.

I pray you all to feel that I am all right and doing right.

N. B. J. Yes, Bennie, I understand you.

Don't feel troubled any more.

MRS. J. No, not after this. Can you tell me a little about Helen?

I think so as I feel I know a good deal about her dear But first promise me you will no longer *question*, dear.

MRS. J. No, I am convinced that it is right for you to come to us, and that it helps us.

I am freer now and you must also be.  
let me help you dear.

one thing about Helen do not let her study too hard as she will get through finely I see it.

MRS. J. I will watch her carefully. She *is* studying hard now.

She will come out all right Mamma I am sure.  
only one thing her throat.

MRS. J. Her *throat*? (Assent.)

May trouble in a few days but don't mind. I see it beginning.  
[Upon our return three days later we found her quite ill  
with a sore throat and under the doctor's care.—N. B. J.]

MRS. J. Yes, we will try to break up the trouble with her throat.

I hear you so well dearest Mother.  
her music helps me to reach her at home.  
I fear she has neglected it of late. She is going to be a  
fine girl and a comfort to *you all*. hear me.

MRS. J. I think that we do not appreciate Helen as we do you and  
Roble.

I think it so dear. I feel it all the time. So I'll stand  
behind her.

MRS. J. Bennie, it is not that we do not love her as well.

I know perfectly dear I U. D. just how you feel, but cling  
to her I love her *dearly dear*. I see her thoughts are a  
little Stubborn but do not mind. She will out grow it.

MRS. J. Yes, Bennie, I think you are right.

But you humor her a great deal and it is better so. Roble  
is doing splendidly.

MRS. J. Yes, I saw him yesterday.

I think he is growing fine and and handsome as well the im-  
provement to his mind tell him I think of him a great  
deal and the good times we had at the *farm* Mamma  
do you remember anything about a Squirrel.

MRS. J. A Squirrel? No, Bennie.

Ask Roble if he remembers the Squirrel *hole* in the barn.  
will you.

MRS. J. Yes, he probably will remember.

[Not remembered in connection with the farm. They had a squirrel in the stable in the city.—N. B. J.]  
Who put the corn cob in it.<sup>1</sup>

MRS. J. Yes? I will ask him and send his answer to Dr. Hodgson.  
(Hand turns enquiringly to R. H.)

R. H. Yes.

We had two Sleds. Where are they I cannot see them anywhere. [They had 2 sleds. They have long since disappeared.—N. B. J.]

do you remember the visit we made there one winter dad.

N. B. J. No, Bennie, I don't know what you mean.

MRS. J. Do you mean that we went to the farm in winter?

One winter before I came to this world.  
we went out there when it was winter.

MRS. J. No, Bennie, not to the farm.

Yes listen we went out away down and got  
Roble father and I went together think.  
don't you know what I mean dear.

MRS. J. No, I don't, Bennie. But I will try later to recall this incident.

N. B. J. (to MRS. J.) Let him go on. He can tell.

I remember going perfectly well and going . .  
do you remember who took care of the horses.  
we went to see him. [Not remembered.—N. B. J.]

MRS. J. No, Bennie, I can't seem to remember.

dad ask Roble, if he remembers the time we went down  
opened the house. got out some . .  
Oh I know what I mean. We Stayed longer behind . .  
let me go out and I'll tell you.

<sup>1</sup>See p. 433.

N. B. J. Bennie, when you come back, tell us who gave you your pony. Ask Hugh.

(From Rector.) friend did those names register rightly.

R. H. Which?

those he spoke . as he went out last time?<sup>1</sup> R.

R. H. Do you mean Annie and Addie? (Assent.)

Mrs. J. Not quite right.

he was speaking about his cousin he told me. R.

Mrs. J. No. He had two aunts, and the two names may have been intended for *their* names.

he spoke of them before but as he left he called out tell father I'll find Addie.

[On p. 423 Bennie says "Allie Clark is here and sends love to sister Alice in the body;" on p. 456 he asks "Do you remember a little girl who came here long ago by the name Alice?" Eventually (see p. 495) he says that "Alice" is "Aunt Alice's" daughter. It is probably a confused recollection of these early attempts that makes Bennie assign the name Addie to his cousin. On p. 533 where the name first occurs, it is said to "belong to the young man's mother," and was conjectured to be an attempt at "Hattie," the name of Mrs. J.'s sister.—H. de G. V.]

Where is my son N—— tell him I would like him to help Alice to U. D.

When she dreamed of light . that we were there.

[Sister Alice states that she has often dreamed of our mother.

But does not understand about the light.—N. B. J.]

here are two Spirits a lady and a . . four . . a lady a young lady a gentleman and a young gentleman all belonging to her. Alice. her Mother her companion . her son her daughter.

[Correct.—N. B. J.]

<sup>1</sup>See p. 533.



N. B. J. Yes. Please give the names for Alice.

here are two franks . .

[Alice has upon the other side her husband and a son and daughter. Her husband and son each bore the name of Frank.—N. B. J.]

N. B. J. That's right.

for her.

MRS. J. Will you send her a message from her daughter? She wants it more than anything else.

Yes we will awaken her to speak to thee. certainly we will.

Mother I want very much to make you U.D. about our trip to the farm don't you remember when we went to the farm together.

MRS. J. That's Bennie.

do help me . to recall it I know so well what I want to say.

MRS. J. Who is this speaking?

It is I Mamma. don't you remember before I passed out you and I and Roble went together *dad*.

N. B. J. No, Bennie, I do not remember.

MRS. J. Not just now, Bennie, but I have an indistinct recollection that you all went down together.

I know we did. I wish you could U. D. it would help me so well never mind I tell you something else.

Yes I know about the Pony dad. and who gave him to me.

N. B. J. (*sotto voce* to R. H.) Ask George to help him to give the name?

R.

better spell it out first before giving it me. R.

JO . . JO . .

can't quite U. D.

think about something else and it will seem clearer to thee.  
(Rector to Bennie.)

N. B. J. (to R. H.) What are those two letters?

R. H. J . O.

N. B. J. (to R. H.) It started right.

J O H N.

N. B. J. That's right. (Assent.) Now go on.

gave it me.

S O N.

[These letters are perhaps intended to be a continuation of the name John, N. B. J.'s remark "Now go on" having been interpreted as meaning that the name was not yet complete.—H. de G. V.]

I remember so well our last talk together

Mrs. J. Yes? Tell me about it.

You said I was going. I said no.

Mrs. J. No, Bennie, I had no idea.

You said I *was sick*. that is it. but I felt strange about it. did I tell you.

Mrs. J. No. But I think you *felt* strange, and felt that you were very sick.

Yes, I remember how I felt . but I thought you said I feel as if you were hurt . . H U R T.

Mrs. J. No, your father thought that perhaps you had been hurt, but I never thought it.

Oh yes but it was a cold *I know*.

Mrs. J. Yes. Bennie, you gave us just now part of the name of the person who gave you the pony. Can you give us the rest of the name?

J.O.H.N.

MRS. J. That is right, but there's . is *another* name. Give *it* if you can. (Pause. Hand listens to Spirit.)

M. C.

N. B. J. (to R. H.) Mr. ?

R. H. No. M . C.

N. B. J. (to R. H.) No, that's \* \* (Not caught.)

J O . .

L . .

N. B. J. (to R. H.) What's that letter, Doctor ?

R. H. (to N. B. J.) L.

N. B. J. (to R. H.) It wasn't intended for that.

I am trying to spell it for R——

MRS. J. Yes. Take time.

don't bother. Go on. Where is Abraham Lincoln.  
(R. H. moves the bust to hand.)

N. B. J. (to R. H.) Tell him to get Mr. Pelham to help him.

R. H. Rector, better perhaps ask George to get it and bring it himself.

I'll call him friend. (Hand turns to Mrs. J.)

MRS. J. What is it, Bennie ?

I want to talk to you so much.

MRS. J. Bennie, did you know that Katie was married lately ?

Yes Dad told me.<sup>1</sup>

She happy.

MRS. J. Yes, very happy. Do you know all that happens to us, and that interests us ?

All to my immediate family yes. *i.e.* you dad Roble Helen.

<sup>1</sup> See p. 523.

MRS. J. Yes, but others do not concern you. But you cannot always tell what happens to other people that you know?

Yes and no. I can if I think specially about any one friend and wish to know. otherwise I do not.

MRS. J. (to R. H.) Can I ask him to get a message for me from a person that he didn't know very well?

R. H. (to MRS. J.) Yes.

MRS. J. Bennie, I wish you would try to do something for me.

do something for you. Well I will dear Mother with pleasure What is it.

MRS. J. Get a message from a young boy, Lawrence L——, and send through me to his mother who is grieving for him. Your messages to me which I have given her to read have given her great comfort.

Oh yes.

hasn't he got a brother.

MRS. J. Yes, a young brother.

Yes a little brother. *i.e.* in the body.

MRS. J. Yes. Yes. You knew this boy a little.

Yes I vaguely remember him. I will find him.

Arthur. After (slowly written. Evidently *Arthur* was a mishearing for *after*.)

I go out. do you (Slight disturbance in hand.)

S.

DA . . N<sup>1</sup> . .

Ill give it up.

N. B. J. (to R. H.) Tell him he started right . . rightly.

if you don't speak louder . and slower dear boy . .

(Pause.)

D. . . A. . . (Hand dissents.)

(From G. P.) I don't think he quite remembers himself. H.

<sup>1</sup>Interpreted by Sitters as a further attempt at the name of the man who gave him the pony.

MRS. J. Well, George, don't bother about this now. Talk to him, and, if possible, bring it to his mother next meeting.

Good enough. I *will*.

MRS. J. (to R. H.) Tell him to ask Hugh.

Sure I will.  
 hes got the boy.<sup>1</sup>

MRS. J. Yes ?

Who is Elmer. tell  
 him I am all right.  
 give Mother this ask her if she remembers the . . . telling  
 me not to go over to Charlie Richards.  
 And ask her if she remembers my SKates.  
 love to her too weak no more H.  
 [These messages were not understood by Mrs. L——, who  
 suggests however that "Elmer" may be an attempt to  
 give her husband's name Ellsworth.—H. de G. V.]

R. H. George. What is the *Elmer* business ?

a friend of his in the body.

R. H. Of Lawrence L—— ?

Yes.

R. H. Sure of the name ?

Yes Elmer.

R. H. All right.

speak to me. Mother dear.

MRS. J. Bennie, does Elmer refer to Lawrence L——, or to yourself ?

to both dear. *We knew him.*

Mother I am sorry I can't say more, but you know how I  
 feel dear.

do you remember what I said about Rounder.

<sup>1</sup>*i.e.* Lawrence L——.

MRS. J. Yes. We have Rounder, and are taking good care of him.

\* \* \*

You must tell me more.

MRS. J. Bennie, you gave two names, Annie and Addie. The last name is not quite correct. Send a message to *my* mother from *them*. Annie and Addie I mean, if you can.

Yes I will.

(Waking stage.)

\* \* \* (Not caught.)

John Junot gave him to me.<sup>1</sup>

Mr. G—— over there . . Mr. G—— over there.

[This is the name of an old friend of our family lately deceased, and about the last person of whom we would think in connection with the sitting.—N. B. J.]

37TH SITTING.

*February* 25, 1903.

*Present: Mrs. J.*

(Hand gives a slight thump.)

(G. P. communicating.)

How are you H.

R. H. Hallo, George.

Saw B—— and Hugh talked with them both. found the name. J U D D . .

[Judd—John Judd was a friend of Hugh the coachman.<sup>2</sup> John Judd is a horse-shoer who shod our horses all during Hugh's service of twenty years. It would seem that George P. had asked Hugh for the name of the neighbor who gave the pony and Hugh being mixed up gave the horse-shoer's name instead of the name John D——. —N. B. J.]

[Evidently John Judd is a correction of the name John Junot given at the previous sitting.—H. de G. V.]  
here is B——

<sup>1</sup> See p. 540.

<sup>2</sup> In connexion with the "John Welsh" incident (see p. 515) it is interesting to find another allusion to a "friend of Hugh."



(Bennie communicating.)

Good morning Mama dear.

MRS. J. Good morning, Bennie dear. It is good to speak with you again. Tell me first this morning all that you have prepared for me.

I want to tell you about Alice and Lau . . . Lawrence. he says tell his Mother he often thinks of and sees her and remembers the good advice she gave once when he had objected to one of his friends Willie —. and helped him to U. D.

MRS. J. Yes. Go on, Bennie.

he also said her dream about waking with him he U. D. perfectly. She must remember. Let me think he said something about the Polo Stick.

Mother do you remember a friend of ours whom we called Sargent.

MRS. J. No, Bennie. Have you the word Sargent right?

Dick was his first name dear.

R. H. Bennie, is this Sargent from you or from Lawrence?

from him he told me all this.

R. H. Yes. Fire ahead.

and spoke of the stick he gave him.

R. H. Do you mean that Lawrence gave a Polo stick to a fellow named Dick Sargent?

No he gave it to him.

R. H. Sargent gave it to Lawrence? (Assent.)

R. H. Are you sure that the name is correctly registered? (Assent.)

Yes. S A R G E N T.

R. H. Yes?

that is about all I remember.

[These messages from Lawrence L— were not understood. George Sargent was spoken of at an earlier sitting in connexion with Bennie's fishing rods, see p. 416. The name was not recognized by the sitters.—H. de G. V.]

MRS. J. Yes? It is very good.

Mama are you well.

MRS. J. Yes.

do you think I like the horse.

MRS. J. What do you mean, Bennie?

the Pony dear. I see him often.

MRS. J. Bennie, I don't understand. What pony do you mean?

I mean my. Pony. Walter.

MRS. J. Yes. He is very old now.

Yes but fat.<sup>1</sup>

MRS. J. Yes. Very fat.

John Judd [?] gave him to me. did he not.

R. H. "John Judd"?

J U D G E.<sup>2</sup>

I wish I could U. D. it.

MRS. J. Never mind about this now, Bennie. Tell me about Alice's daughter.

Yes. but Aunt Annie first said tell you to U. D. that grandma had rheumatism. [Not correct.—N. B. J.]

MRS. J. Not that I know of, Bennie.

got it in her *knee*.

MRS. J. Perhaps so. I have been away several days.

You will know dear.

does she remember me.

<sup>1</sup> See p. 523.

<sup>2</sup> See p. 443.

MRS. J. O yes, Bennie.

and will she U. D. about my new life here.

MRS. J. Yes. She understands.

Mother dear do you remember M a r i o n.<sup>1</sup>  
M a r . . i o n.

MRS. J. I think that I know whom you mean, but the name is not quite right.

did I speak it too fast.

MRS. J. Bennie, who is Marion?

(Hand points to Spirit.)

MRS. J. She is standing over there? (Assent.) Who is she?

She is my cousin. [Correct.—N. B. J.]

MRS. J. Bennie, to whom does she belong?

Uncle Frank.

MRS. J. Yes, that is right. Tell me more about her.

M a r y . . M a . . l i [?]

She wants very much to send her love and greetings to Aunt Alice. I brought her here.

MRS. J. Yes, Bennie. That is one thing that I asked from you yesterday. Bennie, yesterday you said you would go and awaken her. What did you mean by *awaken*?

make her U. D. how to speak to you here dearest *Mother*.

MRS. J. Yes, Bennie. Have you anything more to tell me of her?

Oh yes she is just beginning to U. D. what we want of her. She sees Aunt Alice often and yet she could not U. D. this way of speech.

I am so glad to see you dear.

MRS. J. Bennie, tell me about *yourself*, now.

I thought if Mabl . .

<sup>1</sup>See p. 556.

R. H. Mabel? (Assent.)

Mrs. J. No, not right.

Marg . . Marion. could finish I would tell you all about it.

R. H. Yes. Bennie, perhaps better do what you can with Alice's daughter, and afterwards talk freely with your mother.

She is so glad to U. D. now. I talked and talked with her insisting upon her coming with me here now. She is so glad to come and see you.

Mrs. J. Bennie, what is she doing in your world?

She looks after some of the other children here.

I wish I could make R<sup>1</sup> U D what I mean.

She sends great love to her Mother do you remember when she passed out, Mother.

Mrs. J. Yes.

do you U. D. how she looks now. she hopes you may see her. here. what did Aunt Alice mean by saying if I were here why did she not come too.

[His Aunt Alice had made just that statement to N. B. J. and that led to our insistence at this sitting that a message should be sent by her daughter.—N. B. J.]

Mrs. J. Bennie, she thought perhaps her daughter had forgotten about her.

Oh if you could hear her speak of her you would not think it. I know.

Mrs. J. Bennie, tell me how she looks.

She looks much as she did when she came here. her eyes are lovely and bright.

[Extract from Mrs. Clarke's letter, March 23, 1903.

“Her eyes and her very sweet, gentle disposition were her only beauties. She was remarkably kind to the younger children and Bennie said that was her office now.”]

She hears she is laughing at my words. about her. I can't tell you just how she does look as as she stands here. do you remember a little round photo of her.

Mrs. J. I will ask Aunt Alice, Bennie.

it was taken when she was a little . . a very little girl.  
[Her mother has only two photos of her—one of which is a baby picture and has always been in a small round walnut frame.—N. B. J.]

R. H. Bennie, does she look now older than you?

Yes a little.  
She came here first.

Mrs. J. Yes. That is right.

some time before.  
[She died two years before Bennie was born.—N. B. J.]

R. H. Bennie, has she not got specific remembrances about her mother that she could send?

I am not quite sure as she only just begins to U. D.  
She will have soon and I'll tell you later.  
When Mother is not here.

R. H. Yes. Bennie, do you want to talk with your mother now yourself, and leave Aliee's daughter for the present?

May I.

R. H. Yes. Go on.

I want so much to see her. do you remember now about our going to the country dear.<sup>1</sup>

Mrs. J. No, Bennie. I have not seen Roble to ask him about it.

do you remember what I told dear father about Helens gathering vines dear.<sup>2</sup>

Mrs. J. Yes, Bennie. We did go out one Sunday, and Helen gathered vines and we brought them back to the house.

<sup>1</sup>See p. 538.

<sup>2</sup>See p. 529.

then one other day

I saw you dad and Helen and another lady going for a drive.

MRS. J. Yes, we did. I think it was grandma who was with us.

Yes I think so too. but I saw you heard you speak of me.

MRS. J. Yes, Bennie. We often speak of you.

Mother what do you think of the new house is that a Piazza.<sup>1</sup>

MRS. J. Yes, Bennie. We have built a piazza at one end, and a new room for Helen.

The piazza confused me a little I mistook it for a *Shed*.

MRS. J. Yes. Before it was finished it looked like a shed.

You U. D. just what I am thinking about all the time. I am so near you. do you know dear I saw the gate too.

MRS. J. Which gate, Bennie?

*the new one.*

MRS. J. No, Bennie. We have no new gate.

It is new to me. the one out back of the barn.

MRS. J. Yes, we have one there, Bennie. I had a new fence built and a gate.

Yes I know I like it too.

You hear me well.

MRS. J. Bennie, do you see Uncle Willie when he is with us at the farm?

Oh yes often. how good he used to be.

MRS. J. Yes?

Give my love to him won't you.

<sup>1</sup>See p. 527.



MRS. J. Bennie, did you see me the other day when I was looking over some of your things and reading some letters?

Yes. some days ago.

MRS. J. The letters were some you had written to your father the summer you were at Osterville. Do you remember the good times we had?

O yes I do very well, dear Mother and never even though it were a thousand years I could not forget. . . Roble.

MRS. J. Yes? Why did you write Roble?

I was thinking of the good old time he and I had together.

MRS. J. Yes. We were all so happy that summer.

Yes I know it. do you remember how I used to come in playing on . . can't you call it something else I . .



[He always carried a harmonica in his pocket and frequently played upon it.—N. B. J.]

MRS. J. Yes, Bennie, that is the right shape.

do you remember one evening Roble and I went out on the water with some other fellows I think Uncle Willie went too. and we came home and I played on it as we came into the yard.

MRS. J. Yes, I remember, Bennie.

tell me more about my letters to dad. I saw you putting them together.

MRS. J. Yes, Bennie. They are with a number of your things that I treasured dearly. I was surprised to find what a fine manly letter you had written to your father.

Surprised. I don't know as they were particularly were they dear.

MRS. J. Yes. I had not read them for some time, and there is a fine manly spirit in them that . . . which pleased me very much.

Well mother I am glad for one thing i.e. that I never gave you any more trouble. than I did. I hoped to do the best I could.

MRS. J. Yes, Bennie. We have only the most beautiful memories of you.

don't you want to come over here some times.

MRS. J. Oh yes, Bennie. At any time now.

Mother it is a beautiful world. if you can only U. D.

MRS. J. Yes, Bennie, what can I do to bring you near me?  
pray for me.

MRS. J. Yes. Do you hear me when I ask you for help?

Yes I *often do*.

I know a great deal that goes on with you dear. and when grandma says you humor Helen I think she don't U. D.

MRS. J. Yes?

I help you with her often.

MRS. J. I want you to watch over Helen and Roble and help them all you can.

I will I do. don't you see how well R—— is doing. lately dear. at College.

MRS. J. Yes. Are you helping him?

Always.

there was a time when he got a little careless but he is getting over it.

MRS. J. Yes. He is more interested in his college life now.

We all prayed for it here. Mother do you U. D. the philosophy of prayer.

MRS. J. Just what do you mean, Bennie?

how necessary it is to pray for what you wish. I U. D. it since I came to to this life.

MRS. J. Yes, Bennie. I shall pray more after this.

prayer is everything to us here.

(Hand turns to Spirit.)

ready? (Hand turns again to Spirit.)

U. D. me.

MRS. J. Yes, Bennie. I will obey.

Will you keep Helen to music.

MRS. J. Yes, Bennie. She is very busy over other things now.

Yes I know it almost too busy. but I will help her. Remember she goes through finely.

MRS. J. Yes, she is doing well.

Yes. I am so glad to hear you say it. I U. D. perfectly.

MRS. J. Bennie, do you often see Grandma Junot?

Oh yes she is with me nearly all the time.

Mother do you realize what a good woman she really is.

MRS. J. Yes. She had much trouble in this life, but she always believed in the goodness of God.

Yes and she *does now*. She often says Bennie dear we must help our beloved ones on the earth and teach them to be more patient.

[Characteristic of his grandmother to an exact degree. —N. B. J.]

MRS. J. Is Aunt Alice's daughter with Grandma Junot too?

Yes a great deal.

Abbie is with her too.

MRS. J. I do not recognize the name Abbie.

What is it.

MRS. J. I do not know the name of *Abbie*.

AddiE<sup>1</sup> . . A.d.e . . A.d.a.

R. H. Rector . .

Addie

R. H. The name is not right, Rector. Better get George to get it and not make the attempts on the machine in this way to get the sounds registered when it is so difficult.

We thank thee. We do not clearly see the registering as thou dost. We repeat by sound and it tries us some times to U. D.

MRS. J. Bennie, I am very grateful to have had these talks with you.

I feel sorry when I cannot make my words clear. but I have tried to remember all I could so that you might know it really was B— speaking to you.

MRS. J. I know that it is. After this, when you can, send me a message of *any* kind.

to . . through you. (Hand turns to R. H.)

R. H. Yes, through me.

You certainly are good.

I will dear Mother you may be sure.

Mother is there anything at the Farm that I haven't seen. and told you about that you would like me to tell you.

MRS. J. No. You have seen and spoken about all the changes that we have made.

Only Helens *Garden*. Oh what does she call it. near the door.

MRS. J. (to R. H.) near the *drive*, isn't it?

as we enter.

<sup>1</sup> See p. 533.

MRS. J. No, Bennie, the garden is not near the door.

I don't mean door exactly. but as we go in.

MRS. J. I think I know what you are trying to say.

it is in the . . yard more.

MRS. J. Yes. Near the old *drive*.

Yes drive that is right. I could not think of drive.

\* \* \*

I will look for you always. Mother I will try and get all those names straight and tell him.

MRS. J. I know how hard names are.

I do myself overlook or forget some things. I know but many I remember. look out for the new horse.

MRS. J. Yes, Bennie. The one papa bought for Roble? Is he not safe.

Oh yes only he is pretty fast I think.

MRS. J. Yes? Shall we not keep him?

Oh yes I would dear. do not be alarmed he will be all right sure.

(Waking Stage.)

There's a lady . . . Marian . . Marian . . Mirian . . Miriam.

R. H. Miriam?

Miriam.

[Miriam is the name of Aunt Alice's daughter, Bennie's cousin; she was always called "Mamie." On p. 409 Bennie speaks of a "little girl who came here before I did" and then tries apparently to say she is his cousin. Later on in the sitting attempts are made to give a name like Marie, Maria, Māma. On p. 548 the name appears as Marion, Mary, Mali. Finally the name is correctly given in the waking stage.—H. de G. V.]

I've seen you before.  
I want to go . . . I want to go.  
Mr. . . . Mrs. .  
G—— over there.<sup>1</sup>  
I don't know who John is

R. H. John who? John what?

I don't know who John is.

38TH SITTING.

*March 4, 1903.*

*Present: R. H.*

(Bennie communicating.)

R. H. Your father and mother were both very pleased. The name  
[Miriam] came through the light herself as she returned.

I gave it to a spirit returning to its body.

R. H. Yes. Thank you.

My cousin I mean.

R. H. Yes. Alice's daughter.

Yes.

39TH SITTING.

*March 30, 1903.*

*Present: R. H.*

and Bennie said he saw a man digging something on his  
grave also  
he saw his father put some yellow flowers there.  
and green *leaves*.

R. H. Yes. All right.

he saw Helen with them.

R. H. Yes. Good.

[Extract from N. B. J.'s letter, May 3, 1903.

“For some time prior to March 30 I had not visited his  
grave. Soon after receiving yours of Mch. 31st I went out to

<sup>1</sup>See p. 545.



the cemetery and found that the gardeners had lately dug over and cleaned up the flower bed which is close to the grave, but I had not placed any flowers on the grave since Christmas nor had Helen been there for a long time. I had no way of finding out just when the men had been working over the flower bed.”]

\*            \*            \*

40TH SITTING.

*April 22, 1903.*

*Present : R. H.*

(Rector communicating.)

Bennie wished us to give his great love and say it was only a slight cold with Aunt Alice, and that she would soon be all right.

R. H. Yes. I will send.

[Extract from Mrs. Clarke's letter, April 28, 1903.

“I have been very unwell. Bennie is probably right in attributing the illness to ‘cold.’ I am also much better.”]

kindly speak to Bennie.

(Bennie communicating.)

R. H. Bennie, I am delighted to take your message. I have a word that your aunt sent me some time ago. She, I think, was speaking of Miriam, and she said, what about her old playmates Bertie and Charlie?

I told mother I think about Charlie.  
but whats the other one.

R. H. Bertie . . Bertie.

what is the question kindly.

R. H. She apparently wants to know if Miriam has anything to say about those persons, Bertie and Charlie.  
She is *with them*.

R. H. “with them”?

Yes. Charlie I *know* for a fact. the other I will find out about. and let her *know*.

R. H. Well, Bennie, do you mean that Charlie is in . .

our world yes. *he is.*

[Not correct.—A. J. C.]

R. H. The friend of Miriam?

Yes the friend of my cousin Miriam.

R. H. All right. Can you tell me, I mean later, unless you already know, anything more about him? Charlie is a common name.

Yes I U.D. what you mean, I cannot tell you at the moment but I will after I have a talk with *her*.

R. H. Yes?

\* \* \*

tell mother I am delighted with *Helens work*.

R. H. Yes.

She is doing finely. those little discouragements mean little.

thanks *good bye*.

#### 41ST SITTING.

*April 29, 1903.*

*Present: R. H.*

(Bennie communicating.)

R. H. Any news about Bertie and Charlie?

Oh yes glad you spoke.

I saw Charlie. as I told you but Bertie is still in the Body.

R. H. Now, Bennie . .

if she refers refers to Bert Hayes. [Not recognized. —N. B. J.] [Roble and Bennie had a friend called Bert, referred to again at a later sitting. See p. 637.—H. de G. V.]

R. H. Bennie, were these—Bertie and Charlie—old playmates of Miriam?

Oh no Bert was our friend Robles and mine. Yes.

R. H. Bennie . .

he and Charlie were with Roble to see Dad the night before I saw him here.<sup>1</sup>

Oh you refer to Clarke. Yes I see. I will ask you to put those questions to me again. You see she had two friends one Bertie who came over here with Scarlet fever. and something else I forget the name of it. I will ask Miriam. about it.

R. H. Yes, Bennie. Don't . .

Isn't it getting too dark don't you think?

R. H. Yes, I think this is probably not very clear. Don't say anything at all about them unless you have got the exact thing clearly from Miriam.

Scarlet fever I know.

R. H. Is that her friend Bertie?

Yes *sure*.

the rest Ill find out again and tell you when it is brighter . don't forget love to all at home. Benny.

[It is evident that when the question about Bertie and Charlie was first put to him, Bennie did not clearly realise the import of it. For he says, "I told mother I think about Charlie," thus showing that he has not distinguished this "Charlie" from the two boys of that name previously mentioned, his cousin and his friend. On the other hand he asserts that Charlie is a friend of Miriam and is "with her," that is to say, dead. At the next sitting the confusion persists, until Bennie at last realises his own mistake and after asking that the questions may be put to him again, makes a partly correct statement about Bertie.—H. de G. V.]

<sup>1</sup> See p. 525.

[Extract from Mrs. C.'s letter, May 9, 1903.

“Miriam died 24 years ago this month. The next May just the next year the two youngest children in this family of our neighbors and her intimate friends died of *scarlet fever* both within one week. But *Bertie* had *scarlet fever* and *recovered*, lived to be grown and died about twelve years ago of some form of consumption or scrofula. Of course there is a possibility that the scarlet fever may have been the cause of Bertie's later illness.”]

[It should be noted that Bennie does not give scarlet fever as the only cause of death, but says there was “something else, I forget the name of it.”—H. de G. V.]

42ND SITTING.

October 28, 1903.

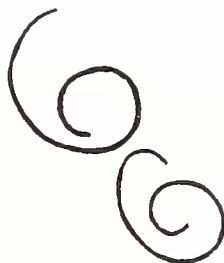
Present: R. H.

(G. P. communicating.)

What I wished to say was that Benny Junot and myself went at his request to his grave and saw his father and mother placing some green wreaths upon it about . . . either two or three Sabbaths ago.

R. H. Yes. I . . .

One was at the top or head and the other just below it.



something like that.

R. H. You mean one near the other.



R. H. Did you try to give that before?

Yes twice.

R. H. No, I did not get that. I got practically only your love to Mary and James.<sup>1</sup>

But I called Hodgson three times and said Pelham. wreaths.

R. H. I heard *Pelham* this morning, but not *wreaths*. And Mrs. Piper said George several times, meaning *you*.

Yes all right. We both came and called to you hoping you U. D.

I now tell you, and long ago before the light closed<sup>2</sup> or about that time. we saw his Mother and father and sister. putting some Pansies there.

that is all for the present.

[Extract from N. B. J.'s letter, Nov. 3, 1903.

“Sunday Sept. 20. Mrs. Junot and I visited Bennie’s grave and placed flowers—white and green—upon his little mound. No wreath was placed by us, but my wife arranged the flowers over the grave.”]

[Extract from Mrs. J.’s letter, Dec. 13, 1903.

“You sent us lately a record in which Bennie speaks of seeing me put pansies on his grave. When Mr. Junot wrote, I could not remember the exact time of my doing so, but I have since recalled that it was in July, the twentieth day. Pansies were his favourite flower, but this was only known by me and I am the only one who ever places them on his grave.”]

#### 43RD SITTING.

*December 15, 1903.*

*Present: R. H.*

(Bennie communicating.)

R. H. Bennie, I am delighted to meet you. I will read the letter from your father.

It is mutual I assure you. thanks. very much.

R. H. (reads) “Dear Bennie, We think of you all the time. We cannot see you or hear you when you come to us at

<sup>1</sup>Mr. and Mrs. Howard, see *Proc.* Vol. XIII.

<sup>2</sup>*I.e.*, before the summer break in the sittings. The last sitting of this summer took place on June 24th.

home. The only words we get from you come to us through Dr. Hodgson, our good friend. We wish you again to thank Rector and George Pelham and all the kind and loving ones upon your side who have helped us to hear from you. What they have done for us has been of inestimable value. It has given us the greatest happiness. We hope that it may be permitted that you some day make yourself heard and seen directly by Mamma and Daddy. Daddy has many worldly cares and is very often very weary. He is surrounded by men and women, many of whom never uttered a prayer and think or seem to think that there is no life but this life in the body. Daddy is strong in the faith that there is a better life after the death of the body and that God, the Father, loves and will keep all his children safe. But the doubts and unbelief of others make Daddy want always and again to hear from you and from Daddy's dear Mother."

Grandma.

R. H. Yes.

dear daddie she has been here much longer than I have but she never forgets you for a moment and she often comes with me here also when I visit you at home. I shall help her to speak with you when I see you again at the end of this line over which I speak to you now do you U. D.

R. H. Yes. (reads) "So help him all you can and make him to know that it is you who is sending the words. Roble is nearly through College and will soon be home with us to study and follow Daddy's business. He is a large fine man now and Helen is soon to go away to school. To-day Helen has been skating where you used to go skating so often."

I think we talked of this here, did we not?<sup>1</sup>

R. H. I have a vague remembrance only.

go on.

<sup>1</sup> See p. 494.



R. H. (reads) "Cannot you tell us about the boys and girls you used to meet at the skating pond, and tell us about your friend Frank who lived near us? He is on your side now; and send a message from Daddy's mother when you can. And may God have you in his holy keeping. Much love from Daddy. Don't forget us ever."

I shall go out happy and think this all over and think about the boys and when I see our mutual friend again I will tell him all I remember. Meanwhile I will talk with grandma and see what she has to say.

## 44TH SITTING.

December 16, 1903.

Present: R. H.

[I place Bennie's articles to my left, behind arm of Mrs. P.—cap, harmonica, spur, and A. L. bust, and then place A. L. bust immediately in front of sheets.—R. H.]

(Bennie communicating.)

I see it. A. L.

[In arranging the articles my hand with fountain pen in it passes in front of Mrs. P.'s hand, which takes hold of *cap of pen*, and this cap comes off, hand retains it, and moves forward with it, holding it up somewhat as though showing it to Spirit.—R. H.]

R. H. That's mine, Rector. That's mine.

I see let him have a look at it.

[I then move my hand forward in front of and close to Mrs. P.'s hand, presenting my pen for inspection, as it were.—R. H.]

I had one almost the same . . . yes. Almost like it only *smaller* I think a little smaller.

[Bennie had a fountain—the ordinary size.—N. B. J.]

R. H. "Smaller." Yes, probably. [This fountain pen is large size and holds perhaps twice as much ink as the common-sized pen.—R. H.]

Yes ask dad if I didn't. He will tell you right quickly that I did.

R. H. Yes. (Hand moves cap to pen in R. H.'s hand and puts it on end. Hand moves spur forward to the A. L. bust.)

I am the happiest boy in all this world did you know it.

R. H. I am very glad.

I wonder if I got the messages all in last time.

Will you ask dad if he remembers the Mehellan [?] boys.

R. H. the "Mac" something "boys?"

Mc hellan [?]

R. H. Capitals, please.

L E L L e N.

R. H. "McLellan?" (Assent.)

George and Frank. I know them both.

[We do not know who he means by "McClellan boys."]

—N. B. J.]

What is the matter with D——<sup>1</sup> . .

(Hand touches R. H.'s neck under jaw on left side.)

R. H. Left jaw?

No throat.

R. H. Oh.

I will help him.

[Bennie's friend just back from college yesterday, Dec. 20.

He says that he has been quite well and looks so.

—N. B. J.]

I do not care for the red coat Helen wears. do you.

R. H. I have not seen it.

[Helen has a new coat, but it is blue, though it has a red lining.—N. B. J.]

[The red coat may be a red sweater which Helen wore last fall when in the country. It did not look very well.

—K. H. J.]

<sup>1</sup>i.e. Charlie D——.

Ask Mama if those are . .  
Chrysanthemums. near my desk.

R. H. Yes?

they are very beautiful.

[Cannot understand about the chrysanthemums.—N. B. J.]

Oh I want to tell you so much. that I have seen since I  
was here. last time.

R. H. Take your time, Bennie. I shall be delighted. Tell me  
everything.

I heard them talking about having Aunt Alice spending  
a few days with them.

R. H. Yes?

very soon. almost within a few days now. what do you  
call. week. I forget. I wonder if she will and I see  
Roble there too later. All this has been going on  
since I came before.

[Roble and his mother were talking in New York at  
Thanksgiving about a visit from his Aunt Alice and  
she has been visiting us for several days.—N. B. J.]

(Hand holds *spur* up two or three seconds.)

my things help me very much . . (Pause.)

ask Mama if she remembers the friend who used to call  
me Benjamin.

R. H. Yes.

Charlie . did but don't you tell her I said it.

R. H. All right.

[We recall rather indistinctly that Charlie D. did at times  
call him Benjamin.—N. B. J.]

[Bennie had been asked at a previous sitting to give the  
nickname by which 'Charlie' called him, see p. 507.  
Whilst trying, unsuccessfully, to answer this question,  
he gave the name Benjamin.—H. de G. V.]

I know about the house and all the changes they made  
last summer.<sup>1</sup>

<sup>1</sup> See p. 527.

R. H. Yes?

Ask Roble if he got his hat into the paint.

R. H. I will.

[Roble painted his old straw hat green and wore it about the farm all summer.—N. B. J.]

Read to me please.

R. H. Your mother's letter?

Yes. Rector told me about it.

[At the beginning of the sitting before Bennie's arrival, R. H. had told Rector that he had a letter from Mrs. J.—H. de G. V.]

R. H. (reads) "My dear Bennie, I long to see and hear you. The messages you send are my great consolation and they, with my unshaken belief in the goodness of God, sustain and comfort me in all my sorrow. I want you to be with me, if it is permitted you; and also want you to watch over and help Roble and Helen always. I think of you ever and always with a feeling of happiness and gratefulness for all that you were, and are, to me that nothing can take away."

dearest Mother I know practically all that goes on at home I am there a great deal and I am very often surprised at Helen's wonderful growth she is such a big tall girl but she does not keep to her music as I wish she did. Won't you tell her I wish her to practise more. I shall always look out for her and see that no harm comes to her.

[Helen's music is burdensome to her.—N. B. J.]

R. H. (reads) "Send me a message whenever you can, and tell me how I can come nearer to you."

Only through prayer dear.

R. H. (reads) "Thank your good friends who are helping you, for me, and tell them how unspeakably glad I am that you are with them. Your loving mother." [Dated, December 13, 1903.]

Oh friend can you U. D. what this all means to me. I am so helped by their words. they help me to U. D. better how to reach them. I often hear and see things taking place at home and fail to report them here.

R. H. Why, Bennie, I shall be glad and your father and mother would be overjoyed for you to tell me all you see, *especially immediately.*

Yes well this is a little thing but I noticed it shall I tell you? I saw Roble fussing about his clothes the other day and I wondered what it was all about when I learned that he was trying on a new suit of clothes which did not fit to suit him and he took them back.

R. H. I understand. Good.

I stood there and watched him for some time.

[At Thanksgiving time in New York Roble tried on his dress suit which his mother had brought to him. He said it needed some changes and his mother brought it home to have it changed at his request.—N. B. J.]

He is going home. and I with him.

[Roble starts home from College to-morrow, Dec. 22.—N. B. J.]  
Grandma Junot says. N——. is getting rather tired. and should try and rest more.

How is Rounder. stiff. very stiff.<sup>1</sup>

R. H. Do you mean *old*?

in his legs.

R. H. Anything the matter with him?

Yes rheumatism.

R. H. Does your father know?

I am sure he will when you tell him.

R. H. Can't he run well?

<sup>1</sup>See p. 523.

fairly, but stiff after lying a while.

I often pat him. and talk to him. I think he sees me.  
really I do.

R. H. Does he wag his tail?

Yes and sniffs at me when I approach him.

[Rounder, the dog, is growing old and stiff, but is having  
a happy old age. He seldom leaves the stable now.  
—N. B. J.]

(Hand touches *spur*, then holds up the A. L. bust.)  
May I stay longer.

R. H. Certainly.

let me tell you. (Pause.)

R. H. Yes?

Mother must not worry about me at all I wish they were  
all as well off and as happy as I am.  
do you hear Helen recite to dad?

R. H. No.

her lessons. I mean. *I do.*

[Helen has frequently of late recited poetry to me. For-  
merly this occurred very seldom.—N. B. J.]

The photographs of my Pony are great. I like them ever  
so much. Ask dad to send you. you one.

R. H. I will.

Helen took them.

R. H. Really!

Yes isn't it splendid.

R. H. Yes.

[Helen has taken two or three pictures of his pony—one  
we remember particularly.—N. B. J.]

the old farm looks just about the same to me. only I  
cannot U. D. what is over the front door . .



R. H. Yes?

looks like posts. queer isn't it.

R. H. Yes.

I think I'll go and have another look at it. and report later.

R. H. Yes, do, kindly.

(Hand slowly moves slightly forward and up, as though following some upward flight.)

\* \* \*

Well I see it is the stoop. I saw. It is stoop I see. or porch. it confused me a little as I never noticed it before. [We made a number of changes last summer at our summer home. The front door was changed, so that it opens westward, instead of north, and a large porch was built over it.—N. B. J.]

by the way please ask Roble what he was trying to do with the sail boat one Sunday last summer. I saw him and two other fellows trying to take out the sails. but what for I never U.D.

[Roble tells me that one Sunday early last fall he was caught out, while sailing, in a very severe storm. He and the boys with him were very busy taking in the sails.—K. H. J.]

that is all I can say now only send my love to all at home tell them I shall be with them watch over and love them more and more uncle Frank comes with me and sends love also. When I see anything unusual I will come in and tell you.

45TH SITTING.

*December 30, 1903.*

*Present: R. H.*

(Bennie communicating.)

Did you tell Dad all I said.

R. H. Yes, he was very pleased. I think all were understood but two points, one concerning D—.

tell me.

R. H. I am not sure at present about the other. The . . didn't you think that D—— was hurt?

You may leave them and bring them to me later. and let me straighten them all out for you.

R. H. Yes, better another time when the light is good.

Yes I cannot tell you now just as I wish. But if you will answer me one question, i.e. about Helens coat.

R. H. Yes, it is not red, but it has a red lining.

Yes I thought it was not quite right yet what attracted me was the red.

R. H. Yes, and Roble had painted his hat green, I think, with some green paint.

Yes. I laughed at this. more than I can tell you it struck me as being so funny.

What about his suit.

R. H. Yes, that was practically all right.

I saw him wriggling in & out of it and that too struck me.

Well my friend give them all a great deal of love and tell them I shall be with them always.

R. H. Yes. Rounder is old and stiff, as you said, and I think your Aunt was staying with them.

Oh yes I know but Rounder's movements when he lies down and gets up attract me very *much*.

R. H. Yes.

I try to help him all I can from this side.

46TH SITTING.

January 11, 1904.

*Present: R. H.*

(Bennie communicating.)

I may make some few mistakes. I do not claim to do otherwise when I see so much.

R. H. Your father did not know whom you meant by the McClellan boys,<sup>1</sup> but he said he would ask Roble.

Ask Roble for me if he does not remember a boy or two boys one George the other Frank whose names were if I remember rightly McClellan. George and Frank McClellan. the name if not quite right was very nearly so.

R. H. Then . .

ask him if he remembers hockey.

R. H. Yes. D—— was just back from College and he said that he had been quite well.

What did I say about him.

R. H. I am not sure; I think you said that he had . .  
got hurt . .

R. H. Yes. Hurt his arm, I think.

I saw him strike his elbow or a part of his arm many Sabbaths ago perhaps he may have forgotten.

R. H. Yes.

but this is a fact.

R. H. Yes.

[R. H.'s memory is here at fault. It was to Charlie D.'s throat, not his arm, that Bennie had referred, see p. 565. Here, however, he accepts R. H.'s suggestion and even provides an explanation of the supposed injury. Instances of this kind are not very frequent, the memory of the controls with regard to statements made at previous sittings being usually good, see e.g. p. 475.—H. de G. V.]

R. H. They could not understand about the chrysanthemums.<sup>2</sup>  
You said what . .

<sup>1</sup>See p. 565.

<sup>2</sup>See p. 566.

Yes I remember.

Please ask mother what the large flowers were that attracted me. and seemed to be growing in a pot.

R. H. Yes.

R. H. I think everything else was understood.

[R. H. then enumerates correct statements made by the communicator at the sitting of Dec. 16 (*q.v.*).—H. de G. V.]

47TH SITTING.

February 22, 1904. Present: N. B. J., R. B. J., and R. H.

(Bennie communicating.)

Get all the paint off your hat?<sup>1</sup>

R. No, not yet. That was funny, your seeing that hat.

funny oh I don't know about it. I see you often when you don't know it.

I am always with you R——

R. Did you ever come into my room down at V—— and tap on the bed?

Well I have tried hard enough but why don't you answer me . .

R. I didn't know it was you, Bennie, I didn't think.

Well I'll try it again. You ask me something and I'll knock twice.

R. Yes, I'll do that, Bennie.

just to let you know that I am with you, see?

R. Yes, Bennie, I'll do that some day and answer you.

H \* b s o (letters scrawly and doubtful) you here . .

[Possibly Bennie said *Hodgson* or some approximation to it.—R. H.]

why I just noticed you . . I just noticed you.

<sup>1</sup>See p. 567.

R. H. All right, Bennie, never mind me.

No I won't . .

tell me Roble get through soon I am always interested in you and your work. Going to help Dad when you are through?

R. Yes, Bennie. I've got three months more, then I'm going to work in the office.

Good enough I have been praying for you do you U. D. what it is to pray over here?

R. No, Bennie, I don't believe I do.

Don't speak too fast Roble if you [do] I can't hear you U. D.

R. All right, Bennie.

I came to see you three different times knocked & waited for you to answer me . .

You did not speak so I went away ask me next time. anything you wish & I'll reply.

R. Bennie, if I speak out loud when you knock, can you understand me?

surely & I shall reply.

R. How will you reply, Bennie?

(Interruption on account of superposing.)

to go back and answer your question my dear fellow I shall speak if possible so you shall hear my voice. if not possible I will knock

R. Good, Bennie. I will know when you come next time.

I U. D.

two. Remember I am not isolated although you cannot always see me. U. D.

R. Yes, Bennie, I understand.

Now let me ask you who was singing in your room the other day?

R. I don't know. I don't know just what day you mean, Bennie.

about four Sabbaths ago. if I remember rightly.

R. Yes, Bennie, but we sing a great deal, and I don't know just who it was that day.

I only hope you will U. D. because it will help you when I hear & see you clearly U. D.

N. B. J. Yes, Bennie. Do you want Daddie to speak now?

Yes do speak to me. I love to hear you.

N. B. J. Yes, Bennie. Have you any message for your mamma?

Yes a good many. first let me ask if you got all I sent you. .

R. H. Yes, everything.

N. B. J. Yes we got it all, and understood all except about the McClellan boys.

(Hand turns in direction of R. then to Spirit.)

I will not take light to tell you that now . .

(Hand turns to Spirit. Assent.)

but when I come some day & [I think R. H. was indicated here, but no note made at moment.—R. H.] is alone I will explain—U. D.

N. B. J. Yes, Bennie, that's right.

I thought Mama had a cold.

N. B. J. Yes, but she is well now.

I know that too. You don't forget me do you.

N. B. J. Never, never, and you must not forget us any.

Don't worry about that. I wish you knew how much nearer I am to you as time goes on. that is why I see so many things clearly U. D.

N. B. J. Yes, we understand.

Papa don't get tired rest & it will do me good too.



N. B. J. Yes, yes, Bennie. I'll try to rest.

I am glad Mama's better.

I also see Helen every day of her life.

I think she is is [evidently for *a*] fine great girl.

N. B. J. Yes, Bennie. She's growing to be a fine girl. You must help her all you can.

surely I will. I know she will be a great help & comfort to *you all*.

N. B. J. Yes. She works over her music all the time.

(Excitement in hand. Pencil scrabbles heavily round and round in one spot.)

that is what I long for her to do U. D.

N. B. J. Yes, Bennie. We thought you helped her.

I do I do I will I will. Music is the inspiration of the soul. dad.

N. B. J. Yes . . .

I wanted you to U. D. how happy it all made me. can't you tell her I love to hear her play & praetise.

N. B. J. Yes, Bennie. That's right.

Dad is that coat Blue.<sup>1</sup>

N. B. J. Yes, with red inside.

the red looked so funny to me when I see her put it on & take it off. you see I often help her give my love love to dearest Mother & tell her I want to speak with her. here.

N. B. J. Yes, Bennie. She came over not long ago here but could not speak to you. She will come again before long.

Meanwhile will you tell her I hear every prayer she says & I know.

listen to me . . . (to R. H. ? who is recording N. B. J.'s remarks.)

<sup>1</sup> See pp. 565 and 571. Note that R. H. did not mention that the coat was blue.

N. B. J. Yes, Bennie, I will.

tell her I love her & I will watch over & care for her  
always no matter where she is or how long I seem absent.

N. B. J. That's good, Bennie.

I shall not forget her nor anything concerning her ever you  
may rest assured I will not.

N. B. J. Bennie, have you any message to Aunt Alice from Cousin  
Frank?

Oh yes but may I give it when I return.

N. B. J. All right, all right.

You will come again. & let me finish all I have on my  
mind?

N. B. J. Yes, dearie.

Tell me what Mother meant when she said she dreamed I  
was with her.

N. B. J. I think that she thought you were with her.

Can't she U. D. when I speak with her dad.

N. B. J. No, Bennie, she does not understand.

Well I am going to do something. so she will know.  
when I see her sleeping I often talk with her. Do you  
U. D. what a beautiful place this is dad.

N. B. J. We do not fully understand, Bennie. Tell us when you  
can. (Hand points to Spirit.)

Grandma Junot. says. in a little while you will all be  
here. won't that be great.

N. B. J. Splendid, Bennie, when we all meet together again.

Do the best you can dad & don't worry about anything  
take care of Mama & Helen & the rest will all go  
right until you come over.

I must go out a moment but I'll be right back.

N. B. J. (to R.) Very clear.

(Hand bows on block book as if in prayer.)

I do not want to seem selfish but you cannot U. D. how glad I am to speak.

R. H. Who is this?

Oh it is I B—— can't you see me?

R. H. No.

Mr. Pelham came back with me to help me until I go.  
Did Mama say anything for me.

N. B. J. She said she would write a letter. I think it will come to morrow.

that's fine.

I shall U. D. letter.

Dear Mother I know you will be glad if I send you one little word from this side. I am so glad to see you well again & if you will only take care you will keep well for a very long while. I know this dear because I can see it. When I come to you in your dream do not be afraid I shall only give you strength to U. D. give my love to Aunt Alice & tell her I have a message from unele Frank & cousin Frank which I will give to dad next time

How is Charlie D—— . .

R. Bennie, Charlie is very well. He often speaks of you to me and thinks of you.

Roble did you give him one of my photographs.

N. B. J. I don't know.

R. I don't remember, Bennie, but we will do so.

I wish you would if you did not so I can see something that will attract me to him. then I can come here & give you some test about him. U. D.

R. Yes, Bennie. He has your books, the *Three Musketeers*.

Good I remember them very well but you see I want him to have something that looks like me U D . .

R. Yes, Bennie. I will give him your picture.

I heard every word so clearly thank you.

R. Yes, Bennie. Are you ever with me?

I should say I was. how did I know about your suit if I am not with you tell me Roble?

R. Yes, Bennie, that was good. Tell me do you know how your old runabout was broken last summer? Did you see that?

Runabout oh. Yes I think I do. I'll come here some day and tell H. how it happened will that do Roble.

R. Yes, Bennie.

(Hand turns to Spirit. Cross in air.)

You see Roble they say here if I tell think is . . gs when . .

(Harmonica falls on floor as block-book is shifted. R. H. replaces it. Hand seeks excitedly towards articles, and begins touching them.)

Give me A L.

(R. H. gives A. L. bust to hand, which holds it up a moment or two, then replaces it in front of sheets.)

It is better so.

You U. D. don't you? (Hand turns to R. H.)

R. H. Yes, I understand.

R. Yes, Bennie.

Want to say something.

R. Yes, Bennie. Do you remember the school where you made the head of Abraham Lincoln?

Most certainly I do. I remember well, do you remember what I said about. about that party?

R. No, Bennie. What party do you mean?

Do you remember. about skating.

R. Yes, indeed. We used to have a fine time.

Do you remember the day my skate came off . .

R. No, Bennie.

You were there. & I took my knife made a hole in the heel of my (pencil slips over edge of block-book.)

R. No, Bennie. I can't remember that day specially.

how clearly I hear you. I am speaking of the last time I ever I ever went . .

R. Yes, Bennie.

skating with you in the body.

R. Yes, Bennie. I don't remember about your skate coming off, though.

do you remember sitting down on my coat. my sitting down on my coat & fixing my *skate* . . remember anything about the water on the ice.

R. No, Bennie. I don't remember that.

Weren't you with me. surely you were.  
think it over R——

R. Yes, Bennie. Do you remember the last time we went swimming down at Osterville?

Oh yes I do very well. You always thought I got hurt that day but I did not I caught cold that Sunday going without my cap.

R. Yes, Bennie. You mean when you and papa went walking.

Yes & he told me to go back & get my cap.

R. Yes, Bennie, I remember about that.

Did you think I got hurt in swimming tell me right out.

R. Yes, Bennie, I thought you got hurt because you tore your shirt on a rock on the bottom.

Oh yes I remember it but you are mistaken really I know  
Roble dear.

You must feel that I know. & I want you to know U. D.  
don't worry about it any more.

R. Yes, Beunie. I will not worry any more.

I am glad to hear you say this R. do you remember  
about the hon . . [?]

H O . .

spell it I do not U. D. Rector . .

H O C K E Y . .

R. Yes, indeed. I remember about playing hockey.

N. B. J. (to R.) Ask him about when he was a little boy.

Don't you think I was a good shot [?]

My skate came off.

R. Yes, I remember.

good enough.

I want to ask you about a boy we called El something

I cannot remember his

other name.

N E D.

R. I remember *Ed*, but I can't remember his last name.

I cannot either but after . .

(Spur falls off table. Pencil drops from hand.)

R. H. Kindly wait. (R. H. replaces spur.)

(Pause.)

I want to recall. him very much and perhaps I shall after

I go out,

do you remember. Sawyer. or Saw . .

R. Do you mean Adrian Sawyer?

Yes.

R. Yes, I remember him. He went to school with you.

Yes tell me if if you know what became of him . .



R. I think he is working in C—.

if you ever see him again ask him if he remembers Benny Junot will you.

R. Yes, indeed. I will ask him.

I U. D. you perfectly now. but when they take my things away it confuses me greatly.  
are you going home soon.

R. Yes, Bennie. Another month now.

how many Sundays Roble. would that be. I want to go to your room two or three times before you go.

R. Three Sundays more, Bennie.

then I shall count as well as I can and I shall go with you then but meanwhile I shall see you at your room. Roble tell me is that a tree or plant.

R. I don't quite understand what thing you mean.

Well listen.

near your bed is a chair & a kind of table. near the window I see a green thing which looks like a plant.

R. No, Bennie.

Is it a cushion.

R. Do you mean the sticks in my bedroom or something out in the study?

in your bedroom. they must be sticks I think. but what I wanted to say was that I would try & move one of them. *or it . . .*

R. Yes, Bennie. There are two hockey sticks in the corner by the window.

I shall see what I can do with the help of *George*.

R. All right, Bennie. I will understand when it happens.

dad speak. do you remember Gridley.

N. B. J. No, Bennie, I do not understand.

do you remember Gridley.

N. B. J. Where . . . where did he live?

he used to go with Sawyer.

R. No, Bennie. I don't remember *him*.

Was it spelled wrong . . .

help me keep my thoughts clear . . .

N. B. J. We do not understand the name.

Dad who is the boy at the stable.

think I will go out a moment & think it over.

I mean.

George Gately.

I do not think I have got it just right friend R.

N. B. J. Wait, Bennie. Is he in *our* world or *your* world?

he is in your world now.

N. B. J. Where . . . What does he do?

Roble do you remember a fellow who wore a queer shoe.

R. No, Bennie. But when we go home we will look up the name in your school catalogue.

All right. then tell him<sup>1</sup> & he will tell me.

I want very much to return here again & finish up what I cannot say now may I?

R. H. Bennie, your father is coming next time, but Roble will come also if you wish?

I want to see him very much U. D. this time so I can go with him. watch him & tell dad what I see him doing U. D.

<sup>1</sup> Probably R. H.

## 48TH SITTING.

*February 23, 1904.**Present: N. B. J., R. B. J. and R. H.*

(Bennie communicating.)

I had a long talk with cousin Frank & he is . . . says tell (pause) he says tell his mother that if she will send him some message he will reply with earthly remembrances U.D. he also says give her his love also uncle Franks and when the time is presented he will meet her & give some sign of his existence. U.D. got it.

I saw Aunt Alice. so did he. trying to . . . to write something which looked like Verses. do you know what they were dad.

N. B. J. She wrote a message to you, Bennie. I have it here.

good please give it me. papa yourself.  
. . . papa.

N. B. J. Yes, here it is. (reads) "Say to Bennie that every word that comes from him is a pleasure and comfort to me, and thank him for the smallest message. Tell Frank and his father that in my troubles I have turned to them."

thanks to *God*.

N. B. J. "I beg them to help me take care of Lucinda." (Hand shows excitement.)

N. B. J. "I need their help all the time."

(From G. P.) You will not only awaken these two friends to the reality of communication but they will be clearer for this G. P.

N. B. J. Yes, Bennie. Please thank Mr. Pelham for helping you and us.

Ah he U.D. & he likes it as well as we do.  
now give me Mamas.

N. B. J. Bennie, Mama's letter has not yet come, but she sent her love and will soon come here to see you.

thank you for telling me I shall think up many things to remind her.

I feel for Aunt Alice very much & we shall do all in our power jointly to help her.

Hallo Roble how goes everything with you?

R. Hallo, Bennie, I'm all right.

I have been thinking if I could play Swanee River for you. it would help you to U. D. me when I come to you. don't you think so.

help me a moment.

(Hand moves towards R. H. who repeats the sentence above "I have been thinking, etc.," but hand points to the words *help me a moment*, and turns to R. H. again. R. H. puts his hand forward. Hand rests lightly on it for two or three seconds, then touches articles.)

I have been thinking if I could play Swanee River for you even though faintly you would U. D. me better when I come to you do you think I could possibly make you U. D.

R. I will try to listen for you, Bennie.

Just as you try to sleep I will watch & come to you. if you have light & I think you have enough so I can reach you strongly I shall certainly speak or whistle or do something that you may be sure it is I.

R. All right, Bennie.

Roble why do you put your feet up so high.

R. What do you mean? When I study?

Yes when you have in your hands a book?

R. I put my feet on a chair to be comfortable.

I see you almost constantly. doing this.

R. Yes, I always do it when I read.

how well you speak. to me today R.  
You remember cousin Frank Clark don't you.

R. Yes, Bennie.

he wants to send his love to you. U. D.

R. Yes, Bennie, and give my love to him and Uncle Frank.

Surely.

R. H. One moment.

(Pencil dropped. Hand subsides somewhat. R. H. has previously given R. a pencil to hold in his hands and rub so as to have R.'s "influence." This is given.)

I like this better. thanks.

Roble did you have Franks knife.

R. No, Bennie. I don't know about his knife.

tell Aunt to give it to you please.

R. All right, Bennie.

Will you.

R. Yes, I will tell her.

he says so.

don't forget it I beg of you.

R. No, I won't forget.

Did you remember who Gridley was.<sup>1</sup>  
and those other boys were McVeigh.

[Perhaps McVeigh is intended as a correction of McLellan.

See pp. 565 and 572.—H. de G. V.]

don't you remember the one who had red hair.

R. No, Bennie. Where did we know them?

in C——.

R. I don't remember them now.

You will. later.

remember anything. about the minstrel Show.<sup>2</sup>

<sup>1</sup> See p. 583.

<sup>2</sup> See p. 394, where "the minstrel show" was mentioned by Mrs. J.

R. Yes, I do, at Harvard school? (Assent.) Was the boy Ed in this show?

Yes indeed.

R. Do you mean Ed Cushberger?

Oh yes I forgot his name. I remembered Ed all right.

Who was interlocutor [interlocturer]

I cannot exactly get that word. friend.

R. It was Irwin G——.

tell me about the one who had red hair & he laughed so because he thought it would give him away.

R. I remember him now, but don't know his name.

When you go back to your room think it over & it will all come back to you. you see you have one advantage over me R. & that is you can still be associated in actual conversation with the boys while I have to speak over the line to you & I cannot always make the sounds audible to those to whom I speak. You ought to remember better than I.

R. Yes, I understand, and I will try to think who these boys were.

do you remember. Hill.

R. N-no. Where did we know him?

he skated. with us. & a young fellow named. Arthur.

R. I do not remember them now.

by the way I saw you skating recently.

R. Yes, I have been skating often.

that is a fine place too. don't get hurt I am watching over you.

R. All right. Thank you, Bennie.

tell me something about. your studies can't you.



R. Yes, I am interested in the courses I'm taking, and am studying law.

Yes I know. that but tell me. about languages & *latin* especially.

R. I haven't had any Latin for three years now.

You must keep up & help Helen U. D.

R. Yes, papa helps her with her Latin now.

Well she is going to need you more than ever later . .

R. All right. I will try to help her.

Good I am so glad to hear you say it.

Papa dear tell me what she got so excited over. the other day Was it essay.

N. B. J. Yes. I think it was something she was going to write about.

I heard her fuming about it, but don't mind her she will get over it when she gets through school U. D.

N. B. J. Yes, Bennie. She fusses a good deal.

Well I think I know it dad.

You see I am doing all I can to help her & I do think she is improving don't you ?

N. B. J. Yes, indeed. She's changing every day, now.

Yes & I do wish Aunt Alice would not think her lazy. She is not. but she can't do everything. . . cannot do everything. her music I want kept up U. D. I never was good at preaching but I know perfectly well what is best for her.

N. B. J. Yes, Bennie. We'll try to keep up her music.

they [say] Mama humors her too much but I don't think so. She is a good girl & if she is nervous she can't help it.

N. B. J. Bennie, what are you working at in your life?  
didn't I tell you?

N. B. J. Not lately.

I am studying the laws of this life. and the explanation  
of returning.

N. B. J. All right. I understand.

Well I am not sure that you do. but I hope I can  
make it clear. but I can't stop to explain it now. I  
have so much more to say tell Mama I wish she could  
U. D. what I meant about the flowers.<sup>1</sup>

N. B. J. She did not understand about flowers on cabinet.

What is the earthly word, for it.

N. B. J. Perhaps you meant your grave, was that it?

No I saw those too. but I saw at home.  
some flowers just before I came here & told him. (Hand  
points to R. H.)  
and they were standing on something like table I know it  
*surely* . .

N. B. J. Bennie, in what room were they?

they were in the the room where you . .  
near [?] . . dining room.  
dear can't you remember R.  
Yes dining room dad.

N. B. J. Yes, Bennie, we had flowers there on the table.

Well what is the name of the thing in the same room on  
which silver things are.

N. B. J. Sideboard?

Yes sideboard. *cabinet*.

<sup>1</sup>See p. 566.

N. B. J. Yes, we sometimes call it cabinet.

Well I saw. at that time those flowers on that place & they attracted me to them.  
do you U. D.

N. B. J. Yes, Bennie, we understand.

I am glad you do. even if you can't U.D. about my life here & I don't believe you ever will quite.  
Roble did Klondike kick?

R. Yes, he used to kick, and ran away.

*I thought so . . .*

R. Bennie, do you remember now how your old runabout was broken?<sup>1</sup>

surely I do & told you I would come here some day & (Hand points to R. H.) tell him just how it happened.

R. All right, Bennie.

then you can't say I got it out of your mind see . . .

[This apparently reproduces an old misapprehension of G. P. in his earliest communications. See *Proc. S.P.R.*, Vol. XIII., p. 303.—R. H.]

[The same idea was evidently in the communicator's mind when the question about the runabout was asked before.—H. de G. V.]

R. Yes, I understand.

George is always talking about this to me.

R. All right, Bennie.

McVeigh.<sup>2</sup>

I speak about uncle Will.

R. Do you mean McVeigh in V——?

SURE . . .

<sup>1</sup> See p. 579.

<sup>2</sup> See p. 586.

R. You did not . .

No but I heard you say this again & again.

R. You mean uncle Willie and I?

Yes, do you know now?

R. Yes, I understand about McVeigh now.

[Roble says that "Uncle Willie" was very friendly at V—— one summer with a young man named McVeigh. This intimacy was after Bennie's death.—N. B. J.]

[When the name McVeigh first occurs, it appears to be given as a correction of the name McLellan. Then it is connected, rightly, with Uncle Will. There are in these sittings several instances of the preliminary emergence of significant names together with some imaginary interpretation, for which a correct or partly correct interpretation is afterwards substituted. See Intr. p. 352.—H. de G. V.]

I am glad I have made two things straight.  
the flowers are U. D. aren't they.

R. H. Yes.

thank you.

I think I shall go out a moment I can't quite get my thoughts clear.

(Hand touches cap and spur, moving the spur back, then returning it to front.)

Hello R——

R. Hallo, Bennie.

Didn't you have the boat painted new last summer.

N. B. J. Buggy.

What do you call the thing we used to ride in.

R. Runabout.

Yes. didn't you have it painted new last summer?

R. Yes, we had it painted in June.

June dear me I forgot all about June. but I want to be sure so when I describe the break down I can make it clear to you.

R. Yes, Bennie, I understand that.

[At the sitting of Feb. 23, 1903, Bennie said that "the boat was all painted new." Perhaps his thoughts have here gone back to this. His question as to "the name of the thing we used to ride in" is subsequent to N. B. J.'s suggestion of "Buggy" and does not therefore prove that Bennie had the runabout in his mind when he spoke of the boat.—H. de G. V.]

how would you like to join me R.

R. Yes, I would like to see you again very much, Bennie.

I tell you R. it is not all over with us.

Well I will go on with my remembrances.

Will you give Charlie the photo?

R. Yes, we will give him one of your pictures at once.

thank you and be sure & tell Aunt Alice we shall help her but she must give you the knife. the next time I see you here Pa. I want you to bring something belonging to her. Will you?

N. B. J. Yes, I will, I will.

It will help us so much.

You cannot U. D. but we can.

N. B. J. Yes, Bennie.

dad what happened to the harness. when you went to my grave.

N. B. J. I don't remember.

Ask Mother.

You drew it up. (Hand makes a quick drawing up motion.)

I saw you do it.

Well never mind you will remember soon.

(Hand points to Spirit.)

Grandma sends her love to you & wants to know if she can help you any?

N. B. J. Yes, help me to be well and do my duty.

*Well.* Well you are well dad & not so tired as you were a while ago. You see I am looking after you.

I feel t. I must get. Mama over her cold too.

R. H. "I felt I must get Mama over her cold too."

N. B. J. Yes, Bennie. Thank you.

Mr H listen kindly.

Please tell my father what I said before that will you?

(R. H. reads over again from "Grandma sends" down to "looking after you.")

R. H. (to N. B. J.) He apparently wants your comment on your not being so tired as before, etc.

N. B. J. Yes, Bennie, I am.

Please tell him.

N. B. J. Better than heretofore, but am often very tired.

Oh yes I know it very well. but I mean generally tired.

N. B. J. My health is generally better.

thank you.

Roble you are a great help to me you give me strength did you know it.

R. No, Bennie. But I wish you would be with me and help me when you can.

I shall always do that. You may be sure.

R. Do you remember you said before you would help me to what I wanted in college?

Yes I do. & I . .



R. Well, I have gotten what I wanted.

I know & you must U. D. what prayer does.

R. I understand what it is with us, but did not know yesterday quite what you meant by prayer in *your* life.

Ah had I never prayed, I should not be speaking with you now.

R. I understand, I think.

There is law in prayer. & it means everything to us on our side. & whenever we see our friends in the body in difficulty we pray for them instantly. which often helps them greatly U. D. R.

R. Yes, I understand now, Bennie.

I went away & followed you & prayed for your success. as we shall all pray now for Helen. & Aunt Alice.

R. Good, Bennie. I understand now.

give all my love to dearest mother & tell her a word to me will help me much. When she can you will take it to me won't you (Hand turns to R. H.) . .

R. H. Yes, with pleasure.

& I will, when I see you alone tell you some more good things about my people & what goes on with them. this will be my way of repaying you.

R. H. Good.

U. D.

R. Yes, Bennie, we understand.

tell me did you like the books dad gave you?

R. Yes, I am reading it now.

Isn't it fine.

R. Yes, I like it very much so far.

keep straight on. & I will watch over your shoulder.

R. All right, Bennie.

have a good time while you may . .

Go out a good deal. stick to your studies & you will *get through splendidly.*

R. All right, Bennie. Do you ever see me on the river?

You mean. Water.

R. Yes, I mean the water.

Oh yes often but not for a long time.

R. No, I have not been on the water for several months, but will start again soon.

I shall be with you. to see that all goes well. I saw you with a lot of other fellows in a long (pause) something a long time ago. cannot remember it.

R. You mean sail-boat? sailing?

No.

R. You mean canoe?

*Yes.*

R. I often go canoeing with some other boys.

that is what I mean. & that is why I go with you. to see that all goes well.

49TH SITTING.

*February 24, 1904. Present: R. H.*

(Rector communicating.)

R. H. I have a short letter to Bennie from his mother which was intended for his father to bring, but reached him only after he left. (Hand points to Spirit. Cross in air.)

Please give it him as he hath asked specially for it several times during this intervening period. We will bring him.

R. H. Yes. (Hand talks with Spirit.)

(Bennie communicating.)

How are you?

Got something for me.

R. H. Yes, Bennie. Your father . .

here is George perhaps you would better greet him too. he has been a good friend to me. and when the light has been especially drawn upon by myself he has been my support . .

R. H. Yes, George, very grateful for all your help.

(G. P. communicating.)

Just say good morning that will do. you know I U. D. it is only to please the boy U. D.

R. H. Yes. Your father, Bennie, got this at his hotel after his return yesterday.

I U. D. thank you.

R. H. Your mother says: "My dear Bennie, the last messages received from you were full of interest and show that you are with us constantly. I wish that you could tell us more concerning your life, your duties and your pleasures. Do not think that we forget you as the years pass. On the contrary we think of you constantly and you become dearer every day. Send a message to me by your father and be with me and help me. Watch over Roble and Helen and help them all you can."

I think I have said all this?

R. H. Yes, you have, Bennie. Then comes just her signature "Your loving mother," with the date February 21, that is, the Sabbath before your father had his first meeting. The letter was doubtless delayed by the slow trains in bad weather.

Oh yes all right. I remember a little about such things.  
C——?

R. H. Yes, from C——.

Oh yes thanks.

50TH SITTING.

*June 27, 1904. Present: Mrs. J., Miss Helen J., and R. H.*

(Bennie communicating.)

I see some one in the body with you. I think . .

MRS. J. (to H. J.) Move over a little. (H. J. draws closer to table.)

it is my sister . . Oh I am so glad you are here. tell me  
me you are glad to see me I am so glad you got through  
so nicely. I saw Roble too & I helped you both did  
you U. D. it.

H. J. Yes, Bennie. I am glad to be here.

I U. D. you do not see me but I look about the same.  
You look much larger Helen havent you grown . .

H. J. Yes.

MRS. J. Bennie, you know several years have passed since you left  
us, and Helen is almost a young lady.

I U. D. isn't that fine? I am glad she is so well & you  
also mother dear. I hope you will keep on with your  
studies Helen & do all you can . .

H. J. I thought often of you when away at school.

I was often with you when you did not know it. I am  
glad Roble is through & I am glad he is to be with dad.<sup>1</sup>

MRS. J. Yes. Your father could not be with us to-day. Do you  
think that he is well?

No not so well as I wish. I think he is very tired &  
needs rest greatly.

<sup>1</sup> See p. 574.

MRS. J. Can you not influence him to take a rest ?

Uncle Frank & I are both praying for this. We will make him do so.

MRS. J. I wish him to take a long rest this summer.

Yes so do we. & I think he will. I am much concerned about him & I have been for some weeks I think. (Hand takes up spur and feels and replaces it.) weeks isn't it.

R. H. Yes, probably, . . . or *months* ?

yes months, since I saw him here<sup>1</sup> . . .

MRS. J. What can *I* do for him, Bennie ?

tell him he should take a rest because he owes it to himself to you all & to me.

MRS. J. Yes, Bennie, as soon as I go back we are going to the farm.

I know it & I want dad to sleep rest & take good care of himself. I will help him do so.

MRS. J. Bennie, is the farm the best place for him ?

Yes for the present. tell him to let repairs go & rest this summer.

MRS. J. Yes, I will do so. Is that all he needs, rest alone ?

*Yes . . .*

don't let him take anything. he is all right except very tired. he is overdoing all the time. & his talking tires him very much.

[The weariness of N. B. J. is most marked in consultations. Talking seems to be the main source of the weariness. —N. B. J.]

MRS. J. He is very much troubled about some of his business affairs.

Well dear he ought not to be because dad will be all right I know this.

<sup>1</sup> It was on February 23, 1904.

MRS. J. He sent his love to you.

I am so glad give mine to him & tell him I love him very dearly I am happier as time goes on & I live to wait for you all. We shall U. D. everything. then tell him so for me.

Helen what made you let Klondike run away . .

MRS. J. (to H. J.) Tell him that he didn't run away—did he?

H. J. I don't remember . .

he did.

H. J. Last summer?

Yes. .

MRS. J. He did not behave very well, Bennie.

he turned everything upside down. I saw him.

MRS. J. Bennie, I think that was Roble's horse that ran away.

So it was. that's so. I remember now but mine kicked up a good deal . .

H. J. Yes, he was very mean last summer.

Very what Helen?

H. J. Mean.

do you mean that . .

H. J. He was ugly, and my driving worried him.

Oh yes. I U. D. what you mean. but he is getting old . .

MRS. J. Yes, we thought best to sell him, because your father was afraid he would hurt Helen.

I think he got that from me. because I tried to tell him to look out for him & I say it now more than *ever*. Better let him go on leave him alone don't try to drive him any more . .



MRS. J. Bennie, I think you mean Roble's horse.

I am afraid of him really & I fear the worst . .

MRS. J. I do not think he is a safe horse.

I know he is not mother & I tell you now do be careful  
& tell *dad also*.

When I saw Helen it brought it all back to my mind  
because I wanted her to have my horse.<sup>1</sup>

MRS. J. Yes? She *did* have Klondike, and enjoyed him.

Yes I remember. & I am glad hes gone.

MRS. J. Is Roble's horse safe to ride horseback?

No mother dear he is not. & he will hurt him. if he  
rides him.

MRS. J. I will tell your father and try to have him sold.

Oh I shall be so glad if you do. & I will rest in peace.

MRS. J. Your father will surely sell him.

I shall be happier then. I know many things I cannot say.  
[Roble's horse ran away and turned his run-about upside  
down. This was not Klondike, but the latter horse  
became ill-tempered and was sold.—N. B. J.]

[At the sitting of Feb. 23, 1904. Roble said that Klondike  
ran away, see p. 590. This discrepancy in the statements  
made by sitters is no doubt partly responsible for  
Bennie's confusion about the horses.—H. de G. V.]

MRS. J. Bennie, tell us about Frank B——.

he . . do you mean B—— or C——.

MRS. J. B——, Bennie. Frank B——, I mean.

I will in a moment dear let me tell you this first I  
want dad to know that I saw him at my grave & I saw  
him put some flowers there thank him for me.

<sup>1</sup>See p. 371.

MRS. J. I shall. He wrote me that he went out to your grave a week ago yesterday. Was that the time you saw him?

I don't know but it was on the day on which everybody prays.

MRS. J. Yes, we call that day Sunday.

Oh yes I forgot for the moment.

H. J. (to MRS. J.) Ask him if I ought to go back to school next year.

I saw him & I was so glad to see him there. I saw him stoop & lay something down. he seemed to be without you because I looked & you were not there.

MRS. J. No, I was not with him.

[Two Sundays before this sitting I visited Bennie's grave alone and placed some flowers there.—N. B. J.]

Ask Roble if he heard me a few days before his examinations I was in his room & I saw two other fellows with him just after they left I tried to speak with him.<sup>1</sup>

MRS. J. I shall ask him and will tell you to-morrow.

ask him also what made the flag fall in his room.<sup>2</sup>

MRS. J. Yes, I shall ask him.

Helen what do you wish . .

MRS. J. (to H. J.) Ask him now—tell him you're going to school next year.

H. J. I expect to go back to school next year; is it best?

I am very glad & shall help you all I *can* . .  
don't worry about your studies Helen dear you will get on first rate I know you will. I know how you feel but don't mind stick to it & you will be glad some time.

MRS. J. She did not feel very well this spring while at school.

I know it. but do be careful about those colds. Helen & never mind you will be better off for going back.  
You don't think so now.

<sup>1</sup>See p. 607.

<sup>2</sup>See p. 605.

H. J. Yes, I do. I want to go baek.

I am glad very very glad. Roble can help you now he is through.

MRS. J. He will help Helen this summer. Is that what you mean?

Yes & help her for the next term. or year. U. D.

I will go out a moment . . .

(Hand takes and feels over cap.)

I want grandpa Junot to give his message first.

Please give my love to N—— & his children in the body & assure him that his interests are mine. tell him he has a great deal to be grateful for & he must take care of himself. to do his allotted work. in that life. I want him to know that we are all together & we are watching over you all. there is no misunderstanding in this life. his mother sends much love also.

MRS. J. I shall give him the message.

all right dear.

[Characteristic, and reference again to the misunderstandings of mother and father in this life.—N. B. J.]

Helen how about those photographs . . .

H. J. What photographs do you mean?

I saw you take some at the wharf last summer

MRS. J. (to H. J.) At Lake Geneva?

Was it boat.

H. J. At Lake Geneva, do you mean?

I never saw the place before.

H. J. It must have been at Uncle Charlie's.

Oh I think it was. tell me did you get the boat. in one of them.

H. J. I did not, but Aunt Frances did.

Oh I saw the boat & the photo. quite plainly. at the time. I tell you that you may know I am near you often.

MRS. J. Helen takes many pictures with her kodak and enjoys doing so very much.

I knew she would & I am very glad.  
tell me about the cart . .

H. J. I still have the cart, but have not ridden in it this year yet.

When you do I shall be with you Helen surely.  
I thought I would tell you about B—— because he is all right . .

MRS. J. Yes?

Can't you U. D. that when he returns I will give a message . .

MRS. J. Yes?

tell me about his mother. did she ask this.

MRS. J. No, Bennie. His mother is with him.

his mother asked dad this same question.

MRS. J. Bennie, I think you have the two Franks confused.

Oh I mean Aunt Alice dear.

MRS. J. Yes. Will you send a message to her?

I will tell her how glad I am that she will hear what I have to tell you from this side.

[When Mrs. J. asks for information about Frank B——, see p. 600, Bennie replies; "Do you mean B—— or C——," showing that he had both Franks in his mind.—  
H. de G. V.]

My thoughts wander Ill go out a moment.

(Hand holds cap a few seconds.)

Helen you look so well in that white. I like it so much I mean the one you had on the other day . .

H. J. You mean yesterday on the beach?

Yes it looked so pretty.

I saw your coat but I told dad I did not care for it the red I mean . .

H. J. Did you see Roble and I go in bathing yesterday?

I [saw the water. quite clearly. & I saw you in white . .

MRS. J. Bennie, Helen has not been very well.

I know it mother but she will be now, better all the time.

MRS. J. Yes, I think she is growing stronger.

I'll ask Doctor to look at her.

[Medical diagnosis follows.]

Helen skate dear when you can do you remember how I used to help you.

MRS. J. Yes, I remember. And I remember how fond *you* were of skating.

great fun don't you think so H . .

H. J. Yes, I like it better than anything else.

Who is that girl you call Edith . .

MRS. J. (to H. J.) Is there an Edith at school?

H. J. Edith Waterman, do you mean?

I do not care for her for you . .

MRS. J. Bennie, do you mean a girl at school?

Yes . .

MRS. J. But there is no one at school by that name.

Edith was with Helen on the ice.

H. J. I do not know her.

Yes think dear.

She has black hair.

Mrs. J. I cannot recall her now. Can you tell me something about her?

Helen tell me dear which girl gave you two little books.

H. J. Elsa, do you mean?

Yes . .

H. J. Do you not like her?

I thought I did not. because I thought she was not sincere.

R. H. I think, Bennie, you must stop this time.

I will come again.

[“Edith” not understood, though Mrs. Junot possibly knows who was intended.—N. B. J.]

51ST SITTING.

June 28, 1904. *Present: Mrs. J., R. B. J., and R. H.*

(Bennie communicating.)

Is that you Roble well I am glad to see you.

R. Hallo, Bennie, I am glad to be here again.

I have seen you in so many places since I spoke with you. You got on finely didnt you.

R. Yes, Bennie, very well.

I told you so.

[Roble has just graduated with honors.—N. B. J.]

Did you U. D. about the flag.<sup>1</sup>

R. Do you mean the flag we took down from the wall?

Yes . .

R. Yes, I understood.

<sup>1</sup>See p. 601.



[We had several college flags in our room. In May we took them all down for a while, and at another time one was blown down and I tacked it up again.—R. B. J.]  
going to the farm soon.

R. Yes, Bennie, in about a week.

Now Roble I can see better than you can. & I want you to look out for that horse U. D.<sup>1</sup>

R. All right, I'll watch him.

I am not going to let you get hurt.  
tell me about your work I shall be so glad when you get settled down with father.

R. Yes, I expect to study law next fall.

Good.

What did you want to ask me about something I said that you did not U. D.

R. No, I don't know what you mean.

I thought I heard you tell mother you did not know what I meant about something I said to her . .

R. I don't remember now, Bennie.

(Hand turns to Mrs. J.)

MRS. J. No, Bennie, I don't know to what you refer.

I think it was golf sticks. in your room. but I did intend to misplace them.

R. H. (to MRS. J.) He probably means about whether Noble was aware of his presence by any disturbance of objects.

R. I did not see the sticks move, but I thought I heard you one night and spoke to you about two weeks ago.

I heard you say I hear but I also thought you said I don't U. D. did you . .

<sup>1</sup>See p. 600.

R. No, I asked if you were there.

I remember that but I heard or got your thought so I U.D. you were uncertain about something I said but if you don't remember it I will not bother about it now & I will see you again before long.

R. All right, Bennie.

[Bennie said in the sittings in February that he would try to let me know of his presence by moving some hockey sticks in my room, see p. 582. One night during the latter part of May, my two room-mates had gone out, and I had gone to bed. Just as I was almost asleep, I awoke suddenly thinking something had hit the side bar of my bed near my head. I said "Bennie, is that you?"—R. B. J.] [Note that Bennie says, "I saw two other fellows with him just after they left I tried to speak with him," see p. 601.—H. de G. V.]

I wish I could tell you how happy I am over here Roble I want you to be sure that I am your brother, & while I come to you there I want you to know & U.D. that I am looking after you. I saw you in a boat. the other day. & I was near enough to touch you.

R. Yes, Bennie, about two weeks ago. (Assent.)

Just about the time I was in your room.

R. Yes, Bennie.

[I was on the water a great part of the time either rowing, sailing, or canoeing. The reason I said "two weeks ago" was because on that day we had taken a long sail down to Newport.—R. B. J.]

say Roble what was the matter with your foot.

R. I cut my toe in swimming.

I thought so. I heard you sing out but I saw it bleed.

R. Yes, Bennie, I cut it badly.

Was that your handkerchief you put on to it.

R. No, I borrowed one from another boy.

I thought so. I saw the influence but it didnt look just like yours. do look out.

R. All right, Bennie, I'll be careful.

You see I am watheing you. of course you don't mind.

R. No, I like to have you watch me, Bennie.

[I eut my toe in swimming April 5th and was on crutches some time. I borrowed a handkerchief to tie up my toe.—R. B. J.]

I hear every word you say R—— but Helen got her words so mixed I could not U. D. very well.

MRS. J. She is not used to talking to you and did not understand how.

Oh I see well she is all right only I wanted you to know I could not hear her very well.

Now everything looks lost in your room R & I am going to watch out closely & when I get back here. I shall tell you much I have seen you do.

R. Yes, Bennie.

[College was over and we had packed up part of our things, before going home.—R. B. J.]

What would you like me to do most.

(Hand touches cap, and then takes up harmonica a few seconds.)

tell me about D—— has he got through yet.

R. Yes, Bennie, he finishes this week.

first rate isn't it.

[Charlie D——, a great friend of Bennie, graduating from college that week.—R. B. J.]

Did you remember about my photographs.<sup>1</sup>

R. Yes, Bennie, I gave one to his mother and she said she would give it to him, but I don't know that she did.

<sup>1</sup>See p. 578.

Yes. I think she did. thank you R.

What good times we used to have at the farm R. I live all over those old days again & again.

R. Yes, Bennie, we had lots of fun there, and I wish you were there with me now.

I am in a way R. & I am happier because I can be there to see all you do.

Do you remember anything about climbing trees R . .

R. You mean cherry trees ?

Yes.

R. I remember very well.

isn't it about time to get them now.

R. They are just about ripe now, Bennie.

[We used to climb two old cherry trees and had hammocks slung from the branches.—R. B. J.]

I tried my best to see this so I could remind you of our climbing for them.

(Hand turns to R. then to Mrs. J.)

MRS. J. Yes, Bennie.

Do you know about it . .

MRS. J. Yes, I remember that you used to climb the trees at the farm.

Oh yes dear of course. I wanted you to remind me of something so I would not get weak. While speaking.

R. H. (to MRS. J.) Remind him of something at the farm.

MRS. J. Do you . . have you seen your father at the farm, lately ?

Yes I think so do you mean within a few days.

MRS. J. Within a week.

Yes. but I saw him at my grave first.

MRS. J. Yes, he was there before he went to the farm. Do you remember the pony at the farm?

Oh yes I spoke about him. don't you remember.

MRS. J. Yes, I remember.

I want to know what dad is doing with the spring.

MRS. J. I don't know, Bennie.

(Hand turns to R.)

R. I don't know *now*, unless he is having it cleared.

that must be it ask him I saw him talking to a man about it. the very day I was here before.

MRS. J. Yesterday? He may have been at the farm yesterday.

it was when I came here before & spoke with you & Helen.

MRS. J. That may be. He is troubled about the new well and pump.

that is what I see surely. & I am sorry to have him worried about it because he ought not to be & he said to the man I can't see why it could not be fixed differently.

[When at the farm 3 days before this sitting I had an animated discussion with the man who tends the hot-air pump. It was working badly.—N. B. J.]

MRS. J. I will ask him about this when I see him.

all right mother. I only want you to know I see. he made them take away some boards near the barn. & put them in the inside. What's he going to do with them . .

MRS. J. I do not know now but I will ask him later.

[Lately I ordered an old shed near the farm barn to be taken down. That has been done, but I do not think the boards were placed in the barn.—N. B. J.]

You tell him to rest. & drive & take care of his. health. he is tired.

MRS. J. Yes, Bennie, I intend to have him do very little this summer. We will be very quiet while at the farm.

do you think he has a pain in his back.

MRS. J. Yes, he complains of it.

I want very much to have him take a long rest & get over it. Do tell him for me I love my father dearly & I want him *well* . .

MRS. J. Bennie, your father wants to know if you ever see Cousin May and Aunt Susan, *My* Cousin May.

Oh yes I do often didn't I tell you about them when I first talked with you mother dear.

MRS. J. Yes. You said that Cousin May met you when you first passed over to the other side.<sup>1</sup>

So she did. & we have very happy times together. & do you remember Marion.

MRS. J. *Miriam*, you mean, I think? (Assent.)

Yes Clarke.

MRS. J. Yes, Bennie. Have you a message from her to her mother?

Yes she wanted me to tell Aunt Alice how well & happy she is & how glad she is when she hears her speak of her.

MRS. J. Yes?

she was with you a short time ago mother I saw her. Roble you remember *Miriam* don't you?

R. No, Bennie.

You remember hearing me speak of her.

R. Yes, but you know I never saw her.

let me think. No I don't know as you did but I knew & she is a fine girl. & very fond of her father & mother.

<sup>1</sup>See p. 385. .



R. Yes, she *ought* to be a fine girl.

She is & we have such good times together.  
She wants to know you & Helen very much.  
Susan is all right too & sends her love to you *now* . .

MRS. J. Yes, Bennie. Aunt Susan, you mean?

*Yes.* (Hand moves from side to side rapidly several times  
as though disturbed. Pause.)

I had to go out a moment. (Hand touches harmonica.)  
Roble do you remember. about that fellow in our show  
that to whom I referred.<sup>1</sup>

R. Yes, I think I know the one.

All right I got a little confused about them.  
do you remember the Swallow nests . .

R. At the farm?

Yes. in barn.

R. Yes, and the bats.

Oh yes I tried to remember that name but it would not  
come back to my memory.

[In the farm barns there are swallows' nests and many bats.  
—R. B. J.]

R. Do you remember how they hang on the beam?

Oh certainly I do I can see them perfectly just as they  
looked then. What a good time we had there I hope  
dad will always keep that old place.

R. Yes, he will, Bennie.

that carriage with its new paint bothered me a little.

R. The runabout?<sup>2</sup>

Yes.

MRS. J. (*sotto voce*) I wonder if that's . .

<sup>1</sup>See p. 587.

<sup>2</sup>See p. 591.

I tried to look it over but it looked differently somehow.

MRS. J. Bennie, you mean the carriage, I think, which has been painted a different colour.

What did you say Roble. What about . . .

R. I thought you meant your old runabout.

Oh that was painted before I think. but this is still newer.

MRS. J. I don't remember . . .

R. (to MRS. J.) Last summer.

MRS. J. The runabout was painted last summer.

last summer?

help me Mr Hodgson.

(Hand touches R. H.'s lightly as he puts it forward.)

I mean listen.

What did you want to know about Frank B—— . . .

MRS. J. Nothing special, Bennie, only I always cared a great deal for Frank B——. Do you see him ever?

Oh yes I do often I told you about my friend Frank & my Cousin Frank & uncle Frank. don't you remember.

MRS. J. Yes, Bennie, I remember.

We meet often & we are splendid friends. & they all want to send love to you & to dad will you tell him.

MRS. J. Yes, Bennie, I will give him any message you wish to send.

tell we all think a great deal of him & want to help him in every possible way.

Roble tell me about your Gym.

& are you going to give it up?

R. No, Bennie, I expect to have some fun in the Gymnasium next year.

[I was in the gymnasium a great deal while at college.—

R. B. J.]

Capital. but you are doing finely. did you know it.

R. I have had lots of fun there, Bennie, playing games.

tell me about that new lift. of yours.

R. H. "that new lift"?

Yes it seems with a weight.

R. Do you mean nearer the river?

Yes near the water.

R. I remember pulling on a weight-machine last week, when we were canoeing.

that is what I saw but to U. D. it I could not.

R. Yes, we tried to see who could pull the heaviest weight.

Isn't it something new with you?

R. Yes, Bennie, that was the first time I had tried it.

I stood behind you And I could not help laughing to see you trying to lift it. .

R. Yes, Bennie. Did you see any one that was with me?

Yes I saw three other fellows.

R. Yes, there were several others.

but I saw three in particular.  
one quite large.

R. Yes, there were three of us lifting.

I did not notice in particular only three.

[While canoeing up the river, we landed, and two girls, another boy and I tried a slot machine where one sees how much he can lift. One of the girls was extremely tall for a girl, being 6 feet tall.—R. B. J.]

(Hand feels harmonica.)

What to say something mother. ask dad if he didn't put some flowers at my grave?

MRS. J. Yes, I will ask him in a few days.

grandma Junot sends very much love to him.

MRS. J. I will tell him, Bennie. What can I do for him?

*make* him rest.

MRS. J. Yes, I think it would be a good plan for Roble and him to go away together.

that is so it would be fine. I want him to stop worrying about things at the farm & in his business. & leave it all . . before he breaks down altogether.

MRS. J. Yes, Bennie, but I have not been able to have him stop.

Well I know dad would do anything for me & I want you to tell him I want him to take a rest now right off.

MRS. J. Yes, I will tell him and you must try to influence him to do so.

I will surely & you will hear him say he *will*.

MRS. J. That will be good.

tell me about your horse Roble don't you think he is a high headed fellow for you to ride.

R. He is a very fast single-footer, Bennie.

Yes but I mean nervous.

R. Yes, he is a bit nervous.

do look out for him won't you?

R. Yes, Bennie. I can make him behave.

fine.

Why don't you & dad take a trip over the water for a little while?

R. I would like to, but he is very busy now.

I know it but I mean a little later.

MRS. J. I wish that he would and will try to have him.

It would do him so much good mother.

Do you know what troubled him so about the R. R.

MRS. J. Yes, Bennie. But I think he was over anxious.

[I had some months ago a period of *great* anxiety about some railroad business. I was thinking of it constantly for weeks, and it is not yet settled to my entire satisfaction.—N. B. J.]

I know he was. & it will come out all right Uncle Frank says so.

MRS. J. I will tell your father and I hope that he will not worry about it longer.

I feel sure if he can believe me & feel that we do know he will stop worrying about that.

MRS. J. This talk with you will do him lots of good, I know.

Well it helps me very much & it helps me keep in touch with you all at home God bless & keep you one & all.

I am going out a moment to get a fresh . .

. . fresh breath.

(Hand turns to Spirit. Then takes up harmonica, bends under at wrist, still holding it, lays it down again.)

I did not finish about Helens friend.<sup>1</sup>

MRS. J. No, Bennie, I was going to ask about her.

I wondered if she U. D. the girl I meant I thought she called her Edith it was something like it.

MRS. J. I do not know any friend of Helen's named Edith. Helen thought you might have meant Elsa, but we all like Elsa very much.

She is all right too but she is not the one I mean. the girl I mean is not fond of Helen . .

MRS. J. Tell me how she looks.

She is tall & has very dark hair & she has dark eyes too . .

<sup>1</sup> See p. 604.

MRS. J. Does she live near us?

Yes I think she does but she is jealous of Helen & I am sorry she is so I want Helen not to feel troubled about her.

ask Helen if she can remember seeing her at a party not long before she left school.

MRS. J. I will ask Helen. Can you not tell me her name?

It begins with E. it may be Edna . .

MRS. J. I do not know any girl of that name.

She plays. on Violin I think.

MRS. J. Is she in school with Helen?

I think she is. I have seen her near her very often.

MRS. J. I will try to recall her, but I cannot now.

I feel a little troubled about Helens being with her. that is all & if you can place her it will help very much.

MRS. J. I will watch over Helen and will try to place this girl.

I do see it mother dear.

[This girl is not satisfactorily recognized.—N. B. J.]  
speak to me R—— ask me anything you wish.

R. Bennie, do you ever see me rowing or canoeing?

Oh yes indeed I do. didn't I tell you I would watch over you & see that nothing happened to you when rowing.

R. Yes, I remember.

I think you have great fun. & I am glad you do it makes me as happy as it does you.

R. That is good.

Isn't that the same River I used to go on . .



R. No, Bennie, you never went on this river.

What it is not near the farm. is it.

R. No, Bennie, it is at college.

Oh yes I U. D.

[I had been rowing in the summer time on the river near the farm, on which Bennie had been.—R. B. J.]

but what place was it where I saw you skating it looked as if they made it on purpose. . .

R. I think that is home, where you and I used to skate.

Just think a moment & see if you & some other fellows didnt skate some where else. once or twice.

R. Oh, yes, we skate at college.

that is what I mean.

R. We skate near the river on a pond, and I have skated in New York where they freeze the ice artificially.

That is what I *mean* but I could not express it as I wished.

R. Yes, we played games then in the rink.

Yes that is right & where I saw you. but I could not locate it.

[St. Nicholas Skating Rink in New York City where the intercollegiate hockey league plays its games.—R. B. J.]

#### 52ND SITTING.

*July 13, 1904.*

*Present: R. H.*

(Bennie communicating.)

I want to send one word to my people.

Benny.

I want you to assure them of my love my watchfulness & & care. for them. I saw Helen driving out the day before Sunday with another friend girl . . . a girl.<sup>1</sup>

<sup>1</sup>There is no comment on this statement.

53RD SITTING.

October 31, 1904.

*Present: R. H.*

(Rector communicating.)

We have first a message from Benny. which we give now.  
Dear Mr. Hodgson. I am glad to greet you. Please tell my dear ones in the earthly world that I am still with & watching over them. When I can conveniently do so I shall tell about some of their doings since we last met, do you hear me?

R. H. Yes, Bennie, quite clearly. I have a letter received this morning from your father.

When is morning do you mean day this day ?

R. H. Yes.

Oh I am so glad, please tell me all he says to me & God bless you.

R. H. He says "Bennie, we have often spoken of you during the summer and have looked forward eagerly to hear from you again. I have just been looking about your room and thinking of you. Were you with us any at the farm this summer?"

Yes I should say I was. I have been wondering if you were at all conscious of my presence. if so please tell me. besides answer all my questions on those which I gave when I last spoke to Mr Hodgson.

R. H. Yes? He goes on "And what did you see and hear there —"

Oh I have many recollections which I shall narrate eventually.

R. H. "Roble is home with us now and 'Schless'"

Roble & what ?  
Spell it to me . .

R. H. Schless.

Oh you mean his friend.

[Correct. Was a friend of Bennie also.—N. B. J.]

R. H. He says "Schless was in to see us a few evenings ago.  
He made us think of you."

evenings?

R. H. Yes.

good enough I have it.

give him my warmest greetings & say I will look him  
up & tell you some of his movements in his room.

R. H. Yes. (reads) "Don't forget us. We love you the same as  
ever and long to hear from you. Send us a message  
when ever you can. Daddy."

I am delighted. thank you. Now cannot you help me.  
by corroborating. all that I have previously mentioned  
that was clear? it will enable me to avoid repetition.

R. H. I can look up your last statements, but I cannot do this  
at the moment, Bennie.

Can you do so next time?

R. H. I think so.

I will ask +. (Hand turns to Spirit.)

It will be well +.

Daddie is it all new paint. I think the house looks queer  
but I like it very very *much*. The farm house I mean.

R. H. Yes?

[Have lately been painting the large barns and outhouses  
at the farm white—but not the dwelling house.—N. B. J.]  
I also saw the new stall.

R. H. What kind of stall?

horse stall. I thought it was for Roble's horse. ask him.

R. H. I will.

[Have lately had a set of new stalls built into the cow house, but not in the horse stable.—N. B. J.]

I saw Helen & a young lady both in a swing reading logic & .  
& laughing. *very*. loudly over something they were reading.  
Ask her.

R. H. Yes.

It occurred several times,

R. H. Yes ?

Which attracted my attention.

R. H. Yes ?

[Helen is away at school. Don't understand about this unless it refers to a swinging seat at the farm where Helen sat often during the summer.—N. B. J.]

Ask Roble what he was trying to do with that platform down at the *shore*.<sup>1</sup>

I saw him dive . from it. & then come up and push it & hammer it . . Push. I think he put new . . what did we call them ?

R. H. Was it a *float* ?

Yes but new . . walks.

R. H. Springboard ?

boards on it. or he was telling another man how to do it.  
U. D. what I mean.

R. H. Springboard ?

Yes.

(Hand imitates diving motion.)

R. H. How to dive. (Assent. Hand repeats diving motion.)

<sup>1</sup>See p. 625.

Oh what a good time. they all seemed to be having. I am glad Helen is back at school. it is better for her. give them all my deepest love & assure them that I am watching over them one and all. thank you. B —

## 54TH SITTING.

November 2, 1904.

*Present: R. H.*

(Bennie communicating.)

Tell mother I like that white lace affair she wears so often near her neck & *shoulders*. It attracts me as did Helens coat.

R. H. Yes? From Bennie.

Yes. & tell her those yellow flowers attack me attract me also. they were in the dining room.

[Extract from Mrs. J.'s letter, Nov. 4, 1904.

"I have no lace searf or fichu, but I have worn white a great deal this summer, and I have a gown with white lace about the neck and sleeves, which the other members of the family like very much. This gown I wore often last spring and am again wearing it this autumn.

I used yellow flowers constantly in the dining room this summer. I was particularly fond of *Eschscholtzias*, of which flower there was an abundance in the garden. I used it with *Golden Glow* in the dining room all summer long. Both of these flowers, as you know, are yellow."]

## 55TH SITTING.

November 15, 1904.

*Present: R. H.*

(Waking Stage.)

Bennie. Yes please tell Mr. Hodgson (stumbling over the name Hodgson.)

We are happy [?]

Tell dad I will see to everything at the office later. (Not absolutely sure of every word: R. H. repeated the words, and some of them were said two or three times by Mrs. Piper.)

That's what I say.

56TH SITTING.

November 16, 1904.

Present: R. H.

(Bennie communicating.)

Can't you tell me about that pump.  
at the farm?

R. H. I don't know anything of the pump.<sup>1</sup> The . .

I told Roble. don't you recall?

R. H. I do not at this moment.

Well go on I am trying to help you.

R. H. I think that practically all you told Roble and Helen when they met you was right. There was a girl you referred to whose influence you said was not good, and I think they were uncertain about this. What you said at the beginning this season is partly right, but the enquiry has not been pushed enough yet. The painting at the farm concerns the *cow stall*.

Oh yes I am glad to U. D. because I saw the stall as I told you but had an idea it was the horse stall.<sup>2</sup>

R. H. Yes.

I may have been a little disturbed in giving it while fresh in my memory.

R. H. Then . .

are you tired?

R. H. No, I don't think so.

Well lets clear these all up.

R. H. Yes. Roble was in the water a good deal, but he doesn't quite know what you meant by your description about the *boards* and so on.

<sup>1</sup> See p. 610.

<sup>2</sup> See p. 620.



I saw him arranging a board a plank for jumping<sup>1</sup> ask him to recall this.

R. H. Yes?

Surely I know.

It may have been for another purpose than connected with his swimming but I saw him for a moment. arranging one.

R. H. Helen, I think, was not directly asked about the other girl and the swinging. Your father thought it might refer to some swing or hammock at the farm.

It was at the farm I thought I told you this.

R. H. Perhaps you did, Bennie. I sent it as you gave it. thank you.

\* \* \*

R. H. Bennie, what was the message you tried to give through the returning spirit of the light last time?

Oh. I said help me dad & I will help you at the office.<sup>2</sup>

\* \* \*

Helen must be going to a party. I think I see a very pretty . . .

looks like Pink gown. pink & something white with it. U. D.

R. H. Yes. A new gown, you think?

Yes I never noticed it before. very pretty.

[Extract from N. B. J.'s letter, Jan. 5, 1905.

"We talked with Helen when she was home on her Christmas vacation. She read the record about her dressing for a party, etc. She could not recall the 'occurrence with any clearness."]

Give them all my love and tell Roble to be as happy as he can.

<sup>1</sup>See p. 621.

<sup>2</sup>See p. 622.

[Extract from R. B. J.'s letter, Nov. 23, 1904.

“In the notes of Nov. 16, Bennie says ‘tell Roble to be as happy as he can.’ This may have some connection with a family joke to the effect that I said, when I started to work this fall, that I never expected to have a good time again. This has grown to be quite a phrase in our family.”]

57TH SITTING.

*January 9, 1905.*

*Present: R. H.*

(Bennie communicating.)

(R. H. put Bennie's articles in front of sheets.)

tell Dad not to hurry so when eating.

(Hand listens to R. H.)

R. H. First, Roble finally thought that what you said about his diving and the water and so on was about his diving from a raft at Nantucket, and it was a hard raft to climb upon, although there was no spring board. You must have had a glimpse of him scrambling up on to the raft.<sup>1</sup>

I did I think because I saw him greatly bothered about it & I saw him pulling away at it & it resembled a board. I thought.

58TH SITTING.

*February 27, 1905.*

*Present: Mr. and Mrs. J. and R. H.*

(Bennie communicating.)

I often look into the office & at home I live constantly.

MRS. J. Yes, Bennie, I feel very conscious of your presence often.

I see nearly everything you do. I saw you the last day when you went to the cemetery I saw you talking with Helen about her music.

MRS. J. Yes, Bennie, she has not done anything about her music lately.

<sup>1</sup>See p. 621.

I know it but give her time & when she gets through school I shall help her with it.

MRS. J. I wish she had more talent for music.

don't worry about it. let it come as it will. & she will be helped greatly. Oh I am so glad to see you. please. tell Annt Alice. I have a message for her from cousin Frank. before I go.

do you hear me when I talk with you when you seem to pray mother.

MRS. J. No, Bennie, tell me how I *can* hear you.

I think if you listen you can hear me say good night. I never forget to visit you then. dad did you have a cold was that it?

N. B. J. Yes, Bennie, I had a very *bad* cold.

I tried to help you all through it. I know so well when anything is the matter with any of you. I know better if possible than you do U. D.

N. B. J. Yes, Bennie, help us all you can.

Oh yes. I shall do that. & I am not going so far from you that I shall not be ready when you come remember. I shall be ready to meet each of you.

N. B. J. That's what we want, more than anything else, Bennie.

I heard you talking about my going a long way from you. not so dad I am growing all the time in knowledge of this new life but not that I shall leave you. don't forget that.

[At one time we talked of the possibility of changes in the other life and that Bennie might have to pass on and away from remembrance of us.—N. B. J.]

did you U. D. that I heard you talking about my going so far away . .

MRS. J. No, but, Bennie, in your thought to care for us, you must not do anything to prevent your own progress.

No how could I dear mother. there are laws connected with this life & its conditions which enable me to progress constantly yet. while progressing I am better able to if possible to help you. than otherwise.

MRS. J. Yes, Bennie. Tell me about Helen.

Helen is all right if you will only think so, she will go through school & . . . (Hand moves back and makes a big line on table behind sheet, curving back to block-book. This was perhaps in connection with some remark by a communicator to which the next sentence is apparently Rector's reply.—R. H.)

No not at all. R.

. . . take up her music later.

I saw her not feeling well a little while ago but she is very careless.

MRS. J. She is not well at all.

She will be. I am telling you dear.  
*I will* take care of Helen *surely*.

MRS. J. Thank you, Bennie. Sometimes I feel troubled as to the best thing to do for her.

look out for her dress she is so careless mama dear.

MRS. J. Yes, that is true.

\* \* \*

N. B. J. Bennie, do you ever see Hugh?

Of course I do. I told you about him dad . . .

N. B. J. Bennie, tell Hugh that dad never ceases to be sorry that he didn't take care of Hugh better.

he will be glad to hear from you oh so glad because he often goes with me to the office & stable & everywhere I go. & dad he is very fond of you. he said I don't think your father quite U. D. me.

N. B. J. That's right, Bennie, I did not understand Hugh.

You won't worry about it will you?

Do you remember the day I brought him here . .

N. B. J. Oh yes, Bennie, he talked himself.

Yes he often refers to it. & is so glad he saw you in that way. he wants to know if you U. D. about Rounder.

N. B. J. Yes, Bennie, we did. Do you sometimes see Rounder now?

Oh yes often. Please tell me dad what the place was where you got him was it Welech [?]?

N. B. J. Yes, we got him through Welsh.

Yes didn't I tell it you?

MRS. J. Yes, Bennie, we followed your directions and got Rounder back.

Now I shall talk with Hugh & he will so glad to hear from you. he said you were stern at times but he U. D. it all now. I am going out a moment . . (Hand drops pencil, slight disturbance, feels cap about inside, holds it up, replaces it in front of sheets.)

I did not wish to get confused so got refreshed.

MRS. J. Bennie, a very dear friend of ours has gone over to your life lately. Can you tell us anything about it?

I don't know as I can at the moment dear but I will find out & tell you if I can did I know him in the body?

MRS. J. Yes, Bennie. Perhaps you can tell me about him the next time I come.

I will if I knew him I can find him. I do not see every body whom I knew when they come dear because I meet so many but I can easily find any one by looking for him.

When I stop speaking.

dad did you want anything?

N. B. J. Only to know that you are happy, and progressing.

happy.

Oh I wish you knew.

Mother will you tell me who all those people were at the house the other day or what they were there for?

MRS. J. I think you mean some friends of Roble's who came to rehearse a play.

I thought I heard so much talking it confused me somewhat. [Roble lately had a number of young friends at our home rehearsing for private theatricals. They were very merry.—N. B. J.]

Do you see how perfectly well Roble is?

MRS. J. Yes, and very happy and contented.

Yes I knew it. isn't he a good boy dad?

N. B. J. Indeed he is, a great pleasure and comfort.

he loves you all dearly & is I think very unselfish for which I am so thankful I have prayed for him so much.

MRS. J. Bennie, he sent his love to you, and said that he regretted that he could not come with us.

Oh give him all the love possible & tell him I am always interested in everything he does I think his work with dad is just the best thing in your world for him.

N. B. J. Yes, Bennie, I'm teaching him every moment, and he learns quickly.

I. I pray for all those people and I hope some day your world will grow better.

N. B. J. Yes, Bennie. Have you any message from my mother and father? (Hand points to Spirit.)

Grandma is so interested in my talks with you that when I finish here she gets close to me & asks me all sorts of questions. & I have to tell her everything about you all as I hear it from you. She says the only thing she



cannot forget is the conditions of her earthly life & how often she misunderstood her children. She sends her love to you every time I come & if you could see her as she looks now you would be delighted I know. Dad do you think everything is all right at the farm.

N. B. J. Yes, Bennie, Roble tends to the farm now.

did you U. D. about that pump.<sup>1</sup>

N. B. J. No, Bennie, we're going to have a *new* pump now.

Well I knew it long gone. & I told (Hand turns and points to R. H.) you about it. here comes cousin Frank. he was sorry his mother was not well.

R. H. Bennie, I have some articles of Frank's. Shall I produce them now?

Better avoid confusion friend & present them at the beginning of our next meeting † R.

R. H. Very good.

N. B. J. Bennie, tell consin Frank that his mother has gone away from home for a change, and that I hope that she will be better.

he has talked constantly about his mother & does not like to see her feeling so poorly. he has asked again & again to see her influences can't you bring them here dad or give them to . . . (Hand points to R. H.)

R. H. I shall see about this, Bennie.

She is lonely & worries a great deal. which he does not like to see neither does Uncle Frank or grandma. tell her we all love her & we are not annihilated

Mrs. J. I do not believe she thinks you are annihilated. Has she not faith in another life?

Oh yes she has. much but she gets very lonely & sad at times I myself see it too.

<sup>1</sup>See p. 610.

MRS. J. She is happy in Brandon's wife.

I am glad of that & it will please Uncle Frank very much to U. D.

Dad don't work too hard I see how anxious you are at times take care of your health & I will take care of Helen.

N. B. J. Good boy, Good boy.

Helen is not very strong & she is very apt to overtax her strength besides she does not wear warm clothing I see it.

\* \* \*

MRS. J. Bennie, tell me something else that you have seen me do,— something going on in the house about Roble or myself or any of us.

Mother I saw about ten Sabbaths ago you & dad *driving* to my grave do you remember it?

MRS. J. Yes, Bennie, it was about Christmas time.

I saw you oh so clearly & I saw what seemed to be wreaths

I saw you telling a woman about some curtains & she took all the things out of the room. What did you do with it dad. It looks so light now.

N. B. J. I don't understand, Bennie.

listen.

don't you remember. after you came from the farm you had something done to Robles room?

MRS. J. Yes, Bennie, I had his rooms put in order. You remember your room in our home?

Yes I do very well. (emphatically written.)

MRS. J. They had not been used much since you left us, but last fall Roble came . . . went back to them, and I had them all freshened up and put in order.

I could not tell exactly what you did do but just after you came from the farm I was attracted by Robles being there & I saw great confusion . .

I saw they looked so light & cheerful after all the things were removed & changed about after which I saw Roble in them.

MRS. J. Yes, Bennie, I took out some of the old things and had the rooms repapered the . .

that is what I was trying to recall . .

Re papered

MRS. J. Yes, Bennie, the study was repapered and your room cleaned and put in order.

You wished me to tell you something I saw at home so I remember this & all seemed so bright & light there to me.

MRS. J. Yes, it looks very pretty.

I see my desk just the same. but I cannot find that script,<sup>1</sup> where is it.

MRS. J. What do you mean by script?

(N. B. J. puts what looks like a fragment of an old dollar bill to the hand, which touches it.)

N. B. J. Is this it?

Yes. it is the one I had so long ago & I missed it from my room.

MRS. J. You told your father at one of these meetings to get it and carry it with him.

so I did I remember *well* . .

I never forget anything as you will U. D. if you follow me but at times I look for my different things & if I do not see them where I used to see them while I am speaking I ask.

Do you remember a polished stone I used to have on my desk?

<sup>1</sup>See p. 414.

MRS. J. Yes, Bennie, I think that it is in your room now, on the mantel-shelf.

On what?

MRS. J. On the mantel—in your bedroom—over the fireplace. Do you not understand?

I cannot remember. the name.  
say it once more.

MRS. J. Mantel.

is it a shelf dear?

MRS. J. Yes. Over . .

Oh yes I recall. I will look & see.  
did Roble tell you about a dream he had about me recently.

MRS. J. No, Bennie. Can you tell me the dream?

he saw me in my shirt sleeves with my trouser legs turned up.  
ask him if he does not remember it.

MRS. J. I shall, Bennie.

[Roble says he cannot remember anything about the dream.  
—N. B. J.]  
do you remember. a nest he & I got at the farm & we took it home on a stick . .

MRS. J. Yes, Bennie, perfectly.

Can I find it there?

MRS. J. No, Bennie, we threw it away before you left us.

did you I am thinking. of many little things just as tests  
to assure you I am Benny.  
they are calling me.

R. H. Yes.

to come away.  
tell me what I can do for you.

MRS. J. Tell me about the friend who came over recently to your side.

Yes & what else.

MRS. J. About Frank, and about yourself.

I will not forget.

59TH SITTING.

*February 28, 1905.*

*Mr. and Mrs. J. and R. H.*

(Sheet turned. Hand follows it as though for article, perhaps supposing I had removed article. I conjecture that hand may want Frank C.'s articles. R. H.)

R. H. Frank's?

(Hand moves forward and feels Bennie's articles.)

(Frank C. communicating.)

Please help me to U. D. HOW to talk like other friends of mine I am Frank if you U. D. me . .

(R. H. gestures to Mrs. J. to put F.'s articles near block-book. She does.)

help me Benny. I wish mother would hear me does she remember. about Bobbie [Robbie?] . ? & me?

(R. H. hesitates a moment over deciphering of Bobbie.)

N. B. J. "Bobbie."

(F.'s necktie and book are near hand. Hand touches them and feels tie a little, as if with earnest interest.)

Oh I am so glad so glad to come here will you help me to talk?

R. H. Yes, take your time. (R. H. gestures to Sitters to talk.)

N. B. J. Yes, Frank, we'll help you. But send word to your mother. She wants to hear from you. Tell about yourself.

(Hand vibrates somewhat, turning for some seconds to Spirit then to R. H. and Mrs. J. and back.)

Oh yes I U. D. will you tell mama how I know about her. Is it uncle N—— . .

N. B. J. Yes, Frank, this is Uncle N——. I want a message to your mother from you.

I want you to ask her if she remembers. Georgie & Bobbie. he came to see me just before I left my body & tell her I want her to recall the last . . . Water. Water . . . tell her I U. D.

Where are my things now.

[Water is probably an automatism, due to Frank's feeling as if he was losing consciousness, and so calling for *water* as he might if feeling faint when incarnate.—R. H.]

Come with me & I will explain again to you. G [?] Pelham.

[These names are not recognized.—A. J. C.<sup>1</sup>]

Good morning dad.

N. B. J. Yes, Bennie, good morning, dearie.

did you see anything of Frank he will U. D. later & will help us all greatly don't get impatient.

Mother dear why didn't I think of paper can you tell me.<sup>2</sup>

Was it Charlie you wanted to know about ?

Was he in my play . . .

(Hand moves F.'s necktie forward, and puts it by B.'s articles.)

let him stay with me. (F.'s tie with B.'s articles.)

. . . Was it Charlie. . . know about.

MRS. J. No, Bennie, it was not Charlie. But if you have anything to tell about him, tell it to us.

I don't believe you U. D. me very well.

listen.

I went & told Hugh what you said about him & he said if God U. D. all you must U. D. also that all is well with him. don't worry about anything he had his faults & many of them.

MRS. J. Yes, Bennie, but we did not know that he was sick, else we would have taken care of him.

<sup>1</sup> Mrs. Clarke, Frank's mother.

<sup>2</sup> See p. 632 on the repapering of the room.—H. de G. V.



he U. D. that fully. don't I beg of you think more about it. you didn't U. D. We must all turn to Helen now & help her get well.

MRS. J. Yes, I am doing all that I can.

I think I can do much for her. shall I tell you about the farm ?

MRS. J. Yes, go on.

You U. D. what I see & think it over so you can U. D. Do you remember that tree they cut down tell me was it dead . .

MRS. J. Yes, a number of trees died last summer and I had them cut down and burned.

I missed them one day & first I knew I U. D. they were cut. down.

Was it the cows pen which was painted.<sup>1</sup>

N. B. J. It was the big barn, Bennie.

Oh yes. Well you U. D. I see what goes on with you & most of all I want you to know about it.

N. B. J. Yes, Bennie, we like for you to see and tell us.

did you U. D. about that plank ?

MRS. J. What do you . . to what do you refer, Bennie ?

Roble jumped off from it & I feared he would get injured.

MRS. J. I think you mean the platform at the seashore . . the raft at the seashore ?

Raft yes that the name of it.

tell me who the fellow was in Robles room last night.

MRS. J. I shall ask him later and send you word.

such fun I never heard.

<sup>1</sup> See p. 623 where R. H. says, "The painting at the farm concerns the cowstall." This statement is incorrect; see N. B. J.'s note on p. 621.

MRS. J. What were they doing?

he was playing. on a banjo.

MRS. J. I shall ask him when I see him.

he & another fellow were there together. playing & one sang something.

MRS. J. Go on, Bennie.

like. Dellia.

N. B. J. and MRS. J. "Délia."

I could not catch it.  
(Hand turns to R. H.)

R. H. Delia?

I cannot tell you I got it so mixed up in my thoughts.  
say it again.

R. H. Delia? . . Dellia?

MRS. J. Bennie, perhaps you mean Burdelia. Budelia? It is a song that the boys sing.

Yes I think so. say it again it sounded so queer to me.

N. B. J. It's Obedelia.

MRS. J. Obedelia? Bedelia?

Yes.

MRS. J. You got it very nearly right.

I heard O I heard Steel *ing* I heard Della . .  
I heard Roble laughing merrily.

MRS. J. Go on, Bennie.

I wondered if he knew I was there.  
he and . .  
do you know Bert . .

MRS. J. No, Bennie . .

N. B. J. (to MRS. J. *sotto voce*.) Yes, you do.

MRS. J. . . but go on, this is very interesting.

MRS. J. (to N. B. J.) Who is Bert?

N. B. J. (to MRS. J.) Bert B——

I think they have some joke on him.

R. H. Kindly wait.

I have so much to tell you . .

do let me tell you . .

(Hand moves a little towards R. H.)

R. H. Kindly wait.

(Hand feels articles. N. B. J. takes tie away. Hand seeks it again. He replaces it. Hand feels the articles while R. H. completes the record.)

R. H. Ready.

leave Frank with me.

R. H. Yes. (i.e. leave F.'s article with B.'s.)

I heard Roble say Walter & something about joke & Burt.

MRS. J. Bennie, I was mistaken. I do know Bert.

[Extract from letter of R. B. J. March 5, 1905.

“Referring to the sitting of February 28th, on pages six and seven of the typewritten notes, Benny speaks of a boy playing on a banjo last night. The night before this sitting I was with a party of young people and we played the piano and sang, but did not sing Bedelia. Then he says ‘Steeling.’ The words of the song are ‘O, Bedelia, I’ve made up my mind to steal you.’ Bert was my room-mate at college, and he was the first one I heard sing Bedelia. We very often sang it together, and when I was East in November, I saw Bert and I remember a lot of us singing Bedelia. Then speaking of Bert, he says ‘I think they have some joke on him.’ Now, Bert was always getting into trouble, and the joke was always on him, so much so, that we always called him Bertie

the Goat. Below that he says 'I heard Roble say Walter and something about joke and Bert.' Now, our phrase always was 'joke on Bert,' and we used it very often."]

[The reference to Walter is not understood.—N. B. J.]

All right mother we U. D. each other very well. how is

K L O N . .

my pony?

N. B. J. Klondike turned bad, and we sold him to the butcher.

I feared. for him. & Helen.

Did you say sold him?

N. B. J. Yes, he came near hurting Helen.

Do you think I could see & permit that.?

Mrs. J. Did you tell us to get rid of him?

I warned dad. & when he said sold I was very glad. you do not U. D. how you often do the very things I tell you . .

(Hand points to Spirit.)

I want to help find our friend who has just come over & I have asked George to help me in finding him.<sup>1</sup>

I'll bring him here to you if he does not come today.

(Hand moves a little towards R. H.)

Mrs. J. Thank you, Bennie.

What's the word Dellia. (Hand turns to R. H.)

R. H. Obedelia.

all right.

tell me about the horse Roble had . .

N. B. J. He's at the farm still, Bennie.

Yes, but he is bad too.

N. B. J. Yes, Bennie, I'll have him sold, and get Roble another horse.

<sup>1</sup>See p. 628.

*do . .*

I tell you father dear you don't U. D. everything. I see.  
(Slight disturbance in hand. Pencil dropped. Hand points  
to Spirit. Fresh pencil given.)

Sallie.

Where is May . .

MRS. J. Whom do you mean, Bennie?

May . .

MRS. J. Cousin May is on your side.

I am May . .

N. B. J. (to MRS. J.) Tell her to go on.

MRS. J. Talk to me, May.

I found you at last & you will hear more about me . .

MRS. J. Tell me anything you have on your mind.

do you U D me now . .

MRS. J. No, May, did you write Sallie?

I did . .

N. B. J. Who is Sally?

do you remember Sarah . .

MRS. J. Yes.

I called her Sallie. here.

N. B. J. (to MRS. J.) Tell her to send a message to us.

I wanted to know about her & send my love . .

MRS. J. Send a message to her.

ask her if she remembers anything about my ear . .  
Was it Rheumatism she had . .

MRS. J. No, I think not.

Back . .

MRS. J. She had a serious fever, and has lately had the grippe.

Grippe?

MRS. J. Yes.

Back . .

I want her to know where I am . . tell her not to take any more of those powders I do not like them for her. She will U. D.

MRS. J. Tell me more definitely who you mean by Sarah.

She is . Sister . . your . . aunt.

I'll tell you. I am her . .

MRS. J. Tell me what relation you are to her.

Are you A . . I forget. I can't think. possibly.

(Slight disturbance in hand. Pencil dropped. Pause. Evidently "May" was drifting off into unconsciousness just as "Frank" did previously.)

[The person now in life to whom May, Bennie's cousin, was most attached is her Aunt Sarah—Bennie's grandmother. We have never known her to be called "Sally" by any of her family.—N. B. J.]

I want Marion to tell her mother not to worry so about that house I saw her with you not long ago.

All is well with me.

MRS. J. Who is this talking?

Frank.

I am learning how to speak.

(Bennie communicating.)

Well Dad I am back I feel that you are going to be better now than ever before help me talk to me.

N. B. J. Bennie, who was May, that was speaking just a little while ago, before *you* came back?

She was here before long ago don't you remember her.



MRS. J. I think she was cousin May, who met you when you went over to your side?

yes I told you all this long ago.

& she wanted me to let her speak & send a message . .

Did she do so mother dear . .

MRS. J. Yes, I was very glad to hear from her.

You must talk to me now.

I want to know if that was.

Pine. at the cemetery or evergreen we used to call it.

MRS. J. Yes, the grave is covered with evergreen boughs.

I saw it so clearly I wondered if it was pine.

dad do you remember the kind of gum Roble Hen [for Helen?] & I got in the woods at the farm.

N. B. J. Yes, Bennie, I remember that.

did we call it pine or s . . SPRUCE.

N. B. J. I don't remember that.

ask Roble?

N. B. J. All right, we will.

tell me mother what those little red berries were Helen got last summer on those green vines?

MRS. J. I think they were from a honeysuckle bush.

I did not see so many photographs taken as usual why?

MRS. J. No, Bennie, neither Roble nor Helen took many last summer. I don't know why it was.

tell them I am watching all they do so I can come & tell you for what this man calls tests.

MRS. J. Yes, we are glad to have you do so. But I feel sure that it is you.

Yes I know I am Benny & I am all right but I like to tell you what goes on with you all so far as I can recall . .

MRS. J. Yes, it makes these sittings very precious and valuable. .

Dad aren't you tired of your work?

Did you say you were going over the water with Roble . .

N. B. J. No, I did not, Bennie. I would rather go to the farm.  
farm. I too dad any day . .

MRS. J. But he *did* say that he would like to go to Japan.

Oh yes I heard him talking about it I know . . But I  
don't want him to I have reasons.

MRS. J. Very well, he will not go.

I want you to U. D. about my condition here can you?  
(Hand turns to R. H.)

R. H. Yes. (Taking it to be an enquiry as to whether there was  
time.)

You see I have my home. my work & all grandma  
Junot [Juny] often says nothing can compare with it.

Don't you think William was good about the Pony?

(R. H. in reading over reads "grandma Juny")

I didn't say Juni . .

R. H. Junot, Junot.

my name isn't Juny.

R. H. Bennie, that's all right. It was just the *machine* slip.

Oh yes.

dad talk to me.

N. B. J. Bennie, do you see Roble working in the office with me?

Yes indeed I do. & it makes me feel very happy. I  
longed to see him with you.

N. B. J. Yes, Bennie.

he is a good brother I tell you dad & I couldn't find a  
better one but he must have some fun you U. D.

N. B. J. Yes, surely, he shall have that.

dad what was the matter with his teeth.

N. B. J. I don't remember.

Just after he got home from college.

MRS. J. He had some trouble with his teeth, but the dentist made it all right.

I was sorry to see that but glad to hear he is over it. dad I don't like law very well wouldn't you like me to be a doctor or something worth while so I could help people?

N. B. J. Yes, Bennie, I think that would be better.

I do too.

N. B. J. Bennie, are you studying law now?

Yes & no.

I am studying one kind of law but not as I used.

I am studying the laws of the mortal & spiritual life which interests me greatly. I love to help you in U. D. where I really am etc etc etc.

MRS. J. Bennie, do all the people in your life help some one on our side?

invariably. except the children here & we have to help them ourselves.

MRS. J. Tell me how you look now. Have you grown older, or do you look as you did?

Older no dear not in looks, I look about the same. You will not have any trouble recognizing me when you come.

MRS. J. No, only I have often wondered if people change in your life.

that depends mother dear on the conditions under which they passed over & the condition of their lives while in the body.

MRS. J. Do you grow old as we do?

No not in spirit mother.

R. H. Bennie, I think your mother wants to know whether there is growth, for example, from children up, and whether old people remain very old, and so on.

I U. D. no . . . old people grow younger in a sense while children grow to the years of maturity as you would express it.

MRS. J. I feel sure there is growth, but I wanted to ask about the *appearance* of people.

have I answered? (Hand turns to R. H.)

R. H. She means what they look like in their figure and face appearance.

Why I don't know how to answer this question so you can U. D. it I can only say we look as we did when in the body with the exception of looking old.

I do not grow wrinkles lose my hair etc.

MRS. J. Yes, Bennie, I understand.

I retain my looks so you would know me. perfectly well. I wonder if I will ever. speak with you again here.

MRS. J. I hope so, Bennie.

Will I Mr Hodgson think?

R. H. You doubtless will, Bennie, if the light continues to burn.

It is growing dim now . . .

60TH SITTING.

May 8, 1905.

*Present: R. H.*

(Bennie communicating.)

Good morning Mr Hodgson will you give my love to all at my home and ask about the evening I heard that song. Benny.

R. H. You mean since ?

No.

(R. H. pauses two or three seconds, trying to recall.)

Cant you speak slowly ?

R. H. The boy or young fellow with Roble did sing that song  
about Bedelia, and so on. I forget just how it goes.

he did ?

R. H. Yes.

Well I heard him & I heard him say something about  
stealing her . .

R. H. Yes, I think that's right.

Well it was so queer to me I laughed & laughed to hear  
him say it it sounded so unlike our music over here.

R. H. Yes, I suppose it did.

how is Helen ?

R. H. I was just going to ask *you*. I don't know.

She is much better.

R. H. Good.

and will get on all right. I feel sure. any word from dad ?

R. H. No. It seems, however, that Frank Clarke doesn't succeed  
very well yet as a communicator.

I know it.

I do my best to help him. I wish Aunt Clarke would  
come here some day when no one knows it. and wake  
him up. so he can remember about his earthly life.

Cant you help us arrange it ?

R. H. I shall be glad.

& do so before the light goes out will you ?  
tell dad.

It will be such a help to us all.

61ST SITTING.

June 12, 1905.

*Present: R. H.*

Benny says. Helen is better and will greatly improve as time goes on. my dearest love to all at home God bless them. B——

R. H. All right, Bennie.

[Extract from letter of N. B. J.'s, June 18, 1905. "It is true that Helen appears considerably improved in health."]

62ND SITTING.

June 29, 1905.

*Present: R. H.*

(Bennie communicating.)

One word for Helen.

tell dad please that I saw the flowers on my grave some time ago yet it seemed recently. if you can U. D. this seeming *contradiction*. And thank them for their thoughtfulness of me in this way.<sup>1</sup>

Say to Helen I shall be with and watch over her during the long silence. my love. Benny.

63RD SITTING.

November 20, 1905.

*Present: Mr. and Mrs. J. and R. H.*

(Bennie communicating.)

. . Good morning mother I am so glad to see you again in this way and come so near to you. do not feel disturbed when you and dad go to that grave if I do [*not omitted?*] refer to it because the light is not always convenient for me Hallo dad?

N. B. J. Yes, Bennie, I'm here.

I see you.

<sup>1</sup>There is no comment on this statement.—H. de G. V.



MRS. J. Good morning, Bennie, dear.

Oh I am so glad so glad to see you.

I was with you all and saw much that you did. Do you not U.D. how much better Helen is?

MRS. J. Yes, Bennie, she is much better, but not well yet.

No but she will be don't worry. about her. keep her from over doing and she will be all right.

give her a great deal of love for me and tell her I will watch over [her] always. She is a good girl

I love you all so much and when you speak of me I U.D. so well.

Mother was it a cold you had?

MRS. J. I may have had, Bennie, but I have been very well.

I know.

but do not hurry. I have much to say to you.

Dad is better too and I'm so glad.

(Hand reaches towards N. B. J.)

N. B. J. Yes, Bennie. I'm much better.

Amen . .

My prayers help you I know they do.

I got Rector to help me pray for Helen.

I feel troubled about Aunt Alice, but U.D. it in a way.

Can't you help me?

MRS. J. What . . how can I help you, Bennie?

help me to U.D. what troubles Aunt Alice so much.

MRS. J. I do not know, Bennie. Last summer she seemed very happy, I thought.

no it is not her mind but her body.

Is it rheumatism?

MRS. J. Yes, Bennie, partly.

I think I can help her too. I'll keep on trying.  
Grandpa Junot says. it's no use. worrying all things are  
right with God.

I saw one of the horses go and glad I am.

MRS. J. Yes, Bennie, we had a bad horse, and your father sold him.

Glad I am. glad . .  
tell me is Roble U. D. law any better . .

MRS. J. Yes. Tell me what you know about Roble.

I am much amused re . . in regard to him.  
I am not sure he will be altogether interested in law.  
he has other things on his mind . .  
I feel all he feels and am with him a great deal.  
ask him what happened to his hat last summer did he tell  
you<sup>1</sup>?

MRS. J. No, Bennie, I don't remember.

N. B. J. Bennie, do you know where Roble now is?

I saw him going on a boat.  
. . sounds like Boat.  
(Mrs. J. shakes her head negatively.)  
he lost his hat, anyway.

MRS. J. No, I do not think he was on a boat.

Yes mother you are mistaken he was and his hat fell into  
the water ask him.  
Dad I'll answer you in a moment . .

MRS. J. Bennie, Roble is not with us now. I wish that you could  
tell us about him later.

I will tell you all.  
but please follow me do you remember early after the  
light went out he went sailing.

MRS. J. No, Bennie, he may have. I will ask him and let you know.

<sup>1</sup>This is perhaps a vague reminiscence of the incident of painting the hat.  
See p. 567.—H. de G. V.

Can't you tell him for me ?

I saw him. but I saw him with a lady and was much amused over it all.

tell him about the boat and he will remember.

speak to me. (Hand feels articles.)

MRS. J. Bennie, tell me about yourself.

I want to tell you all that is on my mind.

Frank is with me now, and for the moment I was confused.

Do you remember a young friend of mine named Williams dad ?

N. B. J. No, I do not.

MRS. J. Not this moment, Bennie, tell me something about him.

he came over here after I saw you.

I knew him at College.

MRS. J. No, I cannot place him. Tell me what you have on your mind about him.

he wants to find his mother and asked me to help him.

Arthur Williams is his name. and he used to room with Nichols. . . Nichols.

Ask Roble about Nichols.

MRS. J. Bennie, I will try to recall this boy.

I want to say more but will tell you later.

[Not understood.—N. B. J.]

Dad did you say you would give Roble the farm.

N. B. J. Yes, I did.

good I am glad of it then I can see him there.

I U. D. all. better than I can tell you.

(Hand seeks about as for article. Mrs. J. moves the A. L. bust nearer; which the hand previously had moved from front of sheets to under wrist, and was now apparently seeking on block-book.)

I want you to hear me out.

I saw you talking to the. Judge we used to call him.

R. H. "Judge"? . . Judd. . . sounds like Judd.

[Cf. the confusion between "Judge" and "Judd" on p. 547.

—H. de G. V.]

wake up dad dear.

N. B. J. Where was it?

Don't you remember Judd?

N. B. J. No, but I remember the Judge.

say it again.

N. B. J. The Judge.

Oh [?] yes that's it.

All right.

MRS. J. Bennie, what about the Judge?

I heard dad talking with him.

You don't U.D. very well. or I am in too much of a  
hurry to get my thoughts to you.

find Williams mother and we will all be happy.

did you say Helen could not go back to school . .

MRS. J. She was not strong enough, we thought, so we kept her at  
home, and she is trying to get entirely well.

that is fine.

She *is not* lazy. I dislike that word applied to her.

She grew too fast and used up all the strength she had in  
growing.

MRS. J. Yes? Her nervous energy was stronger than her physical  
endurance.

Vitality . . the Dr says keep her out doors a good deal.

MRS. J. Yes. I wish that I had understood her condition long ago.

Didn't I keep telling you dear that she was not well and if  
she did not practise she was not to blame?

MRS. J. Yes, you did, Bennie. And I thought that I was doing my best for her.

So you did and when they said she was lazy I did not like it because I could see how she felt and I wanted to help her . . . I U. D. her very well and shall help her until she is well . . . I shall take care of her so do not worry.

MRS. J. I . . . it is very hard to know the right thing to do, Bennie.

I know and feel the importance of looking after her and they told me here to tell you all about her. I'll speak to Dr.

[Medical advice follows.]

I shall return again soon when I have much to tell you about Roble.

it all comes back to me now.

N. B. J. Bennie, find Roble and tell us where he is now and what he's doing.

Surely I will when I return I'll tell you. *all* . . .

R. H. Finish please.

I wanted to tell you about Rounder but I'll wait I want Helen taken care of most of all. Good bye . . .

#### 64TH SITTING.

*November 21, 1905. Present: Mr. and Mrs. J. and R. H.*

(Bennie communicating.)

I hope I shall make all clear to you to-day.

I had so much to say I could not say all.

I found Roble, after I saw you . . .

He seems to be very busy. I saw him looking through some books. after I saw you.

he has now taken up a new life which will help him greatly.

I saw his . . . what shall I call it room.

Does he need more help or study, I wonder.

What I see is clear & he. got his. own. Ideas about his  
business.

I think he is . .

Started for himself.

how can I tell you?

N. B. J. Bennie, what kind of a room was it that you saw Roble in?

looked large with a . . (hand waves round in front.)

case or desk in it. with some large books

N. B. J. "beds."

on it. had a kind of map. behind him on the side of the  
room. had lines all drawn across it i.e. the map.

looked like a chart of some kind.

Can you see it?

(Hand turns to R. H.)

R. H. I know nothing of it.

I saw a chair. and he was sitting on it.

the other thing looked like a bed.<sup>1</sup>

N. B. J. Go on, Bennie, tell us all about it.

I saw a little stand or table. beside it.

It looks like many places I see often.

looked like a large building as I went in. and looked at  
him for a few moments. I wondered if he fits [feels ?]  
all. well.

he had his hand on his head.

Oh I saw him dad surely.

there is no mistake about it.

N. B. J. Bennie, could you tell whether he was at home or in a  
foreign land?

way off very far away it took me ever since I saw you . .  
to find locate him and return here to tell you about  
him.

<sup>1</sup>The communicator apparently accepts N. B. J.'s misreading of the word  
"books" as "beds." —H. deG. V.



I heard a man say to him this is the beginning of your education.

but before I saw you here the day before this I saw him on a boat and the wind blew his hat off. that was long before I came to tell you. of it here.

he does not remain all the time in this big room but he was in it when I found him. he goes on what we used to call cars. and carriages.

MRS. J. Bennie, can you see any one with him?

I saw a gentleman with him and he said. let us plan for it. Do you U.D. about his hat and the boat?

MRS. J. Not yet, Bennie. But this may have happened.

It certainly did and after he gets back he will tell you all about it.

N. B. J. Bennie, can you tell what language they speak where Roble is?

language.

MRS. J. Yes.

Sounds like German.

but I cannot exactly tell you.

[Roble was at his mining property in lower Mexico at this time. Spanish is the language spoken by all the employés there.—N. B. J.]

I am not sure about it dad but if you will let me follow him for a little while I can tell this gentleman the next time I see him.

N. B. J. Yes, Bennie, please do that. And tell us now if you can, what business he is interested in.

I will tell you all I can I saw the lines. all drawn out on this chart . .

Do you know what I saw at all?

MRS. J. Yes, I think I understand what you mean.

Are you Mr Hodgson . .

R. H. Yes, Bennie, never mind me.

don't get out of sorts with me if I cannot see straight  
when I am speaking.

my thoughts travel very much faster than I can speak them  
for R.

I think Roble will please you greatly dad because he is as  
good boy as ever lived and will succeed. U. D.

N. B. J. Yes, dearie, we understand. But you must watch over  
him and help him.

I certainly do try always.

he has some light Roble has and I often guide him when  
he gets a little uncertain.

ask him if he doesn't realize that I am with him?

I said it looked like summer all the time.

I U. D. better than I can say. Did he tell you that I was  
with him at the office. one day before he went away.

MRS. J. No. But he often dreams about you, and feels that you  
are with him.

Did he tell you about our running?

what are the dark lines dad.

they look like rail roads.

all over the chart in his room.

N. B. J. I cannot tell, Bennie, I have not been there.

I U. D. every word you say dad you speak so clearly. I  
wish I could speak to you that way.

We used to say abroad when I was in the body.

All is well.

Dad what did you say about that lot at the cemetery do  
you not like it . .

What did the man do?

N. B. J. Yes, Bennie, the lot is all right now.

What did you do to it?

MRS. J. It was not kept in good order.

Is that what you told him?

MRS. J. Yes, Bennie, and it looks very well now.

I heard you and I U. D. you were troubled about it.

N. B. J. Bennie, have you seen the Major since he came to your world?

I tried to tell you about him but Rector would say Judge. I tried to tell him last time.<sup>1</sup>

(N. B. J. gestures to Mrs. J. and makes a sound not caught by R. H.)

MRS. J. (to N. B. J.) Yes, I thought of it afterwards.

Indeed I have seen him many many times.

he often refers to you and when he can he will speak with you.

I shall help him give you what we call tests later.

N. B. J. Bennie, if you can, give us the Major's other name so we will be certain.

he constantly repeated it as Judge but I could not help it some how.

I U. D. and know him perfectly well.

When I return here I will tell you a great deal about him. the only thing I do not like is you do not reply quickly enough dad.

N. B. J. Bennie, give the Major's other name so we'll feel certain.

Major . .

I got it right R.

W. . .

Oh . .

J U D D.

MRS. J. Bennie, if you cannot give it now, give it to Dr. Hodgson at another time.

I am a little confused.

What do you say?

Oh I got it. Alright.

<sup>1</sup>See p. 651.

I say [?] when I go out and return I will bring it.  
(Hand seizes cap and spur and holds them for several seconds.)

Welch . .

N. B. J. Go on, that's right. Give the rest of it. (N. B. J. had misinterpreted the name as *Wilbur*.)

(Hand seizes articles as before.)

Major Welch.

got it?

R. H. Major Welch.

N. B. J. No, that's Wilbur . . plainly. (Pointing to the first *Welch* which I at first thought might be *Weld*, and copied it as such.)

Wil . .

Wilcor.

I cannot do more.

MRS. J. Do not try now, Bennie. Perhaps you will have an opportunity to give it to Dr. Hodgson later.

Yes and glad I will be.

N. B. J. (to R. H.) That wasn't Weld. That was plainly Wilbur in the first place, Doctor.

Rounder is all right.

Why don't you speak?

I want you to listen.

listen to me.

MRS. J. Bennie, do you want me to speak, or Dr. Hodgson?

I want you to speak to me mother.

I love you dearly.

MRS. J. Bennie, tell me about yourself.

What can I tell you I am so well and so happy and with Miriam and Frank all the time they are well and happy also We are helping each other I am teaching school now and I like it very much.

MRS. J. Do you see cousin May? *My* cousin?

Oh yes I do I think mother you forget I told you this before dear long ago.

MRS. J. Yes, she met you.

Yes and she was a great help to me.  
dad do you remember WELCh.

MRS. J. Yes, Bennie, we got Rounder back through him.

I told you about him. did I not?

MRS. J. Yes.

The children are doing well. We are doing all we can to help them I often walk out with them see me mother do you?

Of course you do not U. D. fully. and never can until you come over.

Father did you say I might go so far away you could not find me when you came.

N. B. J. Yes, Bennie, we were talking about that, and I was afraid you might have to go far away.

I do not wish you to think this my ties are too strong for that and when you are called to this beautiful world I shall be the first to greet and help you don't worry about that.

N. B. J. Thank you, Bennie, I believe you.

you may . . .  
surely I will.

I can only give you glimpses of what it really is but I am glad to do even this.

MRS. J. Bennie, are you with me constantly?

Yes mother I am with you what you call every day I go to Roble I pray for him I go to Helen I pray for her I find dad I pray for him and then I go all over it again and nothing gives me so much pleasure . . .

MRS. J. When I think of you, does it bring you to me?

Almost invariably and is a great help.

Don't you U. D. how I do this Hodgson Mr.

R. H. Yes, I do, I think, in a way.

(Mrs. P.'s breathing rather heavy. R. H. changes position of head.)

Every thought is registered upon what you call air it is ether really. and your thought waves reach me just as mine do you U. D.

MRS. J. Yes, Bennie, I understand. But are both good and evil thoughts registered?

Evil thoughts become purified by the ether before they reach us.

What is wrong friend your body seems not right.

[Any connection with soreness in my back muscles?—R. H.]

R. H. I attended to the light.

that cannot be it.

N. B. J. To whom was that addressed?

Are you alright Mother?

MRS. J. No, Bennie, I have not felt quite well lately.

Are you alright this minute?

MRS. J. Oh yes, oh yes. But I have been troubled about Helen's illness, and I miss Roble very much.

I know but do not feel troubled about either I assure you they are both alright.

MRS. J. Yes, I feel sure that they are.

*I will take care of them . .*

MRS. J. Yes, Bennie, but you know there are many things in this life to trouble us.



Yes but trouble comes without bringing it mother dear so do not worry for my sake as I know . .

R. H. "without beginning it."

. . bringing it.

All is well and will be.

When you . . how shall I express it mother . .

go home I think.

give Helen a good thought think she is going to be well and keep this in your mind and it will help you both U. D. dear.

MRS. J. Yes, but, Bennie, we do not see and understand as you do, and we have not the strength of mind that you have.

I U. D. what you mean but the more you believe in the thought that all will be well the happier you will be don't you feel it so dad?

N. B. J. Yes, I have no doubt but that you are right.

Now I said help me to keep my father in the body well and strong he needs strength for his work, and I kept saying it over and over again and you began to feel better . .

MRS. J. Bennie, tell me more about yourself. Do you ever regret that you left this world so early?

Regret?

MRS. J. Yes.

Why no mother I have nothing to regret dear I am very happy here and I have greater privileges than you can possibly have I can see you all just as often as I wish and I U. D. you are coming to me some day, therefore I am not only glad I came but I am supremely happy if you can U. D. it.

MRS. J. Yes, Bennie, but sometimes I feel that every one should have a long life in this world of ours.

but God thinks differently. and this is the way of all all must come sooner or later.

He knows better than any of us either on our side or on yours.

I get dad's thoughts some times when he is surrounded by curious etc [?] influences giving advice and help and I say . .

Oh how much better off I am and how I wish he could see me as I am.

Did you ever find those letters I referred to?

MRS. J. Yes, Bennie, don't you remember I told you about them?

Oh I believe I do.

thank you do you remember. when I was ill you did not think I was coming over did you?

MRS. J. No, Bennie.

I did not get injured I caught cold going without my hat. Mother what kind of a flower is that in the dining room?

MRS. J. I have been away from home for some time, so I do not know.

It is large and green

MRS. J. There was a very pretty Boston fern in the room.

fern?

MRS. J. Fern.

long green leaves on it?

MRS. J. Yes, that is it.

I saw it and I saw a woman putting water on it after I spoke with you last time, when I was hunting for Roble.

MRS. J. Yes, probably you did. Did you see Helen?

Helen was up in the . . li . .  
Study.

MRS. J. Yes, probably.

She was but Robles clothes were some of them in his own room in a small place. but I found him way across the water. I have so longed . .

R. H. Five minutes more.

Yes I'll tell Hodgson Mr a . . about the Major I won't forget . .

65TH SITTING.

*November 22, 1905.*

*Present: R. H.*

(Bennie communicating.)

Good morning Mr H

R. H. Good morning, Bennie.

I want to U. D. if I can also make you U. D. what name it was you and dad were discussing about.  
if you think I do not speak clearly now I want to make myself clear.

R. H. Quite clear, Bennie.

That name was not intended for Walch.

I had it on my mind however with reference to Rounder.

[Bennie here accepts R. H.'s interpretation of the name given on p. 657.—H. de G. V.]

R. H. Yes, I understand exactly, Bennie, I knew that.

his name was something like this . .  
Wilb . .

R. H. W.i.l.b.

Wilb [? Wiieb?]

Re . .

Wilbre . .

(Thump of hand.)

Good morning H. (Arrival of G. P.)  
he means Jap.

R. H. "Jap."

What?

R. H. "Jap." J.a.p. "Jap."

["Jap" appears to be a 'pormanteau' word produced by Rector's confusion between "Judge" and "Major."—  
H. de G. V.]

how absurd is that what you got?

R. H. Yes. Jap.

Maj . .

M a j.

R. H. M.a.j. . . Major.

Yes.

Walb.

E S. force.

R. H. "Walb"?

It is not a it is i.

R. H. "Wilbesforce"?

Yes.

R. H. "Wilberforce"?

say it slowly. (G.P. to Bennie?)

Yes that is it.

R. H. "Wilberforce."

*got it. yes.*

Wake up.

I U. D. that Roble is not here. he is in the country called.

No I cannot give it now.

I'll have to try again. and come in first. Benny.

R. H. All right, Bennie. Take your time. Always glad to welcome you.

---

No further allusions to Bennie Junot occurred up to the time of Dr. Hodgson's death. Mr. Junot has had several sittings with Mrs. Piper since then. But as these sittings were held after a long interval and under somewhat different circumstances, and, moreover, contain but few statements purporting to be evidential, it seemed best not to include them in this report.

## SUPPLEMENT.

## I.

## SOME RECENT DEVELOPMENTS IN PSYCHOTHERAPY.

BY T. W. MITCHELL, M.D.

IN the earlier volumes of these *Proceedings* may be found more or less detailed accounts of certain researches which to a great extent originated in connection with inquiries regarding the causation and cure of various mental and bodily disorders. Mr. Myers's conception of the Subliminal Consciousness was in no small measure influenced by the work of investigators who were primarily interested in psychopathology and psychotherapeutics, and these subjects were often referred to in Mr. Myers's writings. The psychological and therapeutic aspects of hypnotism have ever been closely associated, and the further developments of a subject for which Mr. Myers and Mr. Gurney did so much should be of interest to all who are interested in psychical research. It may not then be out of place to review briefly some of the more recent work which has been done in this department, irrespective of any immediate bearing which it may appear to have on the problems with which as a Society we are mainly concerned.

The occasion for such a review is afforded by the publication in the June-July (1909) number of the *Journal of Abnormal Psychology* of a series of papers which were read at a symposium on Psychotherapy arranged by the American Therapeutic Society for their annual meeting on May 6th, 1909.

The President of the Society, Dr. Frederick Henry Gerrish, took as the subject of his presidential address *The Therapeutic Value of Hypnotic Suggestion*. He said he did not wish to enter



into any discussion of the various theories which have been advanced to account for hypnotic phenomena. His desire was rather "to set forth the practical usefulness of hypnotism in the daily routine of medical work, and to clear away many misconceptions which have prevented the general employment of this agency." In doing so he showed the same enthusiasm as is always shown by those who have had much experience of the use of hypnotic suggestion in general practice.

We are constantly told that hypnotism is only of value in dealing with functional nervous disorders, and we might suppose that its most enthusiastic supporters would be found among the neurologists, and that the general practitioner would find it of comparatively little use in his daily work. But as a matter of fact it is only when it is used in the great variety of bodily and mental disorders which come under the care of the general practitioner that the extent of its field of usefulness becomes clearly manifest. It is then also that its limitations become accepted in the same spirit as are the limitations of other therapeutic measures. The specialist, on the other hand, whether he be a specialist in neurology or a specialist in hypnotism, is very apt to have these limitations forced too prominently on his attention, and it is not uncommon to find men writing disparagingly of hypnotism who in their earlier studies had been favourably impressed by its therapeutic value, and even enthusiastic in its advocacy as a mode of treatment. Whatever be the reason, there is a tendency at the present time to decry the use of hypnotism and to extol other forms of psychic treatment which have arisen in conjunction with modern studies in abnormal psychology. A good introduction to these newer forms of treatment may be found in Dr. Morton Prince's paper on *The Psychological Principles and Field of Psychotherapy*.

It is a fundamental law of the structure and growth of the mind that ideas, feelings, emotions, movements, sensations, associated in experience, tend to become linked together into a system or group in such fashion that the stimulation of one element in the group stimulates the activity of the rest. Such a system or group Dr. Prince calls a complex.

A complex may be composed almost entirely of ideas and feelings or of physiological processes, although more frequently it is made up partly of psychical and partly of physiological elements. In every pulse of consciousness the potentiality of

complex formation exists, but it is only under certain conditions that the psycho-physical disposition of the moment becomes so organised that anything like complete reproduction of all its elements can afterwards be brought about. There are two main conditions on which the formation of complexes depends. In the formation of normal complexes the most important factor is repetition: it is on this that the efficacy of education depends. In the formation of abnormal complexes the nature of the emotion or feeling tone accompanying the experience is the most frequent cause of the organisation of its elements into a complex.

Since past experiences may be revived in consciousness, we must believe that somehow and somewhere they are preserved, and Dr. Prince thinks that conscious memory of any past experience would be impossible unless there was some physical arrangement for preserving it. However this may be, we have good grounds for believing that every element in an experience is correlated with some alteration in the nervous system, "and we must infer that some kind of residue or impression, chemical or physical, is left in the neurones, in consequence of which they have a disposition to reproduce, when again stimulated, the original experience, whether an idea or physiological reaction."

The neuronie residua of a mental complex Dr. Prince terms an "unconscious complex," and it is on the organisation of the unconscious complexes that the conservation of mental and physiological complexes depends. The factors which determine the conservation of complexes are in the main the same as those which lead to their formation, namely, repetition and emotion or feeling tone. Both repetition and the intensity of emotional tone in an experience seem to intensify the impression made upon the brain, and the greater the impression made upon the brain the more readily is the unconscious complex aroused to function. Of course the doctrine of neurone residua as the substratum of memory is a commonplace of physiological psychology; the point insisted on here is that the elements of an experience which from any cause has led to the formation of a complex are not only conserved as neurone residua, but that they are conserved as a residuum complex whose re-excitation will be accompanied by a reproduction of the original experience.

Without the organisation and conservation of complexes their voluntary recall would be impossible, but the fact that an experience has been conserved as a complex is no guarantee that it can

be recalled voluntarily; and the fact that an experience cannot be recalled voluntarily is no proof that it has not been conserved as a complex. An experience of childhood may be completely forgotten so far as our waking recollection is concerned, yet it may be recalled in detail during hypnosis or in dream. When a complex which is well organised and conserved cannot be recalled voluntarily there is said to be mental dissociation, and the correlated neural state is said to be one of cerebral dissociation. Dr. Prince believes that dissociation is "a general principle governing the normal psycho-nervous mechanism, and therefore in a highly marked form only is pathological. . . . Among the normal phenomena of dissociation are to be reckoned temporary and some permanent forms of forgetfulness, the limitation of the field of consciousness in absentmindedness, moods, anger, and other strong emotional states, and sleep. Amongst the artificial and pathological conditions characterising largely or chiefly the dissociations are hypnotic and hypnoidal states; suggested and hysterical amnesia, paralyses, contractures, anaesthesia, etc.; somnambulism, trance, psycholeptic attacks, etc."

When an unconscious complex is stimulated the correlated mental complex arises in consciousness as a memory of which we are aware; but when a complex which is dissociated from the great mass of complexes which form the waking personality is stimulated "ideas are awakened, but we are not aware of them. These are what are called subconscious, or better, co-conscious ideas, which means ideas dissociated from, split off from the main consciousness."

Well organised complexes have a tendency to function more or less automatically and thus to determine the direction of our thought and its content. This is well illustrated by those pathological fixed ideas which rush into consciousness unbidden and undesired. The automatic functioning of complexes is most marked when they are dissociated and thus freed from the inhibitory control of the personal consciousness. The threshold of stimulation of dissociated complexes is lowered, their activity is easily aroused, and they are capable of extremely independent functioning. The type of this form of automatism is the subconscious fixed ideas of hysteria.

The relation of emotion to the formation, functioning, conservation and dissociation of complexes is very important and in many respects obscure. As already said, the intensity of emotion

accompanying an experience seems more than anything else to determine the formation and conservation of the mental complex. But if the emotion be of a painful or distressing character, in addition to its effect in stamping the experience indelibly on the mind, it may also have a disintegrating effect on consciousness as a whole. The complex formed by the experience may become dissociated from the personal consciousness so that its voluntary recall may be impossible. On the other hand, exalting emotions have an integrating effect, and are accompanied by an invigoration of the whole organism.

One of the most interesting and most important features in the relation between an ideational complex and the emotions which accompany its revival in consciousness is the fact that when a dissociated complex is roused to function co-consciously, the personal or primary consciousness may be strongly affected by the emotion although unaware of the ideational content of the co-conscious thought.

Personality, character, thoughts, hopes and aspirations, even bodily well-being, depend on the nature of the mental and physiological complexes which have been formed in the course of experience. And it does not matter in what state a complex has been formed, whether in waking life, sleep, trance, or in hypnosis. So long as it is conserved it becomes part of our personality, and may at any time affect our life for good or evil according to its nature. Intellectual and ethical growth and much of our bodily well-being are the result of the formation, by the slow process of education, of complexes whose essential elements are conserved by means of repetition. And in the treatment of mental, moral and physical disorders which are due to the functioning of unhealthy complexes, there is no way of cure but by the formation of new complexes of a different character. The old morbid complexes must be broken up and new ones substituted for them, and whatever method may be employed to effect this, the process is essentially an educative one.

In the treatment of the simpler psycho-neuroses of the neurasthenic type where the disturbance can be traced to the formation of morbid associations, to unhealthy ideas, self-examination, worry, erroneous beliefs in and apprehension of disease with the depressive emotional tones that go with such states, the main principle to be made use of is the substitution of healthy com-



plexes in place of the unhealthy ones. "The point of view, the attitude of mind, the beliefs, the habits of thought, must be modified by the introduction of new points of view, of data previously unknown to the patient and drawn from the wider experience of the physician; by instruction in the meaning of symptoms and in their organisation and causes; by the suggestion of expectations that justly may be fulfilled; of ambitions that ought rightfully to be entertained; of duties to be assumed but too long neglected; of confidence and hope, and above all, by the suggestion of the emotion and joy that go with success and a roseate vista of a new life."

The relative advantages of education in hypnosis and in the waking state is a much discussed question. From Dr. Prince's point of view it matters little in what state therapeutic systems of ideas are formed, whether in hypnosis or in the waking state. In obstinate cases he thinks hypnosis has the advantage that suggestibility being increased and antagonistic ideas being dissociated or inhibited, the new ideas are more readily accepted and firmly organised.

When dissociation exists the disturbing subconscious ideas need either to be so modified that they cease to function or they must be reintegrated with the personal consciousness and thereby realised in all their meaning, rearranged and modified. There are various ways of doing this. "So-called psycho-analysis, suggestion in the waking state and abstraction, in so-called hypnoidal states and hypnosis, mental and physical hygiene, all have proved to be efficient in bringing about a reintegration of dissociated functions. But all these methods are only different forms of education."

So also in dealing with the more profound psycho-neuroses, those of the severer hysterias, reassociation of the dissociated functions is the essential principle. Sometimes reintegration can be formed in a special state of hypnosis; sometimes by suggestion in hypnosis or in the waking state, sometimes by recalling the dissociated ideas into the full light of the waking consciousness. Some writers think that when hysterical manifestations are due to the functioning of dissociated subconscious ideas it is always necessary to recall those ideas to the personal waking consciousness; but Dr. Prince says "It is enough to break up the subconscious complex or to suggest antagonistic ideas, or to resynthesise the ideas in the manner already described, into a

healthy complex which gives a true appreciation of the facts which they represent. This can be done in hypnosis. After waking, though amnesia for the previous subconscious ideas may persist, the symptoms disappear, for those harmful subconscious ideas which caused the trouble have ceased to exist."

It may be seen from this short summary of Dr. Prince's paper that he restricts the field of psychotherapy to those disorders which depend on the functioning of abnormal complexes; that the psycho-neuroses so produced may be roughly divided into two great groups according to whether the abnormal complexes are or are not dissociated from the waking personality; that the treatment of the psycho-neuroses is always in essence an educative process, whereby the old abnormal complexes are broken up or destroyed and new healthy complexes formed in their stead; and finally, that various methods may be employed for the purpose of rendering the re-education of the patient easier and the result more permanent.

Accepting the view that treatment consists in the formation of healthy complexes we may classify the methods adopted by reference to the mental state in which the educative process is attempted. This may be the waking state, or hypnosis, or any intermediate state which may be found between the waking state and hypnosis. Another classification may be made in reference to the method employed in presenting the ideas whose acceptance is necessary for the formation of healthy complexes. We may use simple explanation and persuasion, suggestion, or psycho-analysis. In practice, however, an artificial classification, resulting from the use of particular methods by individual therapists is adopted, and it is to a consideration of the more important of these methods, as illustrated by the writers in the Journal under review, that we must now direct our attention.

Dr. E. W. Taylor discusses *Simple Explanation and Re-education as a Therapeutic Method*, and this method is also advocated by Dr. G. A. Waterman in a paper on *The Treatment of Fatigue States*. The treatment of fatigue states by this method was introduced by Déjerine as an auxiliary to the plan of trusting to isolation, rest, over-feeding and electricity, advocated by Weir Mitchell. Its wider application to the psycho-neuroses as a whole and to other disorders we owe to Professor Dubois of Berne. In Dubois' book, *The Psychic Treatment of Nervous Disorders*, we have an interesting and able contribution to psycho-therapeutics,



marred however by extreme prejudice in regard to the employment of hypnotism and uncritical denunciation of suggestion as a curative measure. His work is the product of a mind trained in the traditions of a past generation and almost unaffected by the trend of modern psychological and philosophical speculation. He mourns over the suggestibility of mankind, and would rather not cure sick people at all than do so by utilising the very weakness which has led to their sickness. He shows a pathetic respect for human reason, and follows the rationalist philosophers in ascribing to it a supremacy in matters of belief and conduct which is denied by the majority of modern thinkers. He confesses that giving to the patient the conviction of cure is the most important feature of his method, and he admits that there is faith in all conviction, but faith without reason he will have none of. He therefore appeals to the reason of his patients, and when he finds that they get cured he supposes that the cure is due solely to the rational acceptance of his explanations. Knowing as much as he does about suggestion and its possibilities, it is astonishing how Professor Dubois can commit such an obvious fallacy.

Apart, however, from his rejection of suggestion deliberately used as a therapeutic agent, and his denial in reference to his own method of the part played by the suggestive influences which he admits to be inherent in almost every other form of treatment, the procedure which he recommends is based upon sound principles and is an important feature in almost every form of psychotherapy. The essential points in Dubois' system are well summarised by Dr. Taylor in the paper previously referred to. They are as follows:

“First. After eliminating or properly estimating physical causes the mental attitude of the patient toward his ailment should be carefully determined; in other words, a diagnosis should be made.

“Second. This is best accomplished by allowing him to tell his complete story rather than by a primary process of interrogation on the part of the physician.

“Third. Having determined the false point of view almost invariably revealed which has led up to the neurosis, the attempt is made to explain why such a series of events as that disclosed would be likely to lead to this result.

“Fourth. Having impressed the patient with the correctness of the physician's point of view, the process of readjustment

begins, or, to use the more popular but possibly too comprehensive term, his re-education.

“Fifth. This is accomplished by pointing out in a painstaking way the correct way to mental health through a realization on the part of the patient of his previous misconceptions and through an accompanying effort toward the establishment of more rational mental adjustment.”

Dr. Taylor follows Dubois in thinking that the value of this method lies in its appeal to the reason, and that some special virtue must inhere in such a “commonsense basis of procedure, free from all subtlety or demand for highly specialized training.” He considers the analysis of the mental state to be the essential feature of the method, and thinks that “this certainly requires no special personal attributes on the part of the physician, and is surely available for practitioners of no special education in this field.” It would seem as if Dr. Taylor had not fully appreciated the difficulties encountered by those who without special education in this field try to analyse abnormal mental states, and it must surely be a misconception of the nature of other psychotherapeutic methods which leads him to suppose that they necessitate the possession of special attributes on the part of the physician. Taking the phrase “personal attributes” in its most general sense, we shall probably find that no method of psychic treatment is so dependent for success on the personal attributes of the physician as the method of Rational Therapeutics advocated by Dubois. The truth of this is evidently felt by Dr. Waterman, who says: “Whether this method can be generally adopted by practitioners is a great question. The remarkable personality of Dubois, and his firm conviction as to the ethical and therapeutic value of his method, render it peculiarly efficient. It is difficult to conceive of a patient not being strongly moved by his remarks, which are presented by him so forcibly, and clinched by his frequent repetition of his favourite phrase, ‘C’est la vérité!’”

Whatever doubts may be entertained as to the necessity for special training in the employment of the mode of treatment just referred to, there can be no doubt on this point in regard to the method of psycho-analysis elaborated by Professor Freud of Vienna, of which an excellent account is given by Dr. Ernest Jones of the University of Toronto in his contribution to the symposium, *Psycho-analysis in Psychotherapy*.

The psycho-analytic form of psychotherapy is specially applicable

to those psycho-neuroses in which a mental complex has become dissociated from the personal consciousness, and it is carried out by simultaneously laying bare and remedying the pathological mechanism at the basis of the malady. Hysteria may be taken as the type of these psycho-neuroses, and in order to understand what is meant by psycho-analysis it is necessary to have some knowledge of Freud's views on the nature and causation of hysteria.

It is acknowledged by the majority of modern observers that the occurrence of hysterical symptoms is associated with a splitting of consciousness and the subconscious functioning of dissociated mental states. Myers regarded stratification of consciousness as part of the normal structure of the mind, and he ascribed hysterical manifestations to a dream-like action of the subliminal consciousness at the hypnotic level, whereby powers or faculties that ought to be retained in the supraliminal become submerged and lost to the waking self. According to Janet hysterical symptoms are the result of a splitting of consciousness, and all subconscious manifestations are due to pathological dissociation. In people who are lacking in capacity for psychic synthesis, in whom there is narrowing of the field of consciousness, some of the ideas that enter into the formation of personality tend to become dissociated from the waking consciousness and to take on independent functioning on their own account. Inability to keep a hold on the whole of the conscious field is the cause of the splitting of consciousness, and the stigmata of hysteria are the consequences.

Freud's views regarding the origin of the mental dissociation manifested in hysteria are quite different from those of Myers or Janet, and in some respects are totally opposed to them. Far from thinking it due to a dream-like action of the subliminal at the hypnotic level, or a merely accidental result of *misère psychologique*, Freud believes that the splitting of consciousness met with in hysteria is caused by a deliberate act of will on the part of the patient. He does not, of course, mean to imply that the patient intends to produce a splitting of consciousness. The patient's intention is different, but in trying to attain its aim it provokes a splitting of consciousness.

Psychic health may exist so long as there is no hopeless incompatibility between the ideas which enter into consciousness. But it may happen that an experience or an idea or a feeling may arise which is so incompatible with all the ideas and feelings that

enter into the formation of the personality, that a psychical pain ensues which is felt to be unbearable. If this unbearable idea is fairly faced, and if it can by any means be adjusted within the personal consciousness, no harm will follow; but if such adjustment cannot be effected, if the personal consciousness will have nothing to do with the idea that has arisen, the unbearable idea is repressed by an act of will. The personal consciousness tries to forget it and to treat it as if it had never occurred. This can only be done by taking away from it the emotional excitement which adheres to it, thereby changing the strong idea into a weak one which will have little claim on the associative processes. But the sum of the excitement thus freed must be utilised in some other direction, and in people who develop hysterical symptoms there seems to be some psycho-physical adaptation which enables the emotional excitement to be transformed into bodily innervation. In hysteria the unbearable idea is rendered psychically harmless because the sum of excitement is transformed into physical manifestations. This transformation, for which Freud proposes the term *conversion*, is to be regarded as a defence reaction of the Ego against unbearable ideas.

If there does not happen to be any adaptation for conversion to take place, and still for the purpose of defence a separation of the unbearable idea from its painful feeling-tone is necessary, the emotional excitement must then remain in the psychic sphere. But it separates from the unbearable idea and attaches itself to some other idea not in itself unbearable, and in this way gives rise to obsessions or phobias.

From his later work Freud has come to the conclusion that the repressed idea is always of the nature of a wish, and that the hysterical symptom is a symbolic expression of its realisation. A wish whose realisation would be incompatible with the whole personality of the patient is realised symbolically as a tremor or a paralysis, and the hysterical symptom serves as a sort of unconscious gratification to the patient. When an unbearable idea is successfully repressed a splitting of consciousness takes place, the repressed complex takes on an automatic activity, and its functioning is manifested in the symptoms of the psycho-neurosis.

The aim of psycho-analysis is to discover the repressed complex which underlies the hysterical symptom, to reveal it in all its relations and to bring it back into the waking consciousness of the patient. When the defence reaction of the Ego has been suc-



cessful, when conversion has taken place, the repressed wish and the circumstances under which it came to be entertained may be completely forgotten by the patient, and the distorted form in which the activity of the repressed complex becomes manifest forms the chief difficulty in discovering the real nature of the wish which is thus symbolised. Perhaps the most striking feature of the psycho-analytic method is the extraordinary ingenuity that has been displayed by Freud and his disciples in elaborating a technique which is effective in unravelling the tangled skein of psycho-neural processes involved in the production of psycho-neurotic symptoms.

The procedure most generally employed for the purpose of resuscitating forgotten memories related to the repressed complex is to ask the patient to concentrate his mind on a given idea, generally one in relation to a symptom, and to relate in the order of their appearance all the thoughts that come to his mind. If he does this quite honestly and without reservation, important clues as to the nature of the disturbing complex are very soon discovered. In most of the recent work in psycho-analysis very effective use has been made of a method elaborated by Jung of Zurich. Series of test-words are called out to the patient, who has to respond as quickly as possible by the first word or thought which arises in his mind in association with each test-word. Much may be learned from the nature of the responses so given, but by noting certain peculiarities in regard to these responses we are able to find with great certainty the elements of certain mental complexes which possess for the patient a high emotional value generally of a disagreeable nature. The first thing that may be noticed in regard to these responses is that the reaction-time for certain test-words is lengthened. In illustration of the delayed reaction-time, when the test-word is associated with an emotional complex, the instance taken from Jung, shown in the table on the following page, may be given.

Another peculiarity which this table shows is that on asking the subject to repeat one by one the answers to the test-words the reproductions are incorrect in all the instances in which the original reaction-time was prolonged. In this case it was evident that some strong feeling-tone was associated with the words *water, ship, lake, swim*, and the patient, when cautiously questioned, confessed that a short time previously she had seriously thought of committing suicide by drowning.

Stimulus word.	Reaction.	Reaction-time (seconds).	Reproduction.
Head	Hair	1.4	...
Green	Meadow	1.6	...
Water	Deep	5	Swim
Stab	Knife	1.6	...
Long	Table	1.2	...
Ship	Wreck	3.4	Steamer
Question	Answer	1.6	...
Wool	Knit	1.6	...
Insolent	Gentle	1.4	...
Lake	Water	4	Blue
Ill	Well	1.8	...
Ink	Black	1.2	...
Swim	Know	3.8	Water

For the discovery of emotional complexes another test of great delicacy has been elaborated by the Zurich investigators. It is found that if a galvanic current of low tension is passed through the human body, the amount of current passing, as shown by a galvanometer placed in the circuit, is increased when sensory stimuli of a certain strength are applied to the subject. But the diminished resistance of the body thus shown varies not so much with the strength of the stimulus as with the intensity of the resulting feeling-tone. Thus when the stimulus is a test-word in the word-association reaction experiment, very striking deflections of the galvanometer are observed when the association arouses an emotional complex.

Prince and Petersen have shown that rises in the galvanometric curves can be obtained in cases of double personality where the emotional complex stimulated by the test-word is definitely co-conscious. Coriat has worked out the pulse reactions to test-words in states of induced distraction, and he has found that lengthened reaction times and high galvanometric curves are accompanied by acceleration of the pulse rate.

There are other peculiarities which may be observed in these association experiments which need not be referred to here. Suffice it to say that by the methods just outlined, combined with an analysis of the patient's dreams by means of the special technique introduced by Freud, it is possible to trace the origin of a symptom to its underlying complex, and the advocates of psycho-analysis as a therapeutic method maintain that by bringing submerged complexes to light and by enabling the patient to



understand and appreciate their significance in relation to his malady, "he is able to free his personality from the constraining force of these complexes, and, by taking up an independent attitude towards them, to gain a degree of self-control over his aberrant thoughts and wishes that was previously impossible." The repressed complex, after being dissected and analysed in all its relations, becomes assimilated by the personal consciousness and the patient is thereby cured of his disorder.

In every attempt at scientific treatment of disease an accurate diagnosis is the most essential preliminary. This is as true of psychotherapy as of treatment by physical or chemical measures. And just as in ordinary medical treatment accurate diagnosis has been one of the latest phases in the history of the art, so in psychotherapy the empirical methods of earlier workers are being modified by the more accurate methods of investigation which are being evolved at the present time. The psycho-analytic procedures elaborated by the Vienna and Zurich schools are the most delicate instruments of psychical diagnosis which we at present possess, and their value in this connection cannot fail to be recognised; but when it is maintained that these procedures are in themselves curative as well as diagnostic, there are good grounds for disputing the validity of the claim. To trace the psychogenesis of a symptom is not in itself to modify the complex which causes it, and if the psycho-analysis cannot be successfully performed without at the same time so modifying the complex that the symptom disappears, the influences which lead to such modification—whether rational explanation, persuasion, or suggestion—must be given their share of credit in regard to the therapeutic result.

So far we have been dealing with methods of treatment which are generally applicable to patients in the ordinary waking state. But these methods may also be used in conjunction with the artificial induction of more or less profound alterations of consciousness. Moreover, it is maintained by some observers that not only is the analysis of the mental state rendered easier by the presence of these alterations of consciousness, but also that the necessary therapeutic measures are thereby more easily and more effectively applied. In the practice of hypnotic suggestion it has been observed that patients are sometimes amenable to curative suggestions when no objective signs of hypnosis can be discovered. And although response to suggestion in these cases

is generally obtained only after some preliminary hypnotic process has been employed, or when the suggestions are given in particular ways or under peculiar circumstances, it is not uncommon to have the results recorded as being due to suggestion in the waking state. The assumptions made are that since no signs of hypnosis can be detected, or since no formal hypnotic procedure has been attempted, the patient is not hypnotised; and that if he is not hypnotised he must necessarily be in the ordinary waking state. All these assumptions may be false. Using the term hypnosis in the elastic sense in which it has been used in modern writings, we may say legitimately enough that there may be a first stage or degree of hypnosis, the existence of which is only shown by response to certain therapeutic suggestions; further, a true hypnosis may be induced without any deliberate or formal attempt to hypnotise; and finally, we have no reason to suppose that no intermediate state of consciousness may occur between the normal waking state and definite hypnosis. The existence of such an intermediate state characterised by increased suggestibility has been suspected by some observers, but until comparatively recently little evidence has been forthcoming in support of their opinion. During the last thirteen years, however, Dr. Boris Sidis of Brookline has brought forward a considerable amount of evidence pointing to the existence of such a state, and has furnished some definite data in regard to its peculiar characteristics. A summary of his researches and his most important conclusions are given by Dr. Sidis in his contribution to the Symposium entitled *The Psychotherapeutic Value of the Hypnoidal State*.

In his earlier studies on the Psychology of Suggestion, Sidis found that any arrangement tending to produce monotony and limitation of voluntary activity brings about a state of suggestibility termed by him *subwaking* or *hypnoidal*, a state in which mental life can be affected with ease. "The subwaking or hypnoidal state is essentially an intermediate state belonging to the borderland of mental life. On the one hand the hypnoidal state closely touches on the waking state, on the other it merges into hypnosis and sleep. A close study of the subwaking state shows that it differs from the hypnotic state proper, and that it cannot be identified with light hypnosis."

In the course of a valuable experimental study of sleep in the lower animals and in man Sidis found that the hypnoidal

state becomes a more prominent feature in connection with bodily rest and recuperation the farther we descend in the scale of animal life. Indeed he concludes that the hypnoidal state is the primitive rest state out of which both sleep and hypnosis have been evolved.

The hypnoidal state is on the borderland of waking, sleep, and hypnosis. It is a phase of consciousness which must be passed through in every transition from one of these states to another. In passing from the waking state into ordinary sleep, or from sleep to waking; from waking to hypnosis, or from hypnosis to waking; from hypnosis to sleep, or from sleep to hypnosis, we pass through a hypnoidal state of longer or shorter duration. The state is very unstable, and varies greatly as regards its depth. Sometimes it passes into sleep, sometimes into a true hypnosis. In its deeper stages the patient hovers between sleep and hypnosis.

The spontaneous occurrence of the hypnoidal state in man is, as a rule, merely a transitory stage in the alternation of waking and sleep, but its artificial induction may be very easily accomplished. There is nothing rigid about the method of doing so; it admits of many modifications. "The principal object consists in bringing about the conditions of monotony and limitation of voluntary movements requisite for normal and abnormal suggestibility. The patient is put in a relaxed, recumbent position; he is asked to put himself in as comfortable a position as possible, close his eyes, and attend to some monotonous stimulus such as the regular beats of a metronome or the buzzing of an inductorium. . . . When respiration and pulse become reduced, sensory-motor reaction diminished, sensory hypoesthesia becoming occasionally hyperesthesia, with occasional disturbances of pulse and respiration, with sudden apparently unaccountable starts, with tendencies of retention of position of limbs, and now and then with a slight tendency to resist actively any change of position of limbs or of body without the actual presence of catalepsy, the whole feeling tone becoming one of acquiescence and indifference, while memory with amnesic gaps begins to find the lost links, and even to become hypermnesic—when we observe all those symptoms we know we have before us the subconscious hypnoidal state."

In the hypnoidal state there is a surging up of subconscious memories, and this peculiarity makes it a valuable instrument

in tracing the origin of the symptoms of psychopathic maladies. But Sidis does not claim for it in this respect any therapeutic value. He thinks that the information gained by the patient in this way as to the origin of his troubles is valuable "only in so far as by a systematic course of direct and indirect suggestion, by mediate associative and immediate associative suggestion, by substitution, disintegration, and synthesis, both in the waking and hypnoidal states, we help to *transform* the associative course and emotional tone of the patient's mental life."

The practical value of the hypnoidal state lies chiefly in its therapeutic possibilities. Being a state in which the patient is amenable to suggestion, many of the advantages of the hypnotic state may be obtained without the necessity of inducing hypnosis. But apart from its affording an easily induced state characterised by suggestibility, Sidis claims for it therapeutic virtues of a unique kind. He maintains that the main therapeutic value of the hypnoidal state consists in the liberation of reserve energy potential in the nervous system, and the synthesis of dissociated complexes which is thereby brought about.

The principle of reserve energy is based upon a broad generalisation of facts, namely, that far less energy is utilised by the individual than is actually at his disposal. In the struggle for existence the importance of a reserve of energy which can be drawn upon in emergencies is very great, and the accumulation of such a store of energy is a feature of the evolutionary process in all highly specialised organisms. The most important factor conducing to a reserve of potential energy is the increase of inhibitions that accompanies the growth in complexity which characterises the evolution of the nervous system. Unrestrained reaction to the multitude of stimuli to which highly differentiated organisms are exposed would be extremely wasteful, and successful adaptation to a complex environment is invariably found to be accompanied by an increase of nervous inhibitions. The thresholds of stimulation of a complex system rise in proportion to its complexity, and with the rise of thresholds energy, which would otherwise have been unnecessarily expended, becomes locked up in the nervous system for future use.

A high degree of inhibition is a characteristic of all civilised races, but occasionally in the life of the individual the inhibitory tendency becomes too intense, and by interfering with normal and necessary reactions has a disastrous effect on the personality.



A whole system or complex may thus be rendered inactive and cut off from the personal life, and the dissociated complex and its stored energy are rendered useless in the adjustment of the individual to his environment. By removing the inhibitions access is gained to the dormant energy of the inhibited systems, and the energy so released helps towards their reintegration and synthesis. Now Sidis claims that the hypnoidal state "helps us to reach the inaccessible regions of dormant energy, it helps to break down inhibitions, liberate reserve energies, and repair the breaches of mental activity. The painful systems become dissociated, disintegrated, and again transformed, reformed, and reintegrated into new systems full of energy, and joy, and life."

In the course of his experience Dr. Sidis seems to have modified his opinions in some ways regarding the nature and importance of the hypnoidal state. In his earlier writings little stress was laid on the employment of hypnoidisation as a means of unlocking the reserve energy of the nervous system. It was rather as a procedure that induced a state in which suggestion was effective and in which forgotten memories could be recovered that it was recommended. And there can be no doubt that in these respects it is a very valuable measure in the diagnosis and treatment of the psycho-neuroses. In my own experience I have found it inferior to hypnosis in both of these respects, but of very definite value when for any reason hypnosis cannot be induced. In regard also to the liberation of reserve energy the hypnotic state should be more useful than the hypnoidal. For in the hypnoidal state there is merely a fluctuation and redistribution of thresholds, whilst in hypnosis there is a general lowering of thresholds and a consequent removal of inhibitions that tend to block the free circulation of the energy of dissociated systems. Indeed the principle of dormant reserve energy and its liberation in the course of successful treatment must be applicable to almost every psychotherapeutic method; for in whatever way the reintegration of inhibited systems may be brought about, the energy so liberated must go to swell the total amount of energy available and assist in the re-establishment of normal associations.

Although I can endorse from my own experience the usefulness of the method of hypnoidisation advocated by Sidis, and although I think it is well to distinguish by a special name the intermediary state which is to be observed between waking and hypnosis, it seems to me doubtful whether the hypnoidal state

can be regarded as a state of consciousness clearly marked off from light hypnosis. Sidis admits that it is a very unstable condition, sometimes differing hardly at all from the waking state, sometimes deepening into definite hypnosis; and it seems probable that its therapeutic value may be due to the hypnotic element, which is almost invariably present in greater or less degree. In discussing this matter we are of course hampered by the absence of any recognised definition of hypnosis and of any distinguishing feature which will enable us in every case to differentiate the hypnotic state from other states of consciousness. In the deeper degrees of hypnosis the peculiarities of the state are clearly marked off from the phenomena observable in waking life, but as we approach the lighter stages it becomes more and more difficult to say in what hypnosis really consists. In Bernheim's hands hypnosis disappears altogether, and nothing is left but suggestibility, or, at most, increased suggestibility; normal suggestibility becomes increased suggestibility by means of suggestion. But although it is commonly held that some people are responsive to direct suggestion in the waking state, there are good grounds for holding that such responsiveness is always preceded by some change in consciousness of the nature of what in its more marked stages we know as hypnosis. This applies whether the preliminary change in consciousness occurs spontaneously or is artificially produced; and in either case the observable departure from normal waking may be so slight that we are tempted to think that we have to do with effective suggestion in the waking state. On the other hand, the change from ordinary waking may be apparent while none of the recognised peculiarities of definite hypnosis are to be found, so that we may be led to believe that we are dealing with a phase of consciousness which is neither the waking state nor hypnosis. The hypnoidal state described by Sidis seems to include all the stages which lie between the waking state and definite hypnosis, and in view of the difficulty of saying where waking ends and hypnosis begins it is convenient and desirable to have some term which will cover this ill-defined territory.

As I have already said, some men who formerly used hypnotism in the practice of treatment by suggestion now maintain that the "sleep" is unnecessary, and they teach that suggestion without hypnosis is equally efficacious. The most distinguished exponent of this view in this country is Dr. Milne Bramwell,



who after many years of remarkable success as a hypnotist has practically given up attempting to hypnotise his patients. Yet he tells us his results have in no way suffered, and he naturally regards the induction of hypnosis as simply a waste of time. In view of the admittedly greater susceptibility to suggestion which characterises hypnosis as compared with that of the waking state, and in view of the doubts expressed by many observers as to the possibility of getting response to direct suggestion in normal life without some prior change in consciousness, it is interesting to examine Dr. Bramwell's method of giving the suggestions which prove so efficacious.

Dr. Bramwell asks the patient to sit in a comfortable arm chair, close his eyes, and concentrate his attention on some restful mental picture. While the patient rests thus Dr. Bramwell quietly and monotonously makes suggestions which the patient is not supposed to attend to. The hypothesis on which the method is based is that we have a secondary consciousness which possesses powers over the organism greater than those of the ordinary one, and that if the primary consciousness is absorbed in some restful train of thought the suggestions more easily reach the secondary one and call its powers into play. It is the repetition of the impression made in this particular way which gives it its power. Dr. Bramwell tells the patient beforehand that he does not wish him to go to sleep, but that if he can get into the drowsy condition which precedes normal sleep the curative suggestions are likely to be responded to more quickly. In describing the condition brought about by these methods, Dr. Bramwell says the patient "often passes into a drowsy, day-dreamy state. Sometimes the condition becomes one of slight natural sleep; the patient ceases to hear my voice, and loses consciousness for a moment or two, then drifts back to consciousness again."<sup>1</sup>

Before giving systematised suggestions to his patients in this way, Dr. Bramwell always studies their mental condition in reference to their symptoms. When these are all of nervous origin he carefully explains, step by step, how they have arisen and have been maintained by morbid self-suggestion, and that the remedy lies in re-education and the development of will power and self-control. But while this appeal to the patient's intelligence is often helpful, it is not the most important part

<sup>1</sup> Bramwell, *Hypnotism and Treatment by Suggestion* (1909), p. 168.

of the treatment. The essential thing is the systematised suggestions under the conditions described.

In the method of Dr. Bramwell we find all the conditions which Sidis desiderates for the production of the hypnoidal state. There is monotony and restriction of voluntary movement. The monotonous repetition of suggestions will have an effect similar to that produced by the beats of a metronome or the buzzing of an inductorium, and increased suggestibility will be brought about, not altogether by the content of the suggested ideas, but partly by the manner in which they are presented. In the state of consciousness produced by this method of giving suggestions, we see the same instability and variableness which Sidis tells us characterises the hypnoidal state, and it would seem as if Dr. Bramwell really treats his patients by hypnoidisation, combined with suggestion given in a particular way. Monotonous reiteration of the curative suggestions is a characteristic feature of the method, and the efficacy of this may be correlated with what we know of the importance of repetition in the formation and conservation of new mental complexes.

It will probably be found that all successful therapeutic suggestion without hypnosis, where direct verbal suggestion has been employed, is to be explained by the production of the hypnoidal state; for we have no evidence at present that direct verbal suggestion in the normal waking state can produce the mental and physiological changes which are implied in the cure of mental and physiological disorders. Indirect suggestion is another matter, and its elusiveness is one of our main difficulties in estimating the value of any form of treatment whatsoever: but we are probably right in supporting the view put forward by Sidis in his study of the Psychology of Suggestion, that in the waking state suggestion is least effective when most direct, and most effective when least direct.

The different methods of psychotherapy which I have described are all developments which have arisen out of the study of hypnotic suggestion, and it is as a rule the expressed purpose of their originators to offer them as substitutes for and improvements on the older method. But although their superiority may be admitted under certain circumstances or in the treatment of particular morbid states, it is doubtful if any of them by itself, or all of them combined, will ever take the place of suggestion during hypnosis as a widely applicable therapeutic measure.

Yet each is of value in its own way. Simple explanation and re-education is and always has been an important feature in every form of psychotherapy. Psycho-analysis proves of undoubted value in dealing with certain psychopathic conditions. Hypnoidisation provides an easy method of inducing a state of consciousness which facilitates psycho-analysis and increases suggestibility. The value of hypnotic suggestion is well established and needs no defence, and unless it can be shown that other methods are as effective, as easily applied, and as widely applicable, we cannot afford to dispense with it as a therapeutic measure. Why there should be any desire to dispense with it before some better way is found is hard to understand. Prejudice should have no place among the influences which determine our estimate of the value of any form of treatment, but it cannot be denied that in the writings of some therapists we find evidence of a mental attitude towards hypnotism which is unworthy of scientific men.

## II.

## R E V I E W.

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*Mesmerism and Christian Science: a short history of mental healing.* By FRANK PODMORE. (Methuen & Co., London, 1909. Pp. 306. Price, 10s. 6d. net.)

In setting out to write a short history of mental healing, Mr. Podmore may well have been embarrassed by the amount of material at his disposal, and he must have had difficulty in deciding where to begin and where to end. For the beginnings of mental healing must be looked for in the opening chapters of man's history, its persistence through the ages may be discovered in the records of all peoples, its development in our own time has taken place along widely diverging paths, and in no direction can it be said that the end has yet come. Instead of beginning with Mesmerism, which was really the first attempt at rationalising the mystical practices of former generations, he might have traced these practices to their roots in the superstitions of barbarism or in the magical rites of early civilisations. Instead of ending with Christian Science, which seems the final abandonment of reason in the interpretation of the results obtained by mental healing, he might have traced the vicissitudes of hypnotism since the days of Braid and brought his story to a close with an account of the psychotherapeutic methods of the present day. We are told in the preface that "the aim of the present work is briefly to describe the various phases of the movement initiated by Mesmer, and to trace the successive attempts made by those who came after him to get below the surface to the underlying reality."

It cannot be Mr. Podmore's intention to imply that after a hundred years of striving to get below the surface to the under-

lying reality the attempt must be abandoned, or that all the phases of the movement initiated by Mesmer culminate in the doctrines and practice of Mrs. Eddy. Yet there is no break in the story from Mesmerism to Christian Science just as there is no real discontinuity between Mesmerism and the psychic treatment of orthodox physicians at the present time. With the rise of Mesmerism two lines of thought which had existed for hundreds of years, at first inextricably mingled, then side by side, came once more for a time into contact with each other. At the close of the Mesmeric period these lines again diverged, there was a parting of the ways, and it is along only one of these ways that Mr. Podmore leads us.

For a long time after the Renaissance the practice of the art of healing displayed a curious blend of occultism and empiricism. Natural remedies were eagerly sought after and employed with effect in the treatment of disease, yet the virtues of medicaments were almost universally believed to depend on the due performance of magical rites. The desire for natural explanations was frustrated by the uncertainty of the results, and such definite therapeutic effects as were obtained seemed to receive their most reasonable interpretation in the doctrines of Hermetic Science. With the dawn of the scientific era an ever widening gulf developed between occultism and physical philosophy, and towards the close of the eighteenth century a mystical explanation of any natural phenomenon was as little likely to obtain credence as it would be at the present day. Yet about this time certain teachings of the mystical writers of an earlier period were forced upon the attention of the scientific world by the work of Mesmer. And although Mesmer failed to convince his scientific contemporaries of the truth of his doctrines, or even of the genuineness of the phenomena on which he based his claim to be heard, he was without doubt the means of bringing under the scrutiny of science certain facts of nature which in the Age of Reason were only too likely to be neglected and forgotten. Mr. Podmore says that "Mesmer's first claim to our remembrance lies in this—that he wrested the privilege of healing from the Churches, and gave it to mankind as a general possession." But if Christian Science were to be regarded as the sole outcome of the movement initiated by Mesmer, it would seem as if his work had been in vain. Rather should we say that Mesmer's first claim to our remembrance lies in this—that he compelled scientific men to



investigate a class of natural phenomena whose very existence they would fain have denied.

Mr. Podmore dismisses in a few pages the scientific work that has been done in connection with this subject since the close of the Mesmeric period. It is no part of his plan to record the history of Hypnotism which is, he says, "only the youngest and at present by no means the most prominent of the progeny of Mesmer." His purpose rather is to trace the pedigree of Christian Science and allied schools of thought from their roots in "that universal system of knowledge whose boast it was to unite two well known sciences—Astronomy and Medicine." And in doing so he has given us a most fascinating work. The fullness of knowledge which he shows in regard to every stage in the development of his story marks him out as peculiarly fitted for the task, while the impartiality of judgment and the critical acumen which he brings to bear on all the subjects dealt with are in striking contrast with the mental attitude of most writers who have dealt with these matters in the past.

The first half of the book is devoted to the history of Animal Magnetism, and it is doubtful if there exists in any language so complete and yet so succinct an account of that extraordinary movement. The book opens with a short description of Mesmer's early life and studies, followed by a rapid survey of the main incidents which attended his first appearance in Paris in 1778. His methods are described, and a record of some of the cases of cure by Animal Magnetism is given. Before proceeding to treat of Mesmer's later life and the reception which he met with at the hands of the medical faculty and scientific authorities generally, Mr. Podmore shows how Mesmer derived his methods and his doctrines from the faith healers and the mystical philosophers of a former generation.

Many features of Mesmer's practice at the beginning of his career may be found in the methods employed by Valentine Greatrakes and Gassner, and the philosophical doctrines summarised in the famous twenty-seven propositions are implicitly contained in the writings of Paracelsus, Van Helmont, Fludd, and Maxwell. "To Van Helmont the Magnetic system is still primarily a spiritual affair, a link between the heavens and the earth. Man can only obtain a complete mastery over the powers which sleep in his own nature by assimilating his will to the Divine Will. In the writings of Maxwell and Fludd greater



stress is laid upon the material operations of the fluid; the theory tends to become less mystical and more scientific. . . . But in Mesmer's exposition this spiritual aspect of the doctrine has entirely disappeared. For him the Magnetic system is purely a question of matter and motion."

Such at all events was the claim put forward by Mesmer in the paper which he presented to the Academy of Sciences in 1778. It was as a physicist rather than as a physician that he asked to be recognised. It was not so much a new method of treating disease, but a new physical force which he claimed to have discovered. But apart from cases of alleged cure of disease, the only evidence he could bring forward in support of his contention was the subjective sensations of those operated upon. "When Leroy and his colleagues undertook to explain all these sensations as due simply to imagination, Mesmer was confounded. He forgot his resolve not to leave his great discovery to the uncertain arbitrament of the consulting room, his reluctance to embroil himself with the medical faculty, and he decided against his better judgment to offer the proofs demanded of him."

Then followed the long series of abortive attempts to have Mesmer's claims investigated by the learned Societies of Paris, culminating finally in the appointment by the Government of two commissions, one chosen from the Faculty of Medicine and the Academy of Sciences, and one from the Royal Society of Medicine. The reports of both commissions were unfavourable to the claims of the Animal Magnetists. The commissioners appointed by the Faculty of Medicine contented themselves with showing that there was no proof of the existence of Mesmer's postulated fluid, and since the fluid did not exist they thought there was no need to inquire into its utility. This Report, drawn up with great skill by Bailly, was signed on the eleventh of August, and as Mr. Podmore says in his preface, this date "should be observed as a day of humiliation by every learned Society in the civilised world, for on that date in 1784 a Commission, consisting of the most distinguished representatives of Science in the most enlightened capital in Europe, pronounced the rejection of a pregnant scientific discovery—a discovery possibly rivalling in permanent significance all the contributions to the physical Sciences made by the two most famous members of the Commission—Lavoisier and Benjamin Franklin."

The Report of the Royal Society Commission was to the same

effect, although one of its members, Jussieu, issued a separate Report on his own account, in which he showed himself to be a better observer than his colleagues. But Jussieu's Report had as little effect on his scientific contemporaries as the Report of Bailly's Commission had on the wider public who were interested in Animal Magnetism, and the movement continued to spread up to the time of the Revolution.

The most important names connected with this period are those of Puységur, Pététin, and Deleuze, and Mr. Podmore gives an adequate account of the work of these three men. The discovery of Somnambulism by Puységur marks an important stage in the history of the subject, and in his belief in the influence of the will in directing and controlling the magnetic fluid we may recognise the growing tendency towards the inclusion of the human element in the interpretation of Mesmeric phenomena and so towards what we regard as the true explanation.

With the outbreak of the Revolution the progress of Animal Magnetism almost stopped, but after the Restoration it reappeared and flourished more vigorously than ever. So widespread did its practice become that in 1825 it was again brought before the Academy of Medicine, and a Committee of investigation was appointed in February of the following year. The Report of this Commission, prepared by Husson and delivered in 1831, was as indiscriminately favourable to the claims of the Animal Magnetists as Bailly's Report had been unfavourable. But although the Commissioners were men of scientific standing, their favourable judgment had but little influence on the medical profession, and did nothing to alter its resolute determination to have nothing to do with Animal Magnetism. The attitude of the official medical world may be judged from the splenetic work of Burdin and Dubois. In their *Histoire Académique du Magnétisme Animal*, published ten years after the issue of Husson's Report, these authors poured out their contempt on everything and everybody connected with the subject. So blinded by prejudice were they that they could see nothing of truth or of value in any part of the story from Mesmer to Teste.

The final abandonment of Animal Magnetism by the medical faculty in France came about through the repeated discovery of fraud in connection with the Magnetists' attempts to demonstrate the reality of clairvoyance by their magnetised subjects. As so often happens in research on matters of this kind, the

discovery of fraud was held to justify the investigators in dispensing with further inquiry into related phenomena in which fraud had not been discovered.

It was in the period following the Restoration that Alexander Bertrand lectured and wrote on Animal Magnetism, and although his work had but little effect on his contemporaries, it may now be recognised that he alone of all the medical men of that time succeeded in distinguishing in some measure between the false and the true in Animal Magnetism. It is surprising how modern much of Bertrand's writing appears, and it was perhaps inevitable that the importance of his views should have been missed by his contemporaries and by later writers. His work has hardly yet had justice done to it, and it is gratifying to find that Mr. Podmore has done something to restore to its proper place in the history of the subject the name of one of the most careful observers in the annals of Animal Magnetism.

There was in Paris about this time another Magnetist, to whose merit Mr. Podmore hardly, perhaps, does justice. The Abbé Faria was one of the most successful operators of his day, and his doctrine of Suggestion as the cause of the Mesmeric state and its associated phenomena is more modern even than that of Bertrand. The name of Faria is of particular interest to us in this country, for it was he who taught Richard Chenevix to magnetise, and it was Chenevix who introduced Elliotson to the study of Mesmerism. If Elliotson had only paid some regard to the teachings of Faria, the story of Mesmerism in England might have been very different, and we might have been spared the most deplorable chapter in the annals of British Medicine.

Mr. Podmore brings his history of Animal Magnetism to a close with an admirable chapter, in which he recounts the main incidents of the struggle with official medical science in this country. As he well says, "The intolerance of the medical profession from 1839 onwards to Mesmerism, and especially its obstinate rejection of the cumulative evidence of the relief from pain occasionally afforded by its means in surgical operations, is one of the most noteworthy episodes in the history of medical science." But recognition of the reality of some of the facts of Mesmerism and some insight into their probable explanation must surely have followed the work of Braid had it not been for the discovery of chloroform and the rise of modern Spiritualism. To the few unprejudiced medical men who were

inclined to look with favour on the practice of Mesmerism, the hope that it might become of use in surgical work was the main incentive to its study, and the introduction of an anaesthetic, which was found to act with certainty in all cases, seemed to deprive the less reliable method of the Mesmerists of all utility. The effect of the rise of Spiritualism on the progress of Animal Magnetism is well told by Mr. Podmore. "When table-turning and spirit-rapping were introduced into this country from America, the Mesmerists soon identified the mysterious force which caused the phenomena with the mesmeric or neuro-vital fluid. A little later, when the trance and its manifestations were exploited in the interests of the new gospel of Spiritualism, many of the English Mesmerists, who had been prepared by the utterances of their own clairvoyants for some such development, proclaimed themselves adherents of the new faith. Elliotson himself before his death became a convert to Spiritualism. The Mesmerists generally found the marvels of the magnetic fluid insignificant in face of the new revelation. Mesmeric operators became spiritual healers, and their subjects trance mediums; the spiritualist platforms were thronged with magnetic clairvoyants who had developed into 'inspirational' speakers. The two movements naturally became identified in the minds of the public, and shared in a common condemnation. No physician who valued his professional reputation could afford to meddle with the subject, and the study of the induced trance and its attendant phenomena was relegated to oblivion, in these islands at any rate, for more than a generation."

But the cessation of scientific interest in Mesmerism did not stop the development of the movement, and the outcome of this development is not to be measured by the amount of scientific work that has been done in this connection since the days of Braid, or by the conclusions that have been arrived at in the course of the rise of modern psychotherapy as practised by more or less orthodox physicians. As Mr. Podmore says, "The deliberate negligence of the scientific world left the whole field to be cultivated by the visionary and the charlatan. The abundant crop of false beliefs and extravagant systems which flourish at the present time is the direct result of the apathy or obstinate incredulity shown by the physicians of two generations ago."

All the mysticisms and pseudo-sciences of the present day no



doubt owe something to Mesmer, but there are, as Mr. Podmore shows, three distinct schools of thought, each claiming a scientific foundation, whose descent may be traced directly back to the system of knowledge on which Mesmer's work was based. "The three faiths in question are the fluidic theory, which finds its headquarters, appropriately enough, in modern Paris; the religion of Modern Spiritualism; and the movement of Mental Healing, of which the sect known as Christian Scientists are the most prominent representatives." It is to tracing the connection between Mesmerism and these modern phases of thought that the second half of Mr. Podmore's book is devoted.

Believers in Animal Magnetism had, in the face of all adverse criticism, persistently clung to a belief in the existence of some form of fluid emanation which passed from the operator to the subject in the process of magnetising, although they were often hard pressed to explain how the fluid operated in producing the so-called higher phenomena of Mesmerism. A welcome support to their belief was found in the experimental researches of Reichenbach, and although counter experiments were made by Braid which pointed the way to the true explanation, Reichenbach's work exercised considerable influence in this country. But still the higher phenomena called for some further explanation, and the growing wonders of clairvoyance recorded on all sides at this time gradually convinced the most orthodox of the fluidists that in clairvoyance there was something which transcended all their physical interpretations and compelled them to revert to the mystical explanations of earlier times. Even Deleuze thought that the phenomena of somnambulism proved clearly the spiritual nature of the soul, and that the soul, "though it generally makes use of the sense organs, can in certain states receive ideas and sensations without the mediation of these organs." As Mr. Podmore says, "If a man, gifted with such sobriety of judgment as Deleuze, could write in that strain, it is not to be wondered at that less cautious students should see in the magnetic trance an open door into the spiritual world."

During the next few years their expectations seemed to be abundantly realised. Under the influence of the teachings of Swedenborg revelations of a spiritual world had formed a not infrequent feature of magnetic or spontaneous trance, especially in Germany, from the beginning of the Mesmeric movement; and at the time when Husson's Commission was investigating

the claims of the magnetists, Justinus Kerner was recording the sayings and doings of the Seeress of Prevorst. At a later date revelations of a similar kind were given through Adèle Maginot, one of Cahagnet's somnambules, and other less notorious clairvoyants, and the avidity with which such outpourings were accepted as authentic revelations from another world is an indication of the prevalence of the ideas and beliefs that made possible the rise of Modern Spiritualism.

The insistence by the Mesmerists on the reality of clairvoyance was always the chief stumbling block in the way of general recognition of the truth that was in Mesmerism, and the clairvoyant records of this period still give rise to our main difficulty when we endeavour to interpret the results which were claimed to have been obtained. Mr. Podmore devotes a chapter to the more important of these records which is a model of scientific caution. In summing up his discussion, he says "the so-called clairvoyance at close quarters, when not due to fraud, would seem to indicate extreme acuteness of vision, the result sometimes of training, sometimes apparently of hyperaesthesia in the trance. But the manifestations of community of sensation and of clairvoyance at a distance, so far as they appear to be genuine, furnish some support to the hypothesis of thought transference." But he admits that there are a few cases "which compel us at least to enlarge the meaning of thought transference."

The final stage in the history of the movement initiated by Mesmer is reached with the "Coming of the Prophets." This is the title which Mr. Podmore gives to the chapter in which he describes the development of mental healing in America after 1848. Prior to this date magnetic clairvoyants and spirit mediums laid claim to no special sanctity, they arrogated to themselves no spiritual authority. "But in the land of democracy we are confronted with a singular development unknown to the older monarchies. The transatlantic seers constantly tend to be independent; they assume the authority of the prophet; they grasp at a spiritual autoocracy—an autoocracy by no means confined to the spiritual concerns of those subject to it." This tendency was prominently shown in the careers of Andrew Jackson Davis and Thomas Lake Harris, but the supreme example of it is to be found in the person of Mrs. Eddy, the founder of Christian Science.

Although Davis at the beginning of his career essayed to



diagnose and treat disease when in trance, both he and Harris are chiefly noteworthy, in connection with mental healing, for the systems of philosophy which were founded on the contents of their automatic writings. For in their scheme of things the unreality of disease and its conquest by spiritual regeneration are first clearly insisted on, and this revelation of divine truth becomes later the foundation stone of the doctrines of Christian Science. But of more immediate importance in the development of Mrs. Eddy's opinions regarding the nature and treatment of disease was the teaching of Phineas Parkhurst Quimby. After starting his healing career as a professional mesmerist Quimby came to the conclusion that the cures which he effected must really have been due to faith and expectation on the part of the patients. He became convinced that all disease is a delusion, an error of the mind, and, discarding Mesmerism, he set himself to cure diseased bodies by ministering to sick souls. In doing so he appealed exclusively to the understanding of his patients, and it is interesting to observe that this mode of psychic treatment has been rediscovered within recent years by orthodox physicians who believe that all that has hitherto been achieved by suggestion may be as certainly and more reasonably attained by persuasion. The description of Quimby's procedure, quoted by Mr. Podmore from Mrs. Julius Dresser, might have been written yesterday by a patient of Dubois or of Déjerine: ". . . instead of telling me that I was not sick, he sat beside me and explained to me all that my sickness was, how I got into the condition, and the way I could have been taken out of it by the right understanding. . . . I felt the spirit and life that came with his words, and I found myself gaining steadily."

But although Quimby may be regarded as the founder of the modern movement of Mental Healing and the original source of all that is most characteristic in the doctrine and practice of the Christian Scientists, he is not the only link between the past and the present. The various phases of the New Thought movement have also had some influence in shaping the form which the development of Quimby's teaching was ultimately to take. While Quimby in his reliance on appeal to the reason in the treatment of disease showed himself to be a modern of the moderns, the mind-curers generally tended to revert to the old view of the Animal Magnetists in believing in some specific action of the operator on the subject. A patient may, they say, be healed

without his consent and even without his knowledge, so that "absent" treatment is as efficacious as treatment when healer and patient sit and converse in the same room. But in a wicked world such a power may be used in injurious ways, and we have in Mrs. Eddy's denunciations of Malicious Animal Magnetism an indication of the terror that may be inspired by such a reversion to belief in the bewitchments of ancient Magic.

Notwithstanding all the vagaries and strange philosophies of the Mind Healers and Christian Scientists, notwithstanding the remoteness of their mental outlook from that of ordinary men and women, there is one matter connected with their teaching which must interest every one. Do they really cure disease? Mr. Podmore says, as does every unbiassed person who has taken the trouble to investigate the facts, that they unquestionably do. There are no good grounds for doubting the testimony of thousands of honest people who describe the relief from suffering and the mental and bodily vigour which have come to them with their acceptance of Christian Science as the true gospel. But when we are asked for the explanation of these extraordinary stories our only answer is "suggestion." That is as far as science authorises us to go, and there for the present the matter must rest. But in reading Mr. Podmore's story from Mesmer to Mrs. Eddy, we cannot help speculating on the evolutionary significance of the movement and the bearing which the growth of this phase of thought may have on man's life and destiny in the future. Nor can we help feeling that behind all the extravagances of Animal Magnetism, behind all the futilities of Christian Science, there lies some profound truth which we have not as yet even dimly comprehended.

T. W. MITCHELL, M.D.



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OF THE

## Society for Psychical Research

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