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# PROCEEDINGS

OF THE

## Society for Psychical Research

VOLUME XXX  
(CONTAINING PARTS LXXV, LXXVI, LXXVII, LXXVIII & APPENDIX)  
1920

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# SPECIAL MEDICAL PART

OF THE

## PROCEEDINGS

OF THE

Society for Psychical Research.

PART LXXV.

1918.

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I.

### THE PSYCHOANALYTIC USE OF SUBLIMINAL MATERIAL.<sup>1</sup>

BY CONSTANCE E. LONG, M.D.

I HAVE chosen for the subject of my paper the psycho-analytic use of subliminal material, believing this to be something of interest to all of us. The S.P.R. has made intimate studies of various subconscious phenomena, which I have not as yet found time to follow. I, on the other hand, have been acquiring a practical knowledge of the working of the unconscious part of the mind in particular ways which are probably unfamiliar to many of my readers. There should be here a promising field for discussion and I welcome the opportunity now given me of opening it.

I am using the word "unconscious" in the sense introduced by Freud. In a paper published by this Society he said, "Let us call 'conscious' the conception which is

<sup>1</sup> This paper was read at a General Meeting of the Society on January 31, 1917.

present to our consciousness and of which we are aware, and let this be the only meaning of the word 'conscious'; as for latent conceptions, if we have any reason to believe they exist in the mind—as we have in the case of memory—let them be denoted by the term 'unconscious'." Freud's "unconscious" corresponds to the "subliminal" of Myers, viz. "those thoughts and feelings lying beneath the ordinary threshold of consciousness, as opposed to the 'supraliminal,' lying above the threshold." Freud distinguishes between the preconscious and the completely unconscious layers of the unconscious mind. The contents of the preconscious have once been conscious and they can fairly easily become conscious again, if suitable stimuli occur. The completely unconscious part of the mind has contents which have never yet reached consciousness at all. According to Freud, this material remains unconscious because of a powerful unconscious resistance against its admission into consciousness. It is connected with infantile wish-tendencies which are incompatible with the adult thinking or feeling. It is kept unconscious by a mechanism which he calls "repression." The barrier produced by repression can only be surmounted with great difficulty. It may be psychologically "rushed," so to speak, as in an attack of mania, where the unconscious material breaks through into consciousness and holds the field in a disastrous manner; or it may be systematically brought up, as in psychoanalysis, by the help of the consciousness, with an end in view, chiefly that one may gain control over something which, if neglected, tends to get the upper hand.

While touching upon the different views of the unconscious mind, I had better just mention Jung's conception of the personal and impersonal unconscious.<sup>1</sup> He recognises in the unconscious mind material which in its origin is independent of any kind of personal experience, but which is inherited and latent, derived from our remotest ancestors and common to the human mind and soul, just as certain histological elements are common to the human body. This he calls the impersonal or collective uncon-



scious. It is this impersonal content which makes men so much more alike in the unconscious than in the conscious. It is akin to the undifferentiated mind of the primitive or of the little child, neither of whom separates subject and object in thought. From one point of view, the process of developing individuality consists in finding the poise between what belongs to the personal and what to the impersonal or collective thinking and feeling. One has to develop one's own individual capacities and qualities by a process of differentiation from those which are a race inheritance.

The adaptation of the individual to society is a task for the whole of life, and one which presents special difficulties to people who deviate from the normal, as do neurotics. To lead a satisfactory life one must develop as an individual and also as a member of a group, and growth in either direction should be complementary, not antagonistic, to growth in the other direction. In analysis of the unconscious mind we soon find how great is the unconscious conflict between these two sets of claims. These two lines of cleavage, viz. that between the personal and impersonal or collective of Jung, and that between the individual *quâ* individual and *quâ* member of a group, have a parallel in the cleavage between the conscious self and the subconscious infantile or primitive tendencies. But the unconscious mind is not to be regarded as merely infantile and primitive, except in the sense that the infantile contains all the possibilities of future development. Moral instincts<sup>1</sup> are as much an essential content of the unconscious mind as are the sexual instincts upon which Freud has unfortunately laid such undue stress. Primitive man, whom we all own in our ancestry, made taboos and imposed barriers upon what he unconsciously felt to be his more dangerous instincts. This fact is of great significance and justifies belief in the fundamental goodness of man in his main development.

To turn from the origin of subconscious phenomena to their actual characteristics. It is clear that the unconscious

<sup>1</sup> Trotter calls these "gregarious instincts." See *Herd Instinct in Peace and War*.

mind expresses itself in curiously veiled symbols. Freud attributes this veiling mainly to the activity of a hypothetical "censor," who cannot allow a more direct expression of unconscious infantile wishes, because they are distasteful and unwelcome to the conscious personality. Jung gives little credit to the censor and sees in the veiled symbolism the primitive human mode of thinking, of which the dream is a survival, and which is shown also in the construction of myths and in folk-lore. This difference in emphasis between Jung and Freud leads to widely different results. The Freudian interpretation of symbols becomes monotonous and stultifying. The other interpretation reveals a richness in the content of dreams which is fully in accordance with the creative and evolutionary character of the human mind.

Let me now turn to psychoanalysis. Psychoanalysis is a technique for discovering and analysing the contents of the unconscious mind. It is a therapy, specially beneficial in illnesses caused by disturbances in the unconscious region of the mind, functional diseases, such as hysteria, and other psychoneuroses. It may be regarded historically as an offspring of hypnotism, as chemistry is an offspring of alchemy. In each case the offspring differs widely from the parent. In hypnotism unconscious mental processes are covered up from the patient; in analysis they are laid bare. The history of hypnotism is too well known to need comment here, save to say that most psychoanalysts of repute have hitherto come to the newer therapy *viâ* the old. Psychoanalysis owes a debt to hypnotism and to those pioneers who initiated the use of a psychic remedy for psychic diseases.

Hysteria and hypnotism show us the mind in dissection or dissociation. Analysis deliberately seeks to analyse the mind, even the morbid and distraught mind, into its elements. It makes the subconscious contents conscious with an aim in view. This naturally has a somewhat disturbing effect on the individual, for it involves a kind of operation on the mind. But as with surgical operations, its aim is not only to disturb and dissect, but to *resect* and heal, leaving the condition healthy, with the function

restored. The physical healing and renewal correspond to the synthetic or reconstructive side of analysis.

In hypnosis an apparent synthesis is obtained. This acts effectively for a time, and may suffice for life. There is, however, considerable risk that under a severe accidental emotional strain fresh dissociation will occur. The process of synthesis in hypnotism is not a conscious one. It is inexplicable to the patient, who accepts it gratefully as something akin to the miraculous. In psychoanalysis the cause of the dissociation and the means of the synthesis are made apparent to the patient. The resulting cure should theoretically withstand all the events of life. Of course this is not so in fact. We have to acknowledge our share of failures. It must be remembered that much of our work is done on very nervous people, and that these very sufferers are asked to contribute a great amount of effort. They must be people of good will, capable of co-operation. At first sight this demand on the neurotic, though wholesome, seems very hard. He is extra sensitive and painfully self-conscious. He unconsciously protects himself from the mental sufferings to which his peculiar make of mind renders him susceptible, in one of two ways: either he shuts himself up within himself and develops symptoms such as phobias, or fears, which tend to deliver him from his environment; or else he develops hysterical symptoms, such as blindness, or paralysis, which tend to throw him on to the sympathy of people around him. In the first case he turns his psychic energy inwards by a process of introversion; in the second he turns it outwards by a process of extraversion. In each case the same purpose is served—a modification of the individual's actual relation to the world and to the demands made upon him by daily life. Each is the outcome of an unconscious childish attitude of mind. Psychoanalysis aims at helping the patient to find the unknown causes of this attitude, and his understanding must accompany the analytical process at every step. "Neurosis is a failure in adaptation to life." The origin of the first mental dissociation was in the unconscious, and it is there we must ultimately find the means for the desired synthesis. Whatever in

the morbid symptoms is not understood—not merely intellectually but emotionally too—contains a possibility of present failure and future breakdown. Jung says, “In psychoanalysis the infantile personality must be set free from the unconscious hindrances to its development in a rational manner. The energy which is thus freed serves for the building up of a personality matured and adapted to reality, who does willingly and without compulsion everything required of him by reality.”<sup>1</sup> The Scotch have a way of describing a man by saying “there’s not much to him.” In analysis we find there is much more to a man than he was aware of, and this applies generally to the healthy and to the morbid. It is not merely a question of resources—it is one of energy. It is useless for a country at war to contain rich coal fields if there is no one to work them. The nervous invalid is in a similar position. He has large resources which he cannot develop and which are an actual encumbrance to him, because they offer a temptation to the enemy, and use up his own energy in an unproductive way in guarding them.

This brings me to an important psychoanalytic concept, called the *libido* theory. It was first introduced by Freud, but greatly extended by Jung and I shall explain it entirely from the standpoint of the Swiss school. The term *libido* is used by Jung not in the ordinary Latin sense of the word, but as equivalent to psychic energy. This *libido* or psychic energy is the central impulsive or propulsive force in human nature and human actions. It may also be described as interest, desire, inclination, capacity for action. It may be applied to one object or another, from which follows the shifting of interest from one thing to another. Like physical energy it may be kinetic or potential, *i.e.* active or latent. It may also be transmuted from one form to another; this may happen suddenly, as in a moment of danger when the energy directed to the occupation of the moment is converted into paralysing fear, or into the effort to escape; or the transmutation may be gradual, as in the process of sublimation, when the energy passes through a variety of

<sup>1</sup> *Psychology of the Unconscious.*



forms, and is applied successively to different and higher functions. Thus the combative instinct which makes war between nations may be directed to the promotion of international peace. One has only to think of a life's progress to realize that the energy which was once applied to activities infantile in character, and appropriate during infancy, has to take other forms at later stages of growth. What was once automatically given to sucking is later devoted to eating, which is a conscious process. The love which was originally given solely to the mother, that is to an undifferentiated object within a group recognised as "mother," is gradually applied to the differentiated mother, to the nurse, father, other members of the family, and later to companions, teachers, lovers, and causes. It is clear that the psychic energy, where development is normal, is differently applied at 6, 16 and 60, and, to judge by external behaviour, this is generally the case. But the psychic energy must be looked for on both sides of the threshold of consciousness; not the whole of it is in the conscious life. Some is with our subliminal memories and imaginations. There is a tendency for too much of it to be applied below the threshold of consciousness. This is particularly the case with neurotic people, for the reason that those who cannot live agreeably to themselves in the real world are led to create a world of phantasy to live in. This produces a thinning of the forceful currents of life, and in some hysterical subjects the thinning is so extreme as to result in complete dissociation of the personality—a fact illustrated by the classical cases frequently referred to in the literature of our Society. Absent-minded acts show a temporary and partial dissociation; we are not "on the spot," as we say; that is, the psychic energy has momentarily retired from consciousness and dipped into the subconscious.

In our work as analysts we strive to find where this missing energy is located. We actually find that much of it is applied to phantasy building. We all know what it is to day-dream; but what we do not know so well is that day-dreams occur without our being even aware of them—they may be *entirely* subliminal. A person is

approximately normal when the psychic energy is well applied, and flows easily from point to point, as required by life, in his thoughts, feelings and actions. A person is neurotic when the stream tends to stagnate, to remain in lacunae, or to run in too many directions at once. He is then like the owner of treasure who has no means of realizing it. There are people of many talents whose energy is lacking, and people of small talents whose energy is all available, and it is adapted energy, after all, that tends to make one individual more effective than another. There are some who have ample energy, but who are so desirous that they expend it extravagantly in overwork, so that their resources are always at a low ebb. Samuel Butler says:<sup>1</sup> "The life of a creature is the memory of a creature. We are all the same stuff to start with, but we remember different things, and if we did not remember different things, we should be absolutely like each other. As for the stuff of which we are made, we know nothing, save that it is 'such as dreams are made of.'" We should add to this, however, that unless the psychic energy is free to move among these memories, selecting one or another and inserting them into consciousness at the right moment, they might just as well not exist. In a sense our well-being may be said to depend upon a good *rapport* with the unconscious mind.

A neurotic person is deficient in control of his psychic energy. In a severe case he either cannot direct it to the useful end he desires, or else he uses it in an exaggerated manner. He is a victim to the phantasies formed in his own unconscious mind. In order to cure him, the analyst has recourse to dream or phantasy material, which arises from the same source as the hysterical symptoms and is of a similar nature. The symptoms are phantasy formations created by a displacement of energy from the psychical to the physical realm, consequent on the fact that to some natures physical suffering is easier to bear than mental suffering, and offers an escape from it. The neurotic is not for one moment to be regarded as inferior to other people; he is very often

<sup>1</sup> *Life and Habit*.

superior, but more sensitive, and far too thin-skinned. But lest I should seem to accuse him alone of making phantasies, let us remind ourselves that phantasy formation is a perfectly normal mechanism—one may call it a function even—which few of us would wish to live without. Every inventor makes phantasies before he makes his invention; the philosopher does the same in the process of arriving at his new concepts. The business man and the lover equally pave the way for their ventures with day-dreams; the mother plans for the Christmas holidays in her phantasies. With the poet and artist their poems and paintings are more or less direct expressions of their unconscious mind. They may in a very special sense be called mediums of the subconscious. Let us see what Shakespeare says about phantasies :

Lovers and madmen have such seething brains,  
Such shaping fantasies that apprehend  
More than cool reason ever comprehends.  
The lunatic, the lover, and the poet,  
Are of imagination all compact :  
One sees more devils than vast hell can hold ;  
That is the madman : the lover all as frantic,  
Sees Helen's beauty in a brow of Egypt :  
The poet's eye, in a fine frenzy rolling,  
Doth glance from heaven to earth, from earth to heaven ;  
And, as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shapes, and gives to airy nothing  
A local habitation and a name.  
Such tricks hath strong imagination,  
That, if it would but apprehend some joy,  
It comprehends some bringer of that joy :  
Or in the night, imagining some fear,  
How easy is a bush supposed a bear !<sup>1</sup>

It must be recognised that "the unconscious holds the germs of future conscious contents,"<sup>2</sup> and that dreams and phantasies, when made conscious, help us to come

<sup>1</sup> *Midsummer-Night's Dream*, Act v. Sc. i.

<sup>2</sup> Jung's *Conception of the Unconscious*. *Collected Papers*, ch. xv.



to our true thinking and feeling. In normal persons the unconscious has the effect of softening and toning down extreme conscious tendencies "through an effective opposite impulse in the unconscious." A life that is devoid of phantasy is apt to be sterile. When we say a man has no imagination, we recognise a defect in him.

A case which illustrates the effects of subconscious phantasy is that of a Miss A., a young woman of 30. She was brought to me because she had violent attacks of hiccoughs lasting from one hour to a whole day. She had an innocent mindless expression and a high childish voice. She had at one time been clever and capable, for at 17 she was forewoman of a room in a blouse factory, where she showed originality in designing and cutting out. She exhibited the usual *belle indifférence* to her symptom so characteristic of the hysteric, for though the hiccoughs were of such violence as almost to jerk her off the couch on which she was lying for my examination, she yet wore the placid expression of an infant suffering from painless eructations of wind. Her guileless baby-talk was equally remarkable. I was obliged to send this patient into a nursing home, much against her will; and without giving her any other treatment I began an analysis, which was at first carried on every day for one hour. One of her early dreams was the following:

Something was wrong with me, what, I did not know. I was having advice from a gentleman who seemed to be a surgeon. He did a lot of talking with mother. He then lifted a little girl on to a wooden horse and pushed the horse and child into a pond. The child was wearing one of my dresses. We all stood and watched her sail away. After that the doctor went into a shop, still talking. My sister Maggie said, "That's the worst of Dr. Long."

Here the dream amusingly hits off the exact situation. Without giving details I will just say that my patient identified herself with the little girl on the horse by the dress she was wearing; the surgeon was identified with myself as the "doctor who talked so much." The "pond" brought up as a free association a previous dream. In



this dream she was reluctantly coming to my consulting room for the first time, and as she crossed the street to my house a great pond spread out before her into which she fell: this she had called the Slough of Despond, for the thought of being treated medically filled her with despair. She did not want to go to a doctor—that is, unconsciously she did not want to get well. My talkativeness was a witty and revengeful criticism by her unconscious of my persuasiveness in making her come against her wish, for a second visit, and finally talking her into a nursing home. The pond, then, was a symbol for this terrible adventure of treatment. She is accompanied in the dream by her mother, and indeed by her whole family, for this grown-up baby is never far, psychologically at least, from her mother's apron strings and her childhood's companions.

The dream gives a picture of the childishness of her attitude. The little wooden horse was understood to be her psychic energy, which was a feeble affair—as unsuitable to her present age of thirty as a child's toy would be as a steed. The argument between the mother and the surgeon represented the tempest of emotions roused by making her conflict conscious. The conflict was between her childish adaptation to her mother, and the new demands made upon her that she should sacrifice the shelter which her symptoms had hitherto procured for her, and take up a new attitude to life.

You will see that the make-up of this dream seems very simple. It is like the story you tell children when you want to point a moral. The unconscious is not a moralist, however, not at least by intention, but it is a picture maker, a maker of parables. The meaning of the dream is arrived at, not from the *manifest content* (that is, the part of the dream which is remembered, and which probably is only a fragment of the whole), but from the *latent content*. This latent content is to be gathered from the free associations, which it is the analyst's business to stimulate and discuss in the time devoted to the analysis of the dream. The meaning of the dream lies on this side and on that of the threshold of consciousness. It is

the analyst's art to bring the two into juxtaposition, so that understanding may come to the patient.

Earlier in Miss A.'s case there had been an attack of blindness of hysterical nature. It had occurred at the age of 17 in this wise. She travelled backwards and forwards daily to the blouse factory in the city. One evening, on her way home, she was alone in the carriage. As the train left the station a working man swung himself into the carriage, sat opposite to her and suddenly exhibited himself in an alarming and indecent way. She was rooted to her seat, unable to move or speak. A minute or two later he swung himself out as the train slowed up to enter the next station, which was Miss A.'s destination. She ran the three-quarters of a mile between the station and her home, arriving breathless and almost beside herself with terror and excitement. The only account she gave to her parents was "that a man had followed her from whom she ran." Three weeks later, as she was examining the work one of her girls brought for inspection, darkness fell upon her. She asked, "What has happened to the light?" Nothing had happened, but she had suddenly become blind, and had to be led home. This blindness passed away in the course of a few weeks, although her sight remained inadequate, and rendered her comparatively helpless for some years. She was no longer able to go out to work, and lost all her initiative, and though she became helpful in her mother's house, could take no responsibility. She constantly had hallucinations of being pursued; and once, like Luther, who threw an ink-stand at the devil, she threw everything she had in her hands at an equally visionary figure which came in at her door. Her second severe psychical illness was that accompanied by the violent hiccoughs described. She was permanently cured of these within a week, and her cure has been lasting.

Several months ago she came to me again, looking anxious, and told me that no less than five times in the previous few weeks the kettle and saucepans had fallen out of her hands, the contents being spilled. The last incident of this kind was that she had washed up the

tea-cups and absent-mindedly put them into a large enamel jug to carry to the dresser—"a stupid thing," she said, which she "had never done before." Five minutes later she emptied the jug into the sink, smashing all the crockery thereby! She also said that for several nights she had been wakened from sleep hearing her name called, and had gone to her friend who was ill at the time and who was to her an adopted mother, saying, "What did you call me for?" But, like the infant Samuel, she found the voice was a subjective one. These acts are what is called "symptomatic"—the result of a splitting of consciousness. They shew the tricky behaviour of the unconscious, and have counterparts at séances. My patient had been neglecting to pay proper attention to the workings of her unconscious mind, and her phantasies had once more got her partially in their grip. They were a signal from her unconscious that she was in some danger of a fresh breakdown. Analysis of a few dreams soon brought to light the new problems which were disturbing her, and helped her to get her energy on the right track again. Miss A. has acquired insight enough into the analytic method to realize that she must be on her guard and take preventive measures to avoid a breakdown, whenever she is disturbed by symptomatic acts of the kind described. In such symptoms one is able to recognise the beginnings of a psychic disease—a type of illness upon which the use of a thermometer and the counting of a pulse can throw no light.

I now propose to give the analysis of a dream in some detail. A dream may be interpreted on its objective or on its subjective aspect, or from both points of view, which supplement each other. The line to be followed is indicated by the remarks of the dreamer. On the subjective side, all the personages that occur in the dream are dramatizations of the dreamer himself under various aspects, more or less disguised, and all the things they do and say represent different conflicting feelings or ideas of his. The dream characters are of the same nature as the different characters that appear in cases of multiple personality, or the personifications of automatic phenomena.

To demonstrate this in the interpretation of dreams is generally enlightening to the person under analysis, because few people realize the simultaneous existence of opposite feelings in themselves. In making the following analysis I asked my patient to give her free associations, taking the various dream-parts as texts. In order to arrive at these, the dreamer should be as passive as possible in regard to the ideas which come into the mind, should repeat them without self-criticism, and should reject nothing, no matter how far-fetched or irrelevant it may seem. This is exceedingly difficult, though it sounds easy.

Miss B., the dreamer, is of the intellectual type. She is aged 45 and has been engaged in teaching and literary work. She is suffering from inability to walk any distance and has vague abdominal pains. She can walk about in the house and in her own room with a firm elastic step, but out of doors she is assailed by fears, and has to lean against supports. A distance of fifty yards seems well-nigh impossible to her. She has to come to my house in a cab, a walk of some four minutes. She once took this walk at my suggestion and as a consequence had a collapse. She has been ill for seven years. Up to that time she earned her living, and led a most praiseworthy life. She was the youngest child of an unhappy marriage. Her father was a heedless spendthrift, her mother a patient Griselda, of almost saintly forbearance. The pair were incompatible, and this youngest daughter, clever and sensitive, gradually sided with the mother, though undoubtedly most of her love was given to her father. As she grew up she soon put her talents to use, and earned an income, which later on she devoted largely to her parents' support and succour. Her holidays were almost exclusively spent in the family home, from a sense of duty. Here she underwent constant anxieties, and to a certain extent stood between the parents. It seemed to her in reviewing her life that it was one of perpetual sacrifice and self-less devotion.

In appearance the lady is quiet and self-respecting. She has a clear skin and well cut features. She looks healthy, though at times she is very pale and worn, and



she very soon tires. Her animation springs up quickly in response to intellectual or ideal subjects. Her expression is lively. If anything offends her, she compresses her lips, and very angry looks sometimes dart from her eyes. This change of expression indicates unconscious feelings and gives one the impression of slumbering fires.

She brought the following dream for analysis :

*Dream.*—I see myself in a strange room, there are people in it, but I do not know any of them. A gentleman of the company, who seemed to know me and to have some interest in me, asked me to come with him, as he wanted to shew me a school building. I took my house shoes off and put them somewhere behind the leg of a piano, and put a blanket round my shoulders to go, as it appeared to be raining.

When we reached the road outside, I saw on the left a cluster of beautiful blue-bells; farther down the road, on the same side, hung a great clump of wild broom in full flower. The road and the flowers were bathed in a beautiful clear light. The school building was some distance beyond the flowers, but we did not get to it, nor did I see it. I knew it was there.

While we stood for a moment on the road, I saw an animal glide out suddenly from among the blue-bells; in shape and size and in its sinuous movement, though not in colour, it looked at first like a weasel. A beautiful phosphorescent light shone right down its back. It glided swiftly across the road, and as it went it became much larger, and now the light on its back was no longer to be seen. It settled itself down on a low bank on the opposite side of the road with its back to us, and I now saw its coat was spotted greyish black and white and that it was quite a large animal. I asked what animal it was, as I did not recognise it, and was told it was a wolf, and I wondered if we had not better move away from its neighbourhood when I heard that.

There was something very sinister in the appearance of the creature, as it very quietly stretched itself out, apparently quite oblivious of our presence, but one felt in it a certain indefinable something that rather expressed or betokened extreme watchfulness, power and knowledge. Then it rose up slowly, crossed the road back to the blue-bell clump and stood among

the flowers ; but now it was no longer a wolf, but a low type woman with coarse hard features, a hooked nose and unpleasant aspect. Her clothes were not ragged, but plain and tidy and she wore a bonnet. She was talking to some one who stood near her. The dream ended there.

The following are some of the dreamer's free associations :

#### PART I.

*School.*—I have been associated with schools practically all my life and am interested in them. In Sweden I visited several and taught in some there. The schools in Sweden for the people are infinitely better equipped than ours. I have visited schools in Switzerland and in Paris, and have been present at language lessons given in schools in France and Switzerland. I have taught in schools in Wales and England.

*Blanket.*—Suggests bed and warmth ; one would not use a blanket as covering for the body except in a case of great urgency, and where it was the only covering available, such as in shipwreck or fire, etc.

*House Shoes* suggest my present pair, which are of velvet and very comfortable, but nearly worn out. I always like to wear house shoes in the house.

*Piano.*—Calls up the pleasure I have in being able to play a little ; but I like a good piano and sweet and rather muffled tone. Playing gives my fingers something to do and in this way is a satisfaction and pleasure, apart from the much deeper enjoyment of the music.

#### PART II.

*Blue-bells.*—A stretch of blue-bells in spring gives me infinite pleasure. I don't like spring to pass without having this pleasure ; I have missed something very helpful and beautiful if it does. I know of many blue-bell woods, all very beautiful, in Wales and also in Somersetshire.

*Broom.*—Grows more gracefully than gorse, without prickles, is less common, is very beautiful in a mass, although you seldom see it so. White broom is more beautiful than yellow.



I can think of three gardens where there is some very lovely white broom.

*Phosphorescent light.*—Recalls glow-worms and fire-flies. I have seen the former in Ireland. This particular light strikes you as different from any other light you have ever seen. I have noticed it on old tree stumps. I have translated a fairy story from the Swedish in which hobgoblins used rotten tree stumps for lights.

*Wolf.*—Hungry, fierce, cruel. I have seen wolves only in Zoos; have translated stories from the Swedish in which wolves figure largely; belong to cold northern climates now.

Browning has written a striking poem, *Ivan Ivanovitch*, in which a mother throws her children one by one out of a sledge to the wolves, so that she might escape herself.

*Greyish black and white coloured coat.*—Does not suggest a wolf; colours out of place; I like a decided black and white.

*Woman low type.*—I saw a woman of this type at a railway station in London some months ago; such a face repels and saddens me.

The telling of this dream with its free associations occupied the first part of the analytical hour, which I am briefly describing. The latter part of the time was taken up in weaving the dream parts and their associations into one fabric in order to obtain the interpretation.

As this proceeding goes along, fresh-springing associations are added by the dreamer, and some analogies may be introduced by the analyst (the hermeneutical method)<sup>1</sup> from history, mythology or experience.

The dream related gives, through its analysis, the patient's subconscious view of the present situation, and of her immediate problems and her own psychological attitude. It exhibited her orientation, for hitherto we only knew she was ill and in need of treatment, other treatments having failed to cure her. We knew that her illness was more psychical than physical; we could see she was a conscientious person, with a somewhat saint-like character; but without such a dream one would hardly know where to begin to work.

<sup>1</sup> See Jung's *Collected Papers on Analytical Psychology*, 2nd edition.

She is *in a strange room*,<sup>1</sup> as indeed she is here in London ; there are other people in it ; she knows none, that is, she does not personally know anyone who has been analysed ; she would "like to know what effect it has on others."

A gentleman who seemed to have some interest in her shows her the school building. The analyst is interested to shew her something she has never seen before, that is, her unconscious ; analysis is a "new school."

She makes her preparations ; *she takes off her soft house shoes* ; they are indeed nearly worn out. This tendency of hers to keep indoors is hard on her slippers, which are so comfortable. She finds she ought to put off these comfortable outworn habits to go *outside to the road*. This brings an association with the command to Moses, "Put off thy shoes from off thy feet, for the place whereon thou standest is holy ground." This gives a solemn and religious aspect to the visit to the *school building*, that is, to her new effort at analytical understanding. She puts the shoes behind a *leg of the piano*. The piano is an apt symbol of expression ; she prefers her sweet sounds "muffled."

She "plays a little." The piano at her lodging is poor and jangling and out of tune, so that the music she can produce just now is not satisfying. The "finger exercise" represents extraversion ; the "deeper enjoyment" introversion. All the harmonies of her life are muffled. The putting of the shoes behind the piano is a make-shift affair. Things are not in their right proportion ; how could a piano leg hide a pair of shoes ? It is easier to live a half-invalided life than to take up a drastic new attitude. Like her slippers, she feels "worn out" ; but this is equivalent to "shipwreck," and that she thinks it so (subconsciously) is shown by her *use of a blanket as covering* ; it is an occasion of "great urgency." This adds to the notion of a religious call, a sense of desperate personal need. The blanket has the significance of something comfortable taken from her bed ; she "loves warmth" ; her ill-health has made her spend much time in bed, and

<sup>1</sup> The italics here refer to items in the dream, the inverted commas to items of the associations.

value her comforts. She feels now like one who has lost her all in storm or fire. She is indeed an invalid and might expect shelter, and yet she has to *go out in the rain* to see a new *school building*. The demand of analysis is that she should take up life again. She consciously acquiesces up to a point, but the dream shows her to be wearing the blanket, a symbol of her invalid life, which she carries with her on her new venture.

The school building *was at some distance beyond the flowers*. Much had to be seen, experienced and understood before it was reached. The flowers were interpreted as phantasies; the school is "beyond." Will the goal be reached? That is always the problem; has one enough patience and perseverance to get beyond the phantasies to the real working place? The dream puts the question but does not answer it. The school building had come up in former dreams as a place where she had done educational work, which had been rebuilt, and which she was re-visiting. It is something new on an old foundation. Perhaps what analysis requires of her is not altogether new, only a reconstruction and a fresh attitude to life. The new building is an improvement on the old; that much is clear. She knows that we must assimilate the new by means of the old, for until we can do this, we cannot accept the new, although the old no longer serves us. Until we can accept the new emotionally, our thoughts carry no conviction and supply no power. Thus she must bring over into the new life the *blanket* that is so ill adapted to her new purposes. She will throw it away only when she is able to face the new requirements.

*The road outside goes through beautiful bluebells and is bathed in beautiful clear light*. These are the pretty phantasies she loves so much about herself and life. They are "beautiful," but danger lurks in them too. These spring flowers suggest new springing hope.

*Broom* was there, too, and the rarest kind, white broom. She "prefers it to gorse." It is typical that what is beautiful in her eyes is "rarer, more graceful and without prickles." This sensitive soul would like her roses without spines. Be it noted that broom suggests gorse in the

associations. That is a contrast of smooth and prickly. There is the idea of opposites in the associations with the colour of the wolf's coat, which was spotted *greyish black and white*. The dreamer likes "a decided black and white." Black and white represent evil and good. She has always wanted to separate the one from the other. Indeed has she not done this in following the path of sacrifice? What else could she have done? This clear-cut attitude has repeatedly made her turn away from anything that is dubious and dangerous in life and revert to the known and approved. It has led her to adopt the path of sacrifice as "white," and reject all that is unknown, all her natural desires for herself, as "black." This attitude has always led her back to the parental home, no matter how unhappy that return made her. She had never risked spending on herself, or living her own life, because who could tell where it might lead? Suppose there was "a hungry wolf" inside one, how dangerous that might be! We may call to mind here the legend of St. Francis and the wolf of Agobio. This hungry wolf was causing grief in the little town, robbing and killing. The saint went out to it, struck a bargain with it, tamed it, converted and led it home, turned it into a friend of the poor, and it became a guardian of the town. There is a kind of goodness that tames the animal nature by accepting it, and dealing with it; by uniting with it in friendship. This surely is the meaning of this legend.

But for our dreamer "white" is the safe colour. It is the colour of etherealized saints, of brides, and little children. She can keep herself pure and uninitiated and infantile by an invariable choice of white. But it does not really succeed. To remain spotless means to cut oneself off from real life and live in phantasies. Phantasies, however, have a way of running off with one, of suddenly becoming dangerous, that is, if one begins to live in them, and the real pains, incidental to life in the real world, which one avoids, may push surrogates of themselves into consciousness in the form of neurotic symptoms, such as disability to walk, or vague abdominal aches and pains, which are alarming and penalising.



Miss B., whenever a choice is presented, decides to live for her parents. She identifies herself with her suffering mother, and bears the burden of her father's vices as though she were herself his wife. In thinking thus of others, she avoids thinking of herself, and evades that greatest of all problems in life—the acceptance of personal freedom and the necessity of learning to use it. This, in other words, is the task of developing her individuality.

Timid natures, such as hers, unconsciously refuse individual thinking and feeling, and shirk the problems of love, which naturally arise and require enterprise and responsibility for their full acceptance. Miss B. thinks she is freely selecting a path of self-sacrifice. Her unconscious motive is that she prefers to remain a child; she cannot accept the temptations of freedom. She would ever remain with the "white," which she believes to be the good.

But the dream tells us the reason for this. Unknown there is an animal lurking. Out of the bed of the shelter of blue-bells darts a stealthy creature in the form of a weasel *with a beautiful phosphorescent light down its back*. It crosses from one side of the road to the other. It turns its back to her, as though disregarding the conventions, or so that it may be seen in all aspects. It increases in size as it moves and becomes a wolf, and finally returns to the blue-bell clump; and behold it has now turned into a woman of low type. It is a kind of werewolf.

In looking at the woman the dreamer knows she is looking at a representation of herself. *Her clothes are plain and tidy, she wore a bonnet*. She herself is neat and plainly dressed. The bonnet is a sign of middle age. The *unpleasant aspect* explains these darting expressions of ill-feeling and malice that rise up so unexpectedly from her unconscious from time to time.

The *beautiful phosphorescent light* has the effect of a magic illumination. It reminds her of the torches used by fairies which are symbolic of the light of the phantasies; it reminds her of the inexplicable baffling insect light shown by the glowworm and fire-fly—these humble things

which are so wonderful and illuminating. This is the light that belongs to the subconscious view of things. It is "different from any other light." It is not the light of the intellect, but non-rational rather than rational in character.

This analysis by no means exhausts the dream and its associations, but it must serve as an example of the way the work proceeds. It is carried on by means of a backward and forward conversation, which follows the patient's lead as closely as possible.

What is most remarkable in the dream and analogous material is its character as compensatory to the conscious thinking.<sup>1</sup> This of necessity throws light on the daily problems. One is working in what Gilbert Murray calls "the uncharted region of the mind,"<sup>2</sup> which contains all the germinal material that may ultimately become conscious, and from which art and religion emanate.

The dream itself may in a sense be regarded as a primitive form of art, sometimes crude, sometimes mature. The instance just given is clear and bold allegory, provocative of deep emotion in the dreamer and, when understood, capable of giving rise to a new set of values and providing the motive force for a reconstruction of life. But though the dream is valuable as a stimulus, this is not all that is wanted. It supplies only part of the motive for conduct, the other part must come from the conscious reason and the will. The patient in this case had been overthrown by her unconscious and had taken her phantastic view of life for reality. Now in analysis we go to the very source of her overthrow and learn wisdom from it; we now use the phantasies that formerly made use of her.

The patient whose dream I have given is not unique in her breakdown. She represents complexes and conflicts to which all are subject. How to effect a compromise with life in its two aspects is a common human difficulty, but we do not all break down over it. Perhaps a temporary experience of neuroses would have a beneficial effect

<sup>1</sup> Nicoll, *Dream Psychology*, chapter vi.

<sup>2</sup> Gilbert Murray, *Four Stages of Greek Religion*.



on many of us. It would teach us to sympathise with others and help us to realize there is no precisely normal reaction, no *exactly* right path.

Our dreamer's "high has proved too high, her heroic for earth too hard." For her the lowering of her standard would increase the possibilities of life. In order to maintain her one-sided attitude, she has pushed all she takes to be evil into the unconscious and disguised it with phantasies; and in doing this she has sacrificed her own development. Her ideal of perfection has kept her childish. The animal has magic in it; that is the strange light it carries. This power for good or ill is at present only in the unconscious; and her emotional life is limited because of its repression. Her symptoms represent her repressed feelings.

Primitive man embodies the idea which I wish to convey in his attitude to his totem animal. He eats it to obtain its "mana" or virtue, its life-force or magic, and thereby enchances his own personality. The dream is on the level of "totemistic thinking" and expresses the notion of vital force under the symbol of the wolf, which later becomes incorporated in the woman. So Miss B.'s next step must be to obtain the "mana" from her animal nature. She must recognise that side of herself, pay attention to it, and consciously abstract from it what is useful to herself and to humanity. She will thus acquire forcefulness and an extension of her personality and bring about that co-operation between good and evil, spiritual and animal, white and black, without which no life can be lived satisfactorily.

To act "nobly," according to a standard of virtue which she has not independently thought out and adopted for herself, is useless for one who has already broken down under such an attempt; it does not work. What we want is to be as effective as possible on a level suitable to our capacity, and to live as free from neurosis or any other hampering manifestation as may be. The difficulty for each is to cut his coat according to his cloth, to find out what suits his special nature, to make a harmonious compromise. It does not do to be a saint or

martyr in the conscious, and a werewolf in the unconscious. Such an attitude is bound sooner or later to be no longer supportable. The more sensitive and valuable the character, the graver the conflict.

Dreams have been denied a moral meaning; I cannot but think this is an error. In no department of human activity can an ethical bearing be excluded. The moral meaning is not, however, to be found in the dream alone. It would be dangerous to take a dream too literally or concretely; but it supplies the view missing to consciousness—missing because painful to consciousness. The meaning is to be found only through the work of the conscious upon the unconscious.

The dream just analysed is chosen on account of its general character. A trained analyst will find other meanings than those given; the patient herself as time went on found other important meanings and associations. It has been said that the whole of a life might be revealed from one dream, if the associations were followed sufficiently freely and far; but no dream can be exhaustively analysed, especially in public.

Before I myself had analysed dreams and become familiar with some aspects of the subconscious mind, I found examples of dream analysis very unconvincing, and I cannot hope that my own attempt will prove less so. One cannot recapture all the delicate threads of the conversation, and portray the subtle reactions that made it possible to bring the material above the threshold of consciousness; and when once the material is in consciousness and is so obvious, it seems as if it must have been there all the time. The dream gives a concrete picture of an incident that at first sight may not be interesting even to the dreamer. It seems meaningless till the free associations shew it to have a symbolical meaning. The emotions attached to it belong to the psychological problems which also occupy the dreamer in the day, and the symbols selected are singularly apt, and often witty. An example of a witty dream is the following, which was reported to me. I do not know the dreamer. It ran: "Some people travel by boat, some by

rail, but I always travel by Virginia creeper." We can all make a guess at the latent content of this dream, and in so doing we shall all interpret it differently. What it actually meant to the dreamer can only be known when her free associations are forthcoming.

I will now give an instance of phantasy production in which I think some credulous people would be inclined to see the appearance of a spirit, but which to the analytical student, and most members of the S.P.R., would have quite another interpretation. A certain Mrs. C. had a hypnagogic vision. It was the head of a young woman with a peculiar and striking face. The key-note of the expression was sad. The face appeared on a grey misty background. Mrs. C. woke from this vision with a feeling of sorrow. On going to sleep again she saw the same head in a dream. This time it was a dead face. As the dreamer gazed at it the eyes opened and looked levelly forward. Mrs. C. woke up weeping, and the memory of the hypnagogic vision and the dream caused her acute distress when she recalled it during the following day. Unknown to Mrs. C., then or since, the woman whom she recognised in the dream had died a few days previously in tragic circumstances, and her body was still unburied. Mrs. C. had seen her but three times, then not to speak to and only for a moment. She had consciously thought her ill and sad-looking, and her striking appearance had roused a passing curiosity. One association with the dead face in the dream was of a thorn-crowned head of Christ painted or printed on linen, in which the eyes appear to open as the gazer approaches the picture. Another association was of a so-called mystical painting, in which a cross appeared, which it was claimed had never been put there by the painter. Thus the head in the dream represented sorrow, despair and death, and also sacrifice and crucifixion.

All these emotions belonged to the immediate life problem of the dreamer, and her unconscious mind with remarkable sureness had selected, out of hundreds of indifferent faces seen in the previous few days, just the very one that poignantly symbolized her own particular

sufferings. This appearance of the dead in the dream is a coincidence that we must necessarily come across when we observe unconscious phenomena, just as we find it in any group of conscious phenomena. It is obvious that the dream must be attributed to a reminiscence of the dreamer's, rather than to any supposed action of the dead person. What analysis adds to the view of its subjective origin is that it has a meaning discoverable by the dreamer, as representative of certain unconscious thoughts or wishes.

Those who have read reports of séances are often struck with the occasional banalities of the so-called controls. They serve to strengthen the supposition that the phenomena in question are emanations from the unconscious mind of the medium, and possibly of the sitters through the medium. The material of dreams is often quite as trivial, but we recognize that it has no concrete value—only a symbolical one. In analysis the conscious mind is brought to bear upon it critically in order to wrest values from it, as one washes away mud to find the gold ore. This critical attitude gradually brings about a change in the character of the material produced.

During analysis the work done on the unconscious by the conscious mind continues to force fresh material above the threshold. Examples may be given which treat of the relation between the analyst and the analysed person. Incidentally they show how humorous the unconscious is. *E.g.*, a lady expressed feelings of parsimony in the following way: She dreamed that she was being fitted by a Bond Street tailor for a coat and skirt; she regretted she had not bought it before the tailor had removed to this expensive address, as he had made them just as well at half the cost when he lived at Surbiton. This actually refers to the recent removal of the physician from a suburb into the area of consulting practice. She could have paid smaller fees if she had consulted him before his removal.

Another patient ended a spell of analysis with a wish to establish friendly relations with the doctor. This did not seem possible. She dreamed that she was on an



island. A beautiful dolphin visited her on government business. As he swims away she feels very sad, and notices that his tail is studded with yellow discs. They are of shining metal, and strengthen the tail as a band of metal strengthens the blade of an oar. The analysis shewed the metal discs to represent golden guineas, symbolic of the cash nexus which she now feels to be the sole bond between her and the doctor, and which she tries to rejoice over, on the ground of cash being necessary to his well-being.

The analyst often turns up in his patient's dream under any guise that fits the situation of the moment. In a single day the dreams of various patients might depict him as : (1) a policeman, representing a guardian of law or a helper ; (2) a siren, one who draws into danger ; (3) a ship's stoker, one who attends to the invisible sources of energy ; (4) a gardener, one who cultivates growing thoughts and feelings, or who prunes bushes, and nurtures seeds ; (5) a piece of jewelry, which may be either precious or a sham ; (6) the Kaiser, one who makes bombastic assertions. Every symbol would have its special meaning for the moment, and would be changed in the course of analysis as rapidly as the mental attitude changes. Though in each case the analyst is meant objectively by these characters, they have a subjective meaning as well, standing for something in the dreamer's psyche.

The analysed person appears to himself under innumerable guises. His ambition may be symbolized by Alexander, his power by Jove, his patience by Job, his piety or sexuality by monk or nun, his self-depreciation by a cringing dog, his temper by Xantippe, his greed by a ravening wolf, his childishness by a sucking pig, and so forth. The problems with which the dream is concerned are curiously veiled, not for purposes of concealment merely, but because the subconscious naturally thinks in terms different from the conscious, and is trying to solve problems by seeking analogies. The dream is a means of expression. It is, according to Jung, "the subliminal picture of the psychological condition of the individual

in his waking state." It is also a fact that the subconscious view of a problem is often different from the conscious one. Just as the day-dream offers a relief from the hard facts of reality, so the night-dream refreshes us with the opposite point of view, or points out our error in a picture. The dream is a source of wisdom, as we all unconsciously admit when we leave some knotty problem over night with the words, "let us sleep upon it."

Sometimes we find that the psychological problems are brought up under a recurring dream character. This personification persists until the problems connected with it disappear—till "the ghost is laid" in fact, not by magic but by development, by assimilating into consciousness the repressed elements which the dream-character in question represents. Let me illustrate. Miss X., a kind-hearted woman of forty, with the benevolent feelings of a social worker, was generous-minded and affectionate, but she was also slangy and aggressive, and unconsciously inconsiderate of the feelings of others with a different outlook on life. In some respects she had the psychology of an open-hearted public schoolboy of sixteen, who is well-intentioned, but does not think. In her dreams the following character appears again and again under slightly different guises; each guise embodying some special point *à propos* to the occasion of the dream. The character is a youth—like a Greek youth, and rather like the Faun of Praxiteles. He is more like a natural and kindly animal than a man. He might be mentally or morally defective, but is quite amiable and gay. He has a romantic appreciation of feminine charm. He appears under the following circumstances:

(1) A policeman comes to arrest him good-temperedly and put him where he can do no harm.

(2) He was sent up to Cambridge, but only wasted his time. Now he is going to have another try.

(3) Miss X.'s father helps her to capture him when he "ruus amok" in the house and is a danger. Once caught, he can be "put on his honour."



(4) He comes home as a semi-prodigal and joins family prayers, but is allowed to look at a picture book.

(5) Returned from the hunt, he sticks his legs up on an Inn table, whereupon the company, shocked at his manners, proceed to hunt *him*.

(6) He wakes up and is terribly frightened to find himself *alone*.

(7) As "Sir Pompey Briseas"—Breezy Ass—he is required to enter into an estate and manage a property. He hates having to do it.

This character reappeared until the unconscious trends symbolized were fully acknowledged, and the attitude abandoned—at least in intention, for it takes time to work the change. Such an unconscious attitude creates many difficulties in life, puzzling the patient, who is apt to think these difficulties are owing to faults of others. Her conduct is influenced, none the less that the irresponsible side is under repression, and in this case concealed by enthusiastic interests in life. Here I may add that the sex of a dream personification matters little—male may stand for female and *vice versa*. The symbol most appropriate will be selected, regardless of sex, or because of it, as the case may be. This should not surprise us, because every normal human being contains elements of both sexes, not only biologically, but also psychologically.

I will next give an example of a cryptic word which occurred in a dream, in the making of which a great condensation of dream ideas has taken place. Here I must again remind you that the remembered dream is the manifest content only. As Freud says, "The first thing that becomes clear to the investigator in the comparison of the dream content with the dream thoughts is that a tremendous work of condensation has taken place. The dream is reserved, paltry, and laconic, when compared with the range and copiousness of the dream thoughts." I do not propose to relate the dream, but will merely give the word and the associations attached to it, supplied by the dreamer. I may say the dreamer

was Welsh and a speaker of Welsh. She saw on a door-plate the word :

ANWLWIMDWY.

Anwl—was a Welsh word meaning “ dear.”

Dwy—meant “ two,” or feminine.

Wy—(1) a common ending for names of places :

(2) the last syllable in her mother’s name :

(3) the first syllable in her sister’s name :

(4) a word meaning “ egg.”

Lwm = “ lum,” part of the names of two people of whom she thought, giving associations.

Wlwin = cwlwin—meant “ a knot.”

Nwl = niwl—meant “ a frog.”

Mdwy = nodrwy—meant “ a ring.”

English words gave the following associations :

Anwl = annul, null and void.

Wmdwy—Humpty Dumpty, the Liberal Party, Anti-suffrage.

Lum = Lump.

Following these items back to early reminiscences, she recollects that at the age of nine she associated with three children whose names all began with W., and now noticed that in Anwl, Wm, Dwy, there are three W.’s, and Wy suggests the name of two of them, but the third has no letter beyond the W. Every one of the foregoing associations led to important dream thoughts. The word *Anwlwimdwy*, then, is merely the form that conceals the latent content. It is a symbolic picture, embodying psychological problems, a language of signs which has the significance of shorthand. Analysis finds the associations, shewing subtle symbolic connections between the form and its contents ; these connections represent the dream thoughts.

Another short dream shewing similar mechanisms occurred to a middle-aged man, who was thinking of proposing to a lady who lived in Highgate. He was feeling dashed by recent experiences and was inclined to give up his quest. As he woke one morning he caught this fleeting dream : “ *Archie Hemel Hempsted.*” The associations with *Archie* were : an ingenuous youth ; the railway arch ; Archway

Tavern; Highgate Archway; the way to Highgate—this was the way to the lady of course! *Hemel*—Himmel=Heaven. “What is the German for saddle (he continued in associating), and for a camel’s hump, which is not a defect, but is useful to ride on?” *Hempsted* was a combination of Hampstead and Hemel Hempsted—two places associated in the dreamer’s mind with successfully wedded couples who are free and natural people. His mixed attitude to this problem of marriage, needing such courage on the part of our timid dreamer, is well shewn in the camel’s hump—“having the hump.” The question about the German for saddle means: won’t he be saddled? but will it not be Himmel? etc., etc. I need not elaborate further.

When dreams and phantasies fail, as they occasionally do in analysis, there is either conscious material to work upon, or other subconscious products, such as verses, drawings, paintings, or models. All is grist that comes to the analytical mill. A certain patient brings me a kind of shorthand drawings, which analyse out very usefully. They are extremely abstract forms, sometimes mere lines or curves, representing germinal thoughts or feelings; they are not unlike some scribblings I have seen in Miss Johnson’s accounts of Mrs. Holland’s scripts. One comes to believe that nearly every one is capable of some form of primitive art, and that it, like the *façade* of the dream, is a fruit of the symbolic function of the unconscious mind. I have also a number of little statuettes done in plasticine, produced by a woman during analysis. She had never done anything of this kind before; but these things are not to be appraised for their artistic merit, though we do occasionally find evidences of *real* art in a latent or nascent state.

I may say that any effort to *force* an interpretation of subliminal material falls flat. The intelligent patient will have none of it. When the material is rightly handled, the more obvious and simple truths go home at once, for the reason, as Jung<sup>1</sup> says, that the analyst “has a confederate in the patient’s unconscious.” Analytical work

<sup>1</sup> *The Conception of the Unconscious.*

follows laws and demands a technique. The training which analysis gives in the observation of unconscious phenomena greatly deepens the individual's *rapprochement* with his own unconscious and so brings his other side into closer union with his consciousness. The Swiss school advises that after an analysis, the patient should remain in touch with his unconscious, that is, by paying attention to it and carrying on his own analysis to the best of his ability. "The real end of analysis is reached when the patient has attained adequate knowledge of the methods by which he can remain in such contact, and apply its results to his life." The problem is to adapt oneself continually, with an increasing degree of success, to the external world. It is natural to make efforts to overcome the obstacles in life to a certain degree. When the obstacles are too great, and the man gives up trying to overcome them, the energy that should have been thus used turns instead to producing emotional disturbances, physical and mental. It is imperative that a rational solution of the patient's conflicts should be found, and they should be found by the patient himself. For the aim of analysis is to leave the patient morally responsible. It helps him to discover where his energy flows most easily, and to find the path in life where he can be most truly at one with himself. When he has learnt to find the latent values in himself, he is generally more tolerant and harmonious in his relations with other people and with the external world in general. It is with this important aim of unifying the personality that we make analytical use of subliminal material.

## II.

## DREAM-ANALYSIS.

BY ALICE JOHNSON.

*Introduction.*

I HAVE long been convinced that the Society for Psychical Research could not afford to neglect the study of psycho-analysis. It may be remembered that Dr. Freud's early work was referred to more than once in Mr. Myers's articles on the subliminal consciousness,<sup>1</sup> while a lengthy notice of Drs. Breuer and Freud's *Studien über Hysterie* was included in *Human Personality* (Vol. I. pp. 50-56) Mr. Myers had a remarkable faculty for recognising what was important and significant in any fresh field of research, and if he had lived, would, I have no doubt, have made himself fully acquainted with the subject and considered its bearings on psychical research.

From 1910 onwards, some valuable discussions of psycho-analysis have been contributed to the *Proceedings* by Dr. Mitchell and Dr. Woolley,<sup>2</sup> besides an important

<sup>1</sup> *Proceedings* S.P.R. Vol. IX. p. 12 (1893); *Journal* S.P.R. Vol. VIII. p. 55 (1897).

<sup>2</sup> "Some Recent Developments in Psychotherapy," by T. W. Mitchell, M.D., *Proc.* Vol. XXIV. p. 665.

Review of Dr. Bleuler's "Die Psychanalyse Freuds," by V. J. Woolley, M.D., Vol. XXVI. p. 367.

"Some Auto-suggested Visions as illustrating Dream-Formation," by V. J. Woolley, Vol. XXVII. p. 390.

Review of Dr. Freud's "Psychopathology of Everyday Life," by Constance E. Long, M.D., Vol. XXVII. p. 411.

Review of Prof. Jung's "Collected Papers on Analytical Psychology," by T. W. Mitchell, Vol. XXIX. p. 191.



paper by Dr. Freud himself on "The Unconscious in Psychoanalysis" (*Proc.* Vol. XXVI. p. 312).

The present paper attempts to deal with certain limited aspects only of the subject through the detailed analysis of a few of the writer's own dreams by the psycho-analytic "method of association."

It is a tenet of psychoanalysis that all the incidents of a dream stand for events significant for the dreamer, and that all the dream-characters are dramatisations of different aspects of himself, his varying feelings, conflicting impulses, and so on; so that if any one dream could be completely analysed and interpreted, it would give a picture of the man's whole inner self. The primary aim of psychoanalysis is to gain an insight into the personality of the dreamer through studying his dreams from their personal and especially from their emotional side, as described in Dr. Long's paper above; and the knowledge thus acquired is often used with great success for therapeutical purposes. But it is also possible to analyse dreams on the lines rather of pure psychology, and to treat the results, as is done here, in a less personal and more objective manner, which has perhaps a more direct bearing on psychical research.

The analysis seems to show that many more thoughts and ideas are involved in the dream than appear in that part of it which is consciously remembered (its "manifest" content); and an attempt is made to discover how these underlying ideas (its "latent" content) are concealed, and to what cause or principle of mental action they owe their concealment.

In some automatic scripts also obscurities occur, which, though sometimes accidental, at other times appear to be deliberate. This is manifest in some scripts that have been discussed in the *Proceedings*. If therefore we can obtain any light on the causes of obscurities in dreams, it may help us to understand the psychology of automatic script.

From a psychological point of view, dreams resemble artistic or literary compositions, with the peculiarity that they are composed by the dreamer's subliminal for himself, and are addressed exclusively to himself. Thus,



they are more like poetry than prose; for, roughly speaking, poetry is a mode of self-expression, whereas prose is better adapted for conveying facts to other people. Since the poet wishes to express his own ideas rather than to make himself plain to others, it is enough for him to use a descriptive epithet instead of a name, or an allusion or image instead of a simple statement of fact. Yet even in the most subjective poetry he does not completely ignore his readers; at the back of his mind he must to some extent be addressing himself to them. In a dream, on the other hand, the dreamer is, as it were, talking to himself and cannot possibly be overheard. He is therefore entirely absolved from the necessity of making himself clear to anybody else. So, if we wish to understand either imaginative literature (including poetry and myths), or dreams, we must take the trouble to note the metaphors or allusions used by the poet or dreamer, and try to find out the underlying thoughts or feelings which he attaches to them, and which presumably have determined his selection of them.

The general analogies between myths and dreams have been pointed out by many writers,—mythologists and philosophers,<sup>1</sup> as well as psychologists. The myth starts, we may suppose, as a simple story of a single interesting event. The story, as it passes from mouth to mouth, gradually picks up the features of other similar events and becomes a collective or composite story of many incidents telescoped into one. Then, as men's minds become more and more capable of apprehending abstract ideas, the composite story may be interpreted in a metaphorical or allegorical way. So some primitive and barbaric myth, by the gradual accretion of associations and emotions that have gathered round it in the course of many generations,—who found in it, some one thing, and some another, answering to their own feelings,—comes to have an immense and growing appeal to all classes of mankind and plays a great part in the mental evolution of the race.

<sup>1</sup> See, *e.g.*, an interesting discussion in Prof. J. A. Stewart's *Myths of Plato*, pp. 4-8.

In much the same way that the history—both physical and mental—of the race repeats or telescopes itself in the history of the individual, the mental history of the individual may in some cases apparently repeat or telescope itself in a single dream, which seems to run through the whole gamut of the dreamer's experience, representing at the same time the most infantile and the most advanced stages of his personality. On the infantile element, which comes out clearly in most of the dreams analysed below, much stress has been laid by psychoanalysts, who maintain that the dream-state represents a return to the primeval.

There can, I think, be little doubt that at least some dreams are, like myths, allegorical. Others are probably nothing more than a literal reproduction—a mere repetition in memory—of past experiences, real or imaginary, or are simply rambling and incoherent. But the present discussion deals only with dreams of the allegorical type,—with those, that is, in which a meaning other than what appears on the surface has been detected. In comparing such dreams with myths, we observe that while the narrator of a myth presumably intends to indicate or suggest the ideas underlying it, the dream is sometimes more like a riddle; on the face of it, it looks as if the person who propounded the riddle did not wish it to be guessed, or at least wished to make it difficult to guess.

Freud, as is well known, believes the concealment of meaning to be intentional; he puts it down to the action of his hypothetical "Censor," who, on his theory, distorts the ideas of the dream-self because they are such as would annoy or disgust the waking self if they were openly expressed.

Before accepting this theory, it seems to me we should consider how far the imperfect recollection of dreams may not account for their obscurity. All we know about the dream must be founded on the conscious recollection of it after waking,—after, that is, a definite break in consciousness which has probably caused much of it to be forgotten. We are often aware that we have forgotten many dreams, and many portions of dreams, for there

are often dissociations of consciousness within the course of the dream itself. We may compare it to a cinematograph film with large pieces torn out, which makes it difficult to understand what subjects are represented. But the one and only spectator of the show (*i.e.* the dreamer of the dream) is the designer of the film, and he—if he can recover the recollection of it—will understand its meaning. Other people can only make guesses at it, from his description of the fragments.

The dreamer must retain in his subliminal consciousness the recollection of the whole dream and of his thoughts about it at the time, and any view of the dream that conflicts with this will probably be confronted with feelings of dissatisfaction arising from the subliminal. On the other hand, when the dreamer feels convinced that the solution he has found is the right one—at least as far as it goes—it seems probable that the subliminal is satisfied too, or else it would make some protest.

Freudians would not, I imagine, accept this view, because they would hold that it ignores the action of the “Censor.” I can only say that, having studied my dreams carefully, and, I believe, with an open mind, by the association method for the last two years, I am unable to find in them any evidence of the working of the Censor. The dreams given below may, no doubt, be interpreted on Freudian lines, (as it is obvious that any dream can be), by any one who chooses to follow the all-embracing lines of Freudian symbolism, instead of taking my own personal associations with the topics. As the result of following my own associations, which seems to me the only reliable method, I have come to the provisional conclusion that there is no deliberate concealment, but rather—where any definite intention exists—that the intention is to clear up some train of thought,—to express some idea in a form which, when grasped, will give it a fresh significance, and that the metaphors are chosen, as they are chosen in poetry, for this purpose.

The views here advanced are based partly on a study of some of the work of Freud and Jung, but chiefly

on analysis of my own dreams, aided by discussions with the analyst (who, of course, is not responsible for anything in the paper). This is obviously a slender basis for generalisation, and I should not have ventured to express any opinion on the work of psychoanalysts but that I found myself driven to do so in the course of analysing certain dreams, such as the "Queen Victoria" and "Kaiser" cases below. Whatever point there may be in these analyses would have been lost by the suppression of my personal views. This must be my excuse for writing, as a novice, in a manner that must, to an expert, appear presumptuous and dogmatic. My opinions are not put forward as important in themselves, but the interaction between the dream-thoughts and the opinions may possibly be instructive.

To the psychoanalyst who may find the analyses barren in other respects, I may add that, as remarked above, the personal application of the dream interpretations is, for obvious reasons, deliberately omitted.

#### *General Description of the Process of Analysis.*

The first stage in the analysis shows the material out of which the dream is concocted. We can often remember incidents, experienced or read of, which are like the incidents of the dream. We do not remember that we concocted the dream out of them, but we are ready to believe it, because it accounts for the dream in a simple and reasonable way. We can often also remember some quite recent circumstance which has reminded us of the incidents and has apparently led us to work them up into the dream. This affords a reason for the choice of the incidents.

But considering the mass of past experiences from which we might choose, it would seem that we could find a similar reason for many other choices. And we often notice that both the past experience and the recent incident are trivial and unimportant; it is clearly not because they are especially interesting to us that we have dreamt of them. We have still then to account for the particular selection made.

It is the peculiar merit of Freud that he grasped the importance of this question and devised an empirical method for finding an answer to it.

Thus, I dream that I am walking along a narrow, uneven path, cut in the face of a steep hillside, with three members of my family, A., B., and C. After waking I come to the conclusion that the dream was compounded out of memories of two somewhat similar walks,—one with A. and B. in North Wales, the other with C. in the Lakes. I also remember that a day or two before the dream, I happened to mention the North Wales walk to D., another member of the family party there, but who did not himself appear in the dream. No particular incident occurred on either of the walks, nor was my talk with D. on any but trivial topics.

The analytic method takes up the problem at this point, with a view to finding some ground for the choice of the dream-material. I look for my associations with the items of the dream: what do I first think of,—i.e. *what is of interest to me*,—in connection with the different points? *E.g.*, the Lakes: I think at once of Mr. Myers, who spent his early life there and had so strong an affection for the country (see his *Fragments of Prose and Poetry*, and his *Wordsworth*). The thought of him naturally carries with it thoughts of his work in psychical research; it carries me at once to one of the strongest interests of my life.

I give this dream in outline only, including the first step only of the analysis, merely as a preliminary illustration of the analytic method. The first step shows that there is more point than appears at first sight in the choice of a walk in the Lakes as one of the factors in the make-up of the dream; the subject is more interesting to the dreamer than was at first apparent.

Freud holds that by following up the dreamer's associations with all the items of the dream, something of great interest to him may be found connected with every one of them, and that this is why he chose them to dream of. He maintains that the ideas which come out in the analysis through the dreamer's associations,



and which he calls "the dream-thoughts," have entered into—have indeed taken a preponderant part in—the formation of the dream, although the dreamer cannot remember that they have had anything to do with it. The links which are lost to recollection are supplied by the associations.

Now it is comparatively easy to believe that in the case just given the dreamer mentally transformed and compounded two concrete images of a walk into one similar concrete image; even though no recollection of the mental process could be recovered. We can believe it on what may be called circumstantial evidence. It is much more difficult to believe that the complex and more or less abstract idea of Mr. Myers and his connection with the S.P.R. was transformed by some obscure process<sup>1</sup> into the simple concrete image of a walk along a hillside. It must appear on the face of it much more probable that the idea of Mr. Myers first occurred to the dreamer's mind in the course of the analysis, and that the meaning attached to that idea was read into the dream afterwards. If, as most analysts say, a man will persevere in analysing his own dreams as thoroughly as possible for some considerable time, he will probably convince himself that such apparently remote ideas as this have actually entered into the formation of his dreams,—i.e. have not only been read into them afterwards; but—they generally say—his analysis will fail to carry conviction to any one else who has not gone through the same experience. One cannot, however, remain satisfied with a conviction which is only personal; and the cases which I give below—a few typical ones out of a large number recorded and studied—are analysed in considerable detail, in order to give readers material for forming their own judgment on them.

### *A Literary Parallel.*

I referred above to the analogy between dreams and literary compositions,—a feature which has especially

<sup>1</sup> For Freud's conception of the process, which in this brief and bald statement I am not attempting to expound, see his *Interpretation of Dreams*.

struck me because it happens that the material for my own dreams is largely drawn from literary sources. If we analyse a poetical metaphor on the same lines as those on which a dream is analysed, we find that meanings are brought out in a similar way. The analogy is so essential for my general argument that I venture to give an instance in illustration, from Dante's *Inferno*, XIV. 103-119,<sup>1</sup> as follows :

Within the mountain [Mount Ida, in Crete] stands erect a great elder, who holds his shoulders turned towards Damietta, and gazes at Rome as his mirror. His head is fashioned of fine gold ; and pure silver are his arms and breast ; then is he of brass even to the fork ; from thence downwards is he all choice iron, save that his right foot is baked earth, and upon the first more than upon the other he stands upright. Every part beside the gold is burst with a cleft which drips tears, the which, collected, pierce this cavern. Their course into this vale is from rock to rock ; they make Acheron, Styx and Phlegethon ; afterwards . . . they make Cocytus.

The image of this great Old Man is—like so many dream-images—compounded primarily of two factors :—(1) The “great image” of Nebuchadnezzar's forgotten dream, which Daniel recalled and interpreted to him (*Daniel* II. 31 ff.) : “This image's head was of fine gold, his breast and his arms of silver, his belly and his thighs of brass, his legs of iron, his feet part of iron and part of clay.” ; (2) the four ages of man, represented by the four metals,—an idea common to the ancients, but perhaps derived by Dante from Ovid, *Met.* I. 89-150, in particular.

The Old Man of Crete, then, represents the whole human race from the earliest age onwards. He is placed in Crete because, from *Aen.* III. 105, Crete is regarded as “the cradle of our race,” that is, the Trojan race, the ancestors—according to Virgil—of the Romans. The tears that issue from every part of him, except his golden head, are shed for the sins and sorrows of the human race. In the golden age alone, under the reign of Saturn, king of Crete, (*Inf.* XIV. 96) mankind was innocent

<sup>1</sup> A. J. Butler's translation.

and happy, for sin and war had not yet come into the world. In the silver, brass, and iron ages men became progressively more and more wicked and impious.

Dante, starting from these two sources, which for brevity may be called Daniel and Ovid, diverges at once from his originals. Daniel's interpretation of his image was that the golden head represented King Nebuchadnezzar, and the silver, brass, and iron the kings that were to succeed him. The symbolism of the four metals here is essentially different from that of the four metals corresponding to the four ages of man; but there is a superficial resemblance between the two cases, and just such a superficial resemblance as we often find between two factors of a dream-image.

Further, Dante transforms Daniel's image in two respects: (1) he makes the brass end with the trunk, whereas Daniel's brazen part includes the thighs; (2) he makes the right foot of clay and the left of iron, whereas Daniel makes both feet partly iron and partly clay.

Such deviations in the case of dreams are, as a rule, significant; they are generally indicative of the idiosyncrasies of the dreamer. In the case of this metaphor they introduce a dominant idea of Dante's,—that the human race rests essentially on the double organisation of Church and Empire, each the supreme human authority in its own sphere, both deriving their authority direct from God. That the Old Man rests more upon his right foot of clay than upon his left foot of iron indicates that the ecclesiastical power had actually become stronger than the secular power,—a usurpation of authority against which Dante in his works was constantly protesting.

The Ovidian factor in the Old Man of Crete is augmented and largely coloured by what may be described generally as Virgilian influences, for it must have been chiefly from Virgil that Dante drew his enthusiastic idealisation of Rome. The Old Man stands in the mountain with his back turned always to Damietta (in Egypt),—the type of the old barbarous and luxurious monarchies after which the degenerate Roman hankered; from which, in Virgil's age, Rome was saved by the Battle of Actium

and the final victory of Augustus over Antony,<sup>1</sup> "nigh the time when all heaven willed to bring the world to its own serene mood" (*Par.* VI. 55-56). Later Constantine, by removing the capital of the Empire to Constantinople, "wheeled back the eagle, counter to the course of heaven which it had followed in train of" Aeneas (*Par.* VI. 1-3), which was the origin—in Dante's view—of the disastrous usurpation of temporal power by the Papacy. The reversion to the East symbolises for him a return to the Dark Ages. So the Old Man of Crete keeps his face turned always to Rome, the ideal city, destined ultimately to become "that Rome whereof Christ is a Roman" (*Purg.* XXXII. 102).

The ancient poets looked back to the past and longed for the return of the primeval Golden Age. For Dante the human race turns its face to the future and looks forward to the realisation of its ideals there. Meanwhile the miseries and evils of the past and the present—the tears of the Old Man—are flowing continually away from the earth, down into hell.

While scholars would perhaps not endorse every detail of the above, they would probably all agree that these meanings, or something like them, were in Dante's mind as he was writing the passage and have not merely been read into it later by commentators. By a somewhat similar process of analysis, one may be convinced that complicated meanings are inherent or latent in comparatively simple dreams.

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The first dream to be considered illustrates the use of the association method in disclosing a connection between the factors that could hardly have been discovered by any other means.

#### *Dream.* "The Golden Stairs."

A photograph of Burne-Jones's "Golden Stairs" was given to me, and I hung it up in a certain place on the wall of my room.

<sup>1</sup> The culminating scene of the future history of Rome represented on the shield of Aeneas, see *Aen.* VIII. 675 ff. See also the prayer of Juno that the Romans may never return to Troy, *Aen.* XII. 819-828.

When I woke up, I remembered that the place where I dreamt I had hung it was really occupied by two pictures, Rethel's *Der Tod als Freund* (Death tolling a bell while an old man is dying peacefully in his chair), and a Nativity by Dürer. So it seemed that in my dream I had substituted the "Golden Stairs" for these two pictures.

I have never seen the original of the "Golden Stairs," or taken any interest in it; but reproductions of it (which do not attract me) are, of course, very common. It happens that, through a casual remark once made by a friend of mine, I associate it with Jacob's Ladder, though there is no connection between the subjects of the picture and of Jacob's dream. In the picture a number of girls are walking down a winding staircase; in the dream the Ladder connects earth and heaven, and the angels descend and ascend on it. There is, however, a connection between Jacob's Ladder and the two pictures for which the "Golden Stairs" was substituted; for in "*Der Tod als Freund*" the soul of the dying man is, we may suppose, about to ascend into heaven, and the Nativity is a "descent into generation." The Ladder represents both these in a composite form; for it is associated with the promise of posterity to Jacob: "The Lord stood above it and said . . . thy seed shall be as the dust of the earth . . . and in thee and in thy seed shall all the families of the earth be blessed" (*Genesis* XXVIII. 13, 14).

The church at Rottingdean where Burne-Jones is buried contains seven windows designed by him. Of these, the two in the tower represent Jacob's Ladder and a "Jesse tree" with the Virgin and Child at the top. I had visited the church and paid special attention to these windows about two years earlier, so that there was in my mind a definite link between Burne-Jones and the Ladder and the Nativity.

Another of my associations with Jacob's Ladder comes from the *Paradiso* (XXII. 111-120). Dante rises by the Ladder from the Seventh Heaven into the Heaven of the Fixed Stars, and finds himself, to his joy, in the



region of his own natal stars, the Gemini. Heaven has many mansions, and he returns to the one from which he first descended to earth, the mansion of his "genius," "the Soul that rises with us, our life's Star." He brought with him into the world a certain individuality, and the same individuality he carries back with him into Paradise; it is on this very account that he finds himself at home there.

The general idea is probably derived from Plato's *Timaeus*, (known to Dante only in the Latin paraphrase of Chalcidius); cf. *Par.* IV. 49-53: "That which Timaeus argueth of the souls. . . . He saith the soul returneth to its star, believing it cleft thence when nature gave it a form."

The passage alluded to in the *Timaeus Myth*<sup>1</sup> is as follows:

When [God] had made of [the elements of the Soul of the All] one mixture, he took and divided Souls therefrom, as many as there are stars, and to each star he assigned a Soul, and caused each Soul to go up into her star as into a chariot, and showed unto her the nature of the All. [The souls are then born into human bodies, with all the human passions]; and if any man should hold these passions in subjection, his life would be righteous; but unrighteous if he should be overcome of them; and whosoever lived virtuously all the time appointed unto him should journey back to his kindred star and dwell there, and there should have a life blessed and conform unto his nature; but whosoever fell short of this [must go through various lower incarnations, until] he should, by the might of reason, overcome all that unreasonable, tumultuous crowd which was afterwards gathered about him from the elements of fire and water and air and earth, and should come again unto his first and best estate.

This abstract notion of the history and fate of the human soul Dante characteristically renders into concrete individual terms by imagining himself in the act of going through the process. His ingenious device of using Jacob's Ladder for the return journey to the star is, I think, original.

<sup>1</sup> Translation in Prof. J. A. Stewart's *The Myths of Plato*, pp. 275-277.

The dream associations show that the idea behind the "Golden Stairs" in my dream was Jacob's Ladder, and that Jacob's Ladder stands in the dream for a symbol of continuity between the present and a future life, and of individual survival.

There is another peculiar feature in the dream which I did not notice till more than a year after its occurrence, viz. the substitution of an English picture, the "Golden Stairs," for the two German pictures, by Rethel and Dürer. German is *par excellence* the language of psycho-analysis (and something German has occurred several times in my dreams as a symbol or indication of this subject, as will be seen in some cases given below, p. 63); whereas English may be called *par excellence* the language of psychical research. The substitution of the English picture in the dream is therefore, I think, to be regarded as indicating the dreamer's predilection for psychical research.

*Dream. "The Bacchae."*

I came into Botolph Lane, Cambridge, (a narrow lane with houses on one side and the churchyard of St. Botolph's Church on the other), and saw a cow running wild among a crowd of children. With some difficulty I got through the crowd and was running away into the street beyond when I heard it said that some of the children were being attacked by the cow. So I turned back, intending to go to their rescue. I saw several small children being tossed up in the air and falling in the churchyard. The most horrible part was that the other children in the crowd were rejoicing in the sight, laughing and shouting exultantly. Before I could get to the scene of action, an elderly man, with two or three women, came out of one of the houses. He had a long grey beard, and a plain, unattractive face, and carried in his hand some sort of antique weapon, like a pike. He went up to the cow, who was now in the churchyard, sitting up and leaning back, in the attitude in which one sits in a dentist's chair. He said to her, "Madam, you knew it would end in this," and then cut her throat. Then he told the parents of the injured

children, who gathered round him with the children in their arms, that if the point of his pike was cleaned and placed lengthwise against their throats, it would heal them.

On waking up from this dream, I said to myself, "Why, that's a parody of the *Bacchae*,"—meaning the *Bacchae* of Euripides, familiar to me in Prof. Gilbert Murray's version. I recognised the Cow as a disguised form of Dionysus, the Bull-God,—a disguise which was skilfully emphasised in the dream by the Cow being addressed as "Madam," but which I saw through at once on awaking. I went over the details of the dream in my mind, so that I might remember it in the morning; then I soon went to sleep again and dreamt again. The scene of the first dream (Botolph Lane) was on the way from my home to Newnham College and was a place which I must have passed through at least a thousand times. The second dream was located at Newnham itself, and was as follows:—

I was walking through a long passage. One side of the passage, where there are in reality a number of small rooms, was transformed into a wall some ten to twelve feet thick, pierced by three narrow archways. These led out into an open space, surrounded by a high brick wall. The wall was mellow in colour, very old, but in perfect repair, and looked very solid. It was almost entirely covered by a creeper, which also covered the whole ground. An extraordinarily soft and brilliant light, like glorified sunlight, was shining down on to it, and I noticed particularly the delicate, half-transparent green of the young shoots and leaves. I recognised the creeper as a very common one, perfectly familiar to me, but I could not remember its name. The whole scene suggested peace, quiet, and solitude.

When I woke up, it seemed important that I should get the name of the creeper. With a considerable effort I recalled its appearance to my mind, and then saw that it was Ivy. I was vaguely aware that Ivy had some significance in Greek mythology; but it took a little while longer to remember—what was perfectly well known to me—that it is one of the commonest emblems of

Bacchus. Thus the second dream was obviously a continuation of the first.

Considering that no incident of the first dream is like any incident in the play, it seems to me noteworthy that I recognised it at once as a parody of the play. The recognition was not a matter of inference from any of the details; it seemed rather of the nature of an immediate sensory perception; it was like being in the same room with a person intimately known to one, whose identity it would be impossible to doubt, in spite of his being dressed in strange and unfamiliar clothing. So I was convinced, and nothing could have shaken my conviction, of what the dream was.

This, I think, amounts to a practical proof that a good deal of subliminal mental activity had gone to the concoction of the dream, and that the recollection of that activity was retained in my subliminal consciousness, while the knowledge of the result of it, and this only, had risen above the threshold of consciousness. In other words, my subliminal self had composed the parody; it knew that it had done so, and knew, of course, what it had parodied; but the only part of its knowledge that emerged into the supraliminal was the bare fact: *Here is a parody of the Bacchae*.

The material for the dream is borrowed in the first instance from Professor Murray's translation of the *Bacchae* and his *Euripides and his Age*, and to a less extent from Miss J. E. Harrison's *Prolegomena to the Study of Greek Religion* and Dr. Verrall's *The Bacchantes of Euripides*; but other elements, as will be seen, also enter into it. Dr. Verrall's view<sup>1</sup> that the *Bacchae* is a veiled attack on the Dionysiac cult, that the Dionysus of the play is an impostor masquerading as the God, and so on, may partly account for the semi-farcical, or superficially farcical, character of the dream.

In order to make it comprehensible, it may perhaps be best, for the benefit of readers who are not familiar with the play, to begin with a brief account of it, which

<sup>1</sup> This view is expressly put forward as only one out of several interpretations, all more or less valid; see *op. cit.* p. 18.

I abridge from Professor Murray's Introductory Note to his translation :

The myth on which the *Bacchae* is founded is briefly as follows :

Semele, daughter of Cadmus, King of Thebes, being loved by Zeus, asked him to appear to her once in his full glory ; he came, a blaze of miraculous lightning, in the ecstasy of which Semele died, giving premature birth to a son. Zeus, to save this child's life, and make him truly God as well as Man, tore open his own flesh and therein fostered him, till in due time, by a miraculous and mysterious Second Birth, the child of Semele came to full life as God.

He is a God of Intoxication, of Inspiration, a giver of superhuman or immortal life. He becomes especially the God of the vine. He has many names,—Dionysus, Bacchios, Zagreus, etc., etc., and also many shapes, especially appearing as a Bull and as a Serpent. His worshippers carry the thyrsus, a wand wreathed with ivy.

This originally primitive and barbarous religion was in the sixth century B.C. seized upon and transfigured by the great wave of religious reform, known under the name of Orphism. Orphism was grafted straight upon the Dionysus-worship, and, without rationalising, spiritualised and reformed it. Ascetic, mystical, ritualistic and emotional, Orphism easily excited both enthusiasm and ridicule. It lent itself both to inspired saintliness and to imposture. In doctrine it laid especial stress upon sin, and the sacerdotal purification of sin ; on the eternal reward due beyond the grave to the pure and the impure, the pure living in an eternal ecstasy, the impure toiling through long ages to wash out their stains. It recast in various ways the myth of Dionysus, and especially the story of his Second Birth. All true worshippers become in a mystical sense one with the God ; they are born again and are "Bacchoi." Dionysus being the God within, the perfectly pure soul is possessed by the God wholly and becomes nothing but the God.

A curious relic of primitive superstition and cruelty remained firmly embedded in Orphism—a doctrine irrational and unintelligible, and for that very reason wrapped in the deepest



and most sacred mystery : a belief in the sacrifice of Dionysus himself, and the purification of man by his blood. There was a constant tradition of inspired Bacchanals in their rites tearing to pieces wild animals, even bulls. The wild beast that tore was, of course, the savage God himself. And by one of those curious confusions of thought, which seem so inconceivable to us, but so absolutely natural and obvious to primitive man, the beast torn was also the God. The Orphic congregations of later times, in their most holy gatherings, solemnly partook of the blood of a bull, which was, by a mystery, the blood of Dionysus-Zagreus himself, the " Bull of God," slain in sacrifice for the purification of man.

In the play *Pentheus*, now king of Thebes, son of Agave, sister of Semele, denies the divinity of Dionysus and suspects that the secret rites of his women worshippers are a mere cloak for licentiousness. The suspicion is throughout maintained to be groundless ; and Dionysus, to revenge himself on Pentheus, lures him out into the forest glades to witness the women's rites, on which no man may look, and then leaves him to the vengeance of the women. Inspired by the God with madness, they take Pentheus for a wild beast, and a band of them, headed by his own mother, Agave, tear him to pieces.

Throughout the *Bacchae* there is (in Professor Murray's words) " a sharp antagonism between the two spirits of the Chorus, first, as furious Bacchanals, and secondly as exponents of the idealised Bacchic religion of Euripides." These two antagonistic aspects of the play are represented in the two dreams. In the first the crowd of children represent the chorus of furious Bacchanals, for the Bacchic possession gives to all, young and old, the spirit of exultant, irresponsible youth. It is the extreme youth of the children which prevents their realisation of what is going on, so that they rejoice in the excitement of seeing the Cow attack their companions ; as Agave and her sisters, in their madness and delusion, murdered her son Pentheus and exulted in the deed. The second dream seems to symbolise the freedom and peace of the initiate, one " who hath fled the tempest and won the haven."

I propose to examine the first dream in detail, and will begin with its first associations:—

*The children.* Their extreme youth, like the madness of the Bacchants, made an obstacle to their perception of, their communion with the external world. The obstacle between us and the babe is like that between us and the disembodied:—"Like a child from the womb, like a ghost from the tomb." Birth and re-birth.

*The man* reminded me of a typical Dissenting deacon. The worshippers of Dionysus were heretics or dissenters; the "inspiration" of some of the early Quakers and Anabaptists was not unlike the Bacchic or Orphic possession in a modern form. Dissenters claim freedom of thought, and free development of individuality. The man seems to represent a Puritan.

*His Pike*: an antique weapon, suggesting the Civil Wars; Cromwell; Dunbar; "Peace hath her victories no less renowned than War." The French word *pique*, meaning both "pike" and "spade" (in cards); thus suggestive both of war and peace.

*The Cow*, who attacks the children and is then herself slain, is primarily Dionysus in his double capacity of the God and the Victim, "the slayer and the slain"; although in the play not Dionysus, but Pentheus, is the victim, and he is slain, not by Dionysus himself, but by his tools, the Bacchants.

We may find the first explanation of the change of sex in the dream in the fact that a certain confusion of sexes is inherent in the myth: (1) Zeus fosters the infant Dionysus in his own body and brings him to a miraculous second birth; (2) Dionysus himself is represented as beardless and like a woman, with effeminate long curls; (3) Pentheus disguises himself as a woman, to spy on the women's secret rites.

But more profound reasons are to be found in the highly complex character of the Cow, as revealed by the analysis. The first associations with it were as follows:—

Nursery rhymes, *e.g.*

"Thank you, pretty cow, that made  
Pleasant milk to soak my bread."

“The friendly cow, all red and white,  
I love with all my heart;  
She gives me cream with all her might,  
To eat with apple-tart.”

“Where are you going to, my pretty maid?  
I’m going a-milking, Sir, she said.”

Milk for babes.

“This is the cow with the crumpled horn,  
That tossed the dog. . . .”

“There was an old man who said, ‘How  
Shall I flee from this terrible cow?’”

“The cow jumped over the moon.”

Mythological connection of the crescent moon with  
cow’s horns: Io, the cow-maiden.

Europa’s bull.

The Minotaur: Watts’s picture.

Io, the Argive maiden, was, like Semele, beloved of Zeus. She was transformed into a cow, and driven in a state of frenzy over the world by a gad-fly, till she found a resting place in the Nile Delta. There her reason was restored and a son was born to her—the founder of a new race. “To the mythologist Io is probably one of the many shapes of the horned Moon, the wanderer of the sky. She was identified by the Greeks with the Egyptian Isis, and her son—conceived miraculously by the touch of the hand of Zeus—with Apis, the sacred Egyptian bull.”<sup>1</sup>

Io, the Cow-maiden, rushing to and fro in her frenzy, seems to be one of the factors of the Dream Cow.

*The slaying of the Cow*: its throat is cut. Cf. the chorus in which the Bacchantes invoke vengeance on the blasphemer Pentheus:—

Hither for doom and deed!  
Hither with lifted sword,  
Justice, Wrath of the Lord,  
Come in our visible need!

<sup>1</sup> Prof. G. Murray, *Rise of the Greek Epic*, pp. 247-248.

Smite till the throat shall bleed,  
 Smite till the heart shall bleed,  
 Him the tyrannous, lawless, godless,  
     Echion's earth-born seed !

(The Chorus-Leader continues :)

Appear, appear, whatso thy shape or name,  
 O Mountain Bull, Snake of the Hundred Heads,  
     Lion of Burning Flame !  
 O God, Beast, Mystery, come !

Allusion has already been made to the Bacchic or Orphic identification of the Victim with the God, whose multiformity is here indicated.

Another famous bull-slaying is alluded to in the associations : the Minotaur, or Man-Bull, of the Cretan labyrinth, slain by Theseus, who cut its throat with the sword furnished to him by Ariadne.

A further, and perhaps more essential, factor in the dream-sacrifice is to be found in the representations of Mithras, the Persian Sun-god,<sup>1</sup> killing the Bull, the evil principle. The God is generally represented as a youth, kneeling on a bull, whose throat he is cutting. In another aspect the Mithraic Bull is the first living creature, and its death gives rise to the whole animate creation. So various creatures, such as a snake, a dog, and a lion or scorpion, generally appear in the groups, feeding on its vital juices. Thus, either Mithras, by sacrificing the Bull, or the Bull, by being sacrificed, is the Creator of the universe ; or rather, both of them fulfil this function. Here, again, is the same identification of the God with the Victim as in the Dionysiac doctrines, and the same cycle of birth, death, and re-birth.

In the Mithraic, as in the Orphic, doctrines, all men were equal in the sight of God ;<sup>2</sup> there was "neither Jew nor Greek, neither bond nor free, neither male nor female." All might become initiates,—might, by the due

<sup>1</sup> For the Mithraic religion, see, *e.g.*, Cumont's *Mysteries of Mithras*.

<sup>2</sup> The religion of Mithras, introduced from Asia into the Roman Empire, became especially (though not exclusively) the religion of the Roman army, and an instrument for knitting together the men of the many different tribes and races of which the army was composed.

rites, be purified from their sins, and so obtain immortality.

*The seating of the Cow, as if in a dentist's chair.* The seating is perhaps derived from an illustration in Miss Harrison's *Prolegomena to the Study of Greek Religion*, p. 483, of a seal-impression, found in Crete, of a supposed bull-god seated on a throne of camp-stool shape. It is not certain that the creature is a bull, but the text refers to similar sealings of a seated Minotaur,—the Minotaur being, says Miss Harrison, "own cousin" to the Bull-Dionysus of Thrace. Pentheus, according to the genealogy of the play, was literally first cousin to Dionysus.

*The dentist's chair.* The scene of the dream was close to the house of a dentist to whom I used to go in Cambridge; and seven days before it occurred I had had several teeth out in London. But, as remarked above, the recent incidents that are introduced into a dream are generally uninteresting in themselves, and selected only because they can be woven into the fabric of some interesting thing. The inclusion in the Cow associations (see above) of Europa's Bull carries us back to the legendary foundation of Thebes. Europa, daughter of the Phœnician king Agenor, was carried off by Zeus in the form of a Bull to Crete, where she became the mother of Minos. Her brother Cadmus was sent to look for her and enjoined not to return without her. Unable to find her, he went at last into Boeotia, where he encountered a monstrous dragon, the son of Ares (Mars), which he killed. He was commanded by Athena to sow the dragon's teeth in the ground; out of these armed men sprang up, who all killed each other except five. The five survivors helped Cadmus to build the city of Thebes, and became the ancestors of the Thebans. One of them, named Echion, married Agave, daughter of Cadmus, and became the father of Pentheus. So the struggle in the play is between Pentheus, the son of an earth-born warrior, and Dionysus, the son of a divine father. (See, in the Chorus from the *Bacchæ* quoted above, "the tyrannous, lawless, godless, Echion's earth-born seed.")



Cadmus, the grandfather of both, who acted as a dentist to the Dragon, is an important character in the play.

*The Churchyard*, in which the Cow was slain. The scenery of the *Bacchae* is thus described by Professor Murray: "The background represents the front of the Castle of Pentheus, King of Thebes. At one side is visible the sacred Tomb of Semele." The presence of this sacred Tomb is felt throughout the play. Semele, says Dionysus, has been slandered by her sisters:—

"My mother sinned, said they; and in her need  
With Cadmus plotting, cloaked her human shame  
With the dread name of Zeus; for that the flame  
From heaven consumed her, seeing she lied to God."

So he comes to Thebes

"To save my mother's fame, and crown me here  
As true God, born by Semele to Zeus."

And for this purpose he does not shrink from means that have been used by many other religions, down to the historic age of the Inquisition, or even later.

In his *Euripides and his Age* (pp. 181-197) Professor Murray gives his view of the relationship of the dramatist to this play in words which might be taken almost unaltered to describe the psychological relationship of a dreamer to his dream. The passage is too long to quote, and I will not spoil it by attempting to summarise it. But there is one point in it which probably influenced my dream,—Prof. Murray's comparison of the *Bacchae* to a hypothetical play written by some "great, free-minded, modern poet...in the style of the old Mysteries, on some legend of a mediaeval saint,"—a tradition which should fix the incidents to be introduced, while itself forming a vehicle through which the poet can express himself all the more freely because the incidents are not of his choice or of his invention. The churchyard scenery of my dream-drama suggests Miracle-plays, which, being—like the Greek tragedies—a kind of religious ceremonial, were often performed in churches or churchyards. They were, as we know, always crude, often more or less

farce, and not infrequently degenerated into a coarsely grotesque treatment of the most sacred subjects; for they were intended to appeal to the common people, and perhaps—like the modern theatre—aimed at a lower point than was necessary for that purpose. The dream has a farce and rather childish element in it,—an atmosphere comparable to that of a Miracle-play.

There is also a specific childish association of mine with this particular churchyard, perhaps worth mentioning here. In the street beyond the church and adjoining it, the inner side of the pavement (by Corpus College) is raised some two feet above the rest. This structure was known to us in my nursery days as "The High Place," and I vaguely supposed it to be somehow connected with the "high places" in the Bible where sacrifices were offered to idols; *e.g.*, to the golden calves set up by Jeroboam (I. *Kings* XII. 28-33). The slaying of the Cow in the dream is obviously sacrificial, and in spite of the superficial farce, the underlying purpose of the sacrifice is certainly serious. We have seen that it has elements derived both from Dionysiac and Mithraic sources, and that it should take place in the churchyard points to those numerous analogies between the Dionysiac or Orphic mysteries and rites and the Christian sacraments which are indicated in the quotations from Prof. Murray's Introduction to the *Bacchae* given above. The similar analogies between Mithraic and Christian rites are well known.

There is, moreover, a special appropriateness in the location of the dream considered as a Miracle-play or Mystery. For miracle-plays were especially connected with the festival of Corpus Christi, and the guild of Corpus Christi in Cambridge, which founded Corpus Christi College in 1352, is known to have been concerned in such plays at about that time. Now St. Botolph's Church and churchyard adjoins the College, and in early days a close connection existed between the College and the church.

So far as I am consciously aware, I did not at the time of the dream know of this early connection between

the College and the church; nor that miracle-plays were associated with the Roman Catholic festival of Corpus Christi. I had in my analysis of the dream made the comparison with miracle-plays some time before I came across these facts, which confirm the comparison. But of course they may have been within my subliminal knowledge.

There is another important element in the dream hitherto not mentioned. The Dionysian Bull has, it seems, been transformed into a Cow, and I mentioned above that a certain confusion of sexes was inherent in the myth; also that Io, the Cow-maiden, seemed to be one of the factors of the Cow. But the Cow is slain on, or close to, the equivalent of the Tomb of Semele (*i.e.* in the churchyard); she must then be also Semele. Semele had asked Zeus to appear to her in his full glory, in order to prove that he was a divine and not a mortal lover; he came as a blaze of miraculous lightning, in the ecstasy of which she died. So we have in the dream-churchyard the "Tomb of the Lightning's Bride." And the weapon that kills her is the Thunderbolt of Zeus.

It follows that the man who wields it is, in one aspect, Zeus. If this seems at first sight surprising, I would refer once more to the analogy of miracle-plays, in which an ordinary citizen might represent the Deity. I would also suggest that the drama of a dream is like private theatricals played by a limited family party, where "one man in his time plays many parts, His acts being seven ages." Only in a dream the parts are played simultaneously instead of successively, which makes them difficult to follow.

Those characters of the Man which belong to his early ages are revealed by his relationship to the different characters of the Cow:

To Semele and to Io he is Zeus.

To Dionysus and to Pentheus he is a Bacchos, an Initiate, a sacrificial priest of the Orphic Mysteries.

To the Minotaur—the most degraded form of the Bull, the utterly and irretrievably animal form<sup>1</sup>—he is Theseus.

To the Mithraic Bull, he is Mithras; the initiate who is one with the God becomes here the God himself.

<sup>1</sup> As represented by Watts; see associations, above, p. 52.

The Man takes part in a primitive, even revolting, ceremonial of sacrifice; but he is also the healer of the children. He heals them by a sort of magic, of the nature of a rite of purification,—and rites of purification were a specially important part of the Orphic cult; but the actual blood of the slain victim, “the blood of bulls,” is not used in the rite; the pike has to be cleansed from the blood before it can become an instrument of healing. The symbolism of purification by blood in the New, even more than in the Old, Testament and in hymns always appeared to my childish mind particularly revolting, while at the same time I imagined it wrong to have such feelings. This may have been one cause of the cleansing required in the dream, which, however, has probably a wider significance.

The Man in his modern aspect (see associations, above, p. 51) appears as a Puritan,—presumably an Ironside. But, unattractive as he looks, he retains something of his old character of the Orphic<sup>1</sup>: for the greatest poet of the Puritan age was himself a Puritan.

The dream as a whole may be described as a rather crude essay in comparative religion. The main doctrine which connects together the various religions alluded to—the Dionysiac or Orphic, the Mithraic, and the Christian—is a belief in immortality. This, being the chief interest of the dreamer, is, I think, the predominant underlying idea of the dream.

### *The Problem of Personation.*

The psychoanalytic doctrines, both of Freud and of Jung, assume that the dream is a symbolical summary of the psychological state of the dreamer at the moment, and that all the dream characters are dramatisations of his characteristics, impulses, moods, or feelings. It is of course to be understood that the dream-personality does

<sup>1</sup> Orpheus, the sober ascetic, “the scrupulous moralist and reformer,” the “poet, seer, musician, theologian,” (as described in Miss Harrison’s *Prolegomena*, p. 472), reminds one curiously in some respects of Milton.

not as a rule represent the dreamer in any complete way, but only one aspect of him, or one of his feelings or wishes.

The same view might be taken of literary compositions ; it might be maintained that all the characters of a drama represent the dramatist himself, or some aspect of him ; and there is, no doubt, a certain degree of truth in this view. But there is in most cases room for much difference of opinion as to how far it is true ; and while dreams are probably as a rule more intimately concerned with the dreamer than literature is with the author, the difference appears to me one of degree rather than of kind.

Freud says : " Every dream is absolutely egotistical ; in every dream the beloved ego appears, even though it may be in a disguised form. The wishes that are realised in dreams are regularly the wishes of this ego ; it is only a deceptive appearance if interest in another person is thought to have caused the dream." <sup>1</sup>

Dreams may no doubt be interpreted on this basis, just as we could interpret every waking thought and action as actuated by purely egotistic motives. But I cannot discover any ground, either in Freud's dreams, as analysed in his book, or in my own, for saying that the interest in other people displayed in the dream is merely a deceptive appearance. Whatever interest we—whether waking or sleeping—take in other people must have an egotistic element in it, and we may, if we choose (as Freud does in the case of his own dreams), pick out this element and treat it as the predominant one. But if we do, I think we run the risk of ignoring other and equally true and important elements ; just as to ignore everything but the egotistic element in literature would give a very one-sided view of it.

I believe, however, that personation plays an important part in dreams, and I give next two illustrative cases, in both of which two real individuals, myself and the analyst, stand behind the dream-personalities. It is natural that the analyst should often be represented in

<sup>1</sup> *The Interpretation of Dreams*, p. 227.



dreams, and such dreams show in a dramatic form the relationship at the moment of the dreamer to the analyst, or rather, perhaps, to the process of analysis. I need hardly add that the representation of the analyst in such a dream is not to be taken any more literally than the representation of the dreamer.

*Dream.* "Queen Victoria."

My nephew R. was to have some very slight operation, something not much more serious than having a tooth out. Just then Queen Victoria came in and hearing that the operation was to be performed, asked me to let her know how it went off, which I promised to do. After it was over, I discussed with my family how to write to the Queen. My idea was to begin, "Madam," and go on as one would to anybody else. They said that, if I did so, I must write a covering letter, beginning, "May it please your Majesty," and altogether formal and ceremonious. R. objected to my sending any letter to the Queen; he cried and clung to me, imploring me not to write, as he said it was such a silly fuss to make about nothing. I said I must write, because I had promised to do so.

The trivial operation of this dream is no doubt the process of psychoanalysis, which was then being practised on me; Queen Victoria, the superior and benevolent person who is interested in the result of it, is the analyst (a medical woman); the other characters represent my different feelings about the process. The subject was then new to me; I found it an effort to give my attention to it, and in some moods probably wished to have nothing to do with it. This unreasonable side is dramatised as the boy (who appeared in the dream to be much younger than he really was at the time); he objects to having anything to do with the analyst. The "family" do not go so far as this, but they are still dubious; they will only deal with the analyst in a formal and ceremonious manner, preferring not to come to close quarters with her. The "I" of the dream plays the most sensible part, determining not to shirk the difficulties of the

situation, (for I was really much interested in psycho-analysis). One object of the representation of Queen Victoria is probably to make it appear difficult; it is, for one unaccustomed to royal society, an excuse for finding it difficult. Yet the idea that Queen Victoria is only a sort of joke is, I fancy, floating about somewhere in the background of the dream; for my first association with the phrase, "May it please your Majesty," was *Alice's Adventures in Wonderland*. I found on looking up the book about two years later that it represented my sentiments much more closely than I had consciously recollected; the context of the phrase being as follows:

[The Queen of Hearts asks Alice:]

"What's your name, child?"

"My name is Alice, so please your Majesty," said Alice very politely; but she added to herself, "Why, they're only a pack of cards, after all. I needn't be afraid of them."

"Alice's Adventures" are dream-adventures, and Alice is my name.

The address "Madam" was associated in my mind with Tennyson, because letters from him to the Queen, beginning "Madam," are published in his *Life*, which I have read more than once.

This dream, then, is associated with two typically Victorian writers, Lewis Carroll and Tennyson; its atmosphere is exclusively domestic; and—to stamp the whole—we have the entry on the scene of the Queen herself.

About six weeks afterwards came another dream, which was only considerably later perceived to be supplementary to the one just given, as follows:—

*Dream.* "The Kaiser."

I was in a room with a number of people, among whom were the Kaiser and Mrs. Salter. Seeing that no one was going to introduce me to the Kaiser, I bowed to him, and he shook hands with me. His manner was polite, but not gracious; he did not smile. He offered to let me look over a book (? the Bible) with him. We were standing on a raised dais. On the floor below a man (? King Ferdinand of Bulgaria) was

standing, facing us, and reading aloud out of another copy of the same book, like a man reading a Lesson in church. The Kaiser was supervising and prompting him, and frowned and gesticulated at him. Ferdinand was confused, had difficulty in finding his place to begin with, and lost it hopelessly towards the end.

Meanwhile I was trying to think of a topic of conversation with the Kaiser, and thought of asking him whether he had seen the papers that morning. (The chief topic in the papers had been the refusal of the English fishermen of the *King Stephen* to save the German airmen of the wrecked Zeppelin.) I forgot at the moment that his sympathies would be on a different side from mine.

Afterwards I saw Mr. Piddington, and remarked to him that it would have been rather funny if I had asked the Kaiser that question. I also told him that I was disappointed not to see the Kaiser looking more ill (as there had lately been rumours that he was seriously ill); he had been very pale, but seemed fairly strong.

In this dream the Kaiser represents the analyst, while the analysed person is represented by two characters, "I" and King Ferdinand of Bulgaria. (If this does not seem altogether complimentary to the analyst, at least it is hardly more so to the dreamer;—the honours are even.) The book which the Kaiser and "I" were looking over together and which Ferdinand was reading aloud is evidently the theory of psychoanalysis. Most books on this subject are written in German; hence, probably, the introduction of the Kaiser. The subject has two main aspects, the therapeutic and the psychological, the latter being the aspect which connects it with psychical research, and which is therefore the more interesting one to me. On the therapeutic or purely psychoanalytic side, I am in the position of a pupil of the analyst's, and this seems to be symbolised by the relation of Ferdinand to the Kaiser.

One of my first associations with Ferdinand was that his action reminded me of the behaviour of Bill the Lizard at the trial of the Knave of Hearts in *Alice's*

*Adventures in Wonderland.* Following this line, I thought next of the picture of Bill the Lizard coming out of the chimney, which he had tried to enter from the top,—the wrong way for a chimney sweep. This suggests the epithet “chimney-sweeping” used by Fräulein O. for the process of psychoanalysis, in a case in Breuer and Freud’s *Studien über Hysterie*, summarised by Myers in *Human Personality*, Vol. I. p. 55 : “ ‘The talking cure’ or ‘chimney-sweeping,’ as Fräulein O. called it, was practically equivalent to *confession under hypnosis*.” A reminiscence of the same phrase appears in a Holland script as follows : “Is she asleep? No, she’s talking. That chimney smokes.” Having traced this script phrase to the sentence in *Human Personality*, I have ever since associated the two together, so that a smoking chimney, or smoking, stands in my mind as a symbol of psychoanalysis.<sup>1</sup>

In regard to the bearing of psychoanalysis on psychical research, my relation to the analyst is different, since psychical research is my special province. Hence the “I” of the dream, regarded as a psychical researcher, stands on a level with the Kaiser. In this subject we are opponents, in the sense that our opinions do not coincide, and the disagreement is represented in the dream by the different sentiments about the wrecked Zeppelin. The presence in the dream of my colleagues, Mrs. Salter and Mr. Piddington, shows that psychical research is an important element in it. They and “I” are in the same way opposed to the Kaiser,—that is, to the psychoanalyst’s view of psychical research,—though we keep up polite relations with him.

The German element in this dream has a special significance. A transmutation of a German into an English subject has been described above in the Burne-Jones’s “Golden Stairs” dream (p. 46). Somewhat later in the same series, I dreamt that I was back at College, wandering about with nothing particular to do, but planning to study German. The dream was rambling and incoherent, but gave me the impression of dealing in a confused way with psychoanalysis, among other things. On the other

<sup>1</sup> The symbol recurs in the dream of “The Bus,” given below, p. 92.

hand, on two occasions, French and Italian—the languages of our allies—have appeared in dreams relating to the special subjects of the automatic scripts, that is, to psychical research.

*Further Analysis.*

On referring nearly two years later to *Alice's Adventures*, which, as a child, I knew almost by heart (and which, it may be remembered, has played a great part in political caricatures), I found it accounted for more of the setting of the dream than I had realised. This exemplifies the general view—frequently confirmed in my experience—that the dream-memory is more extensive and more accurate than the waking memory. In the picture of Bill the Lizard alluded to in the associations, I found that there are two chimneys in one stack; Bill the Lizard is in the air above one, while clouds of smoke are coming out of the other. So it fitted more closely than I was consciously aware of to the Holland script phrase, "That chimney smokes."

I had noted that Ferdinand reminded me of Bill the Lizard at the trial of the Knave of Hearts (at which Alice was an interested spectator and was called upon to give evidence). Bill was one of the jury, who took notes on slates. He lost his slate-pencil and "was obliged to write with one finger for the rest of the day; and this was of very little use, as it left no mark on the slate." Later the Queen of Hearts, who sat by the King as Judge, and was constantly ordering off persons in the court to execution, threw an inkstand at the Lizard: "The unfortunate little Bill had left off writing on his slate with one finger, as he found it made no mark; but he now hastily began again, using the ink that was trickling down his face, as long as it lasted."

Now if King Ferdinand is Bill the Lizard, it is evident that the Kaiser is the Queen of Hearts. The picture of the trial shows the Queen of Hearts sitting on the dais (with the King), and the jury-box, in which Bill sat, on the floor below, looking not unlike a reading-desk in



church. So in the dream the Kaiser stands on a dais, and Ferdinand on the floor below is compared to "a man reading a Lesson in church."

Thus it appears that the whole dream is a parody of the Trial scene in *Alice's Adventures*, as the dream of the Cow, above, was seen to be a parody of the *Bacchae*; though in the latter case the parody was perceived by the dreamer immediately after waking, while in the former it was not observed till about two years after the dream.

The dream Queen Victoria, however, had been, as we saw, associated in the first analysis with the Queen of Hearts. This makes it still more certain that Queen Victoria and the Kaiser are essentially the same person, or different aspects of the same person, viz., the analyst. The Queen of Hearts' favourite remark is "Off with his head!" Cf. the insistence of the psychoanalyst that the emotional factor is the only one that counts in dreams.

But as in the Cow dream there are other elements besides those derived from the *Bacchae*, so in these dreams there are other elements besides those derived from *Alice's Adventures*, and in particular the "German" element. The dreamer, it seems, objects in some respects to psychoanalysis, and the objection to it is represented in both dreams under the guise of hostility to Germany. In the second dream the hostility is open; in the first it is veiled by the apparently "All-British" atmosphere, and by the fact that the word "Victorian" stands for something typically English, although Queen Victoria actually was of predominantly German descent, and the majority of all her family connections were and are German. In the dreams there is much less hostility to her than to the Kaiser, but the hostility is clearly there, although the partially German dream-person is felt to be less objectionable than the wholly German dream-person. This distinction points clearly to the two schools of psychoanalysis,—the purely German or Vienna school of Freud, and the semi-German or Zurich school of Jung. The objection is no doubt to the sexual basis of the theories of both schools.

The Freudian position in regard to sex reminds one of those extreme spiritualists who used to put down anything

they could not understand, such as Maskelyne's conjuring tricks, to the agency of spirits. The general attitude of this school is indicated in the dream by the Kaiser being represented with a Bible,—a book, that is, for which infallibility is claimed. For the Freudian, like the theologian, is apt to regard any disagreement with his views as due to "resistance,"—by which I understand him to mean resistance to the Truth.

The Zurich school,<sup>1</sup> as is well known, lay much less exclusive stress than do the Viennese on the sexual elements in the unconscious, as supposed to be revealed by psychoanalysis. While holding that the sexual element is always to be found, they consider that in many cases symbols which are primarily sexual are not to be interpreted exclusively as such, but, according to the free associations of the dreamer, as standing for many quite different ideas and feelings.

To me it appears that even this school considerably exaggerate the supposed sexual symbolism. As, some half-a-century ago, it used to be maintained by some mythologists that religious symbols of all kinds represented the sun and pointed to a world-wide primitive sun-worship, so it is now held by analysts that any and every object or action, thought of or dreamt of, has, primarily, at least, a sexual significance. In support of this theory, they point to the prevalence of the sexual element in myths, from which they argue that all natural phenomena were conceived of by primitive man as sexual. On the other side it may be argued that since, from the narrowness of his experience, primitive man has very few metaphors at his command, it is natural that the sexual one should very often occur. But, as a matter of fact, the eating and the fighting *motifs*, the life-and-

<sup>1</sup> Readers who wish to understand the theories of the Zurich school may be referred to Dr. Jung's *Collected Papers on Analytical Psychology* (Authorised translation, edited by Dr. Constance E. Long, second edition, 1917). It is impossible to summarise so complicated a subject, and quoted extracts are liable to mislead in the absence of their context. What follows is therefore not put forward as an authoritative statement of Dr. Jung's views, but merely indicates my own provisional attitude towards them.

death *motif*, and the parent and offspring *motif* are also very frequent. It cannot be denied that all these are ideas at least as primary as the sex idea; from the point of view of biological evolution, they are indeed more primary, for the asexual mode of generation, both in plants and animals, long preceded the sexual mode, which only developed slowly, sporadically, and gradually. Why then should all primitive symbols be referred back to sex?

Jung is of course aware that the theory cannot be justified on grounds of biological evolution, and has indeed laid stress on this fact in some of his criticisms of Freud. But he maintains that innumerable fantasies are the desexualised manifestations of originally sexual interests (see his *Psychology of the Unconscious*, p. 461), and that while the position cannot be justified biologically, it remains true psychologically (*op. cit.* p. 459).

Now from the nature of the case, our knowledge of psychological evolution is both more meagre and far more speculative than our knowledge of biological evolution. It appears to me, therefore, very doubtful whether any conclusions should be founded on supposed facts of mental evolution which are, at least apparently, contradicted by much better established facts of physical evolution.

Confining himself, however, to the mental standpoint, Jung maintains that sex has more importance mentally than physically, or more in imagination than in reality. Consequently it plays a larger part in myths and in fantasies than in real life. Consequently every item in any myth that has ever been explicitly used as a sexual symbol must be held to have that meaning implicitly in all cases where it is not explicit. And in particular, any explicit repudiation of the sexual interpretation is to be regarded as a "repression" and therefore as strong evidence of an implicit acceptance of it,—on the principle, apparently, of "Heads, I win; tails, you lose." Practically everything in myths and fantasies having thus been shown to be of sexual import, it follows that these prove conclusively the ubiquitous and overwhelming importance of sex,—which, by the way, was assumed to begin with,

as a basis for the whole theory. The argument, in fact, is in a circle; the question is begged to begin with.

As an instance of the application of this method of reasoning, I may refer to Jung's discussion of the symbolism of the arrow (*Psychology of the Unconscious*, pp. 321-329). He puts together such cases as the sensations felt by the stigmatised nun, Katherine Emmerich; the comparison of children to arrows in *Psalm CXXVII. 4*; the lance or arrow-head as the symbol of men; the arrows of Cupid; the arrows of the sun; the martyrdom of St. Sebastian, etc. Of all the instances given, the arrows of Cupid alone are explicitly sexual symbols; that is, they are the only ones which refer to the relation between the sexes; for it is obvious that the arrow or lance as a symbol of men is a weapon borne by men *quâ* fighters, not *quâ* males. To the plain man it would also seem obvious that arrows are attributed to Cupid simply because he is thought of, and indeed often spoken of, as a victorious warrior. In other words, the symbolism is *primarily* derived from fighting, and *secondarily* sexual,—not the other way about. Yet on the basis of all these cases in which Jung (following Freud) *chooses to treat the weapon as a sexual symbol*, he maintains that the prevalence of the arrow in myths and stories is one among many proofs—all based on the same circular method of reasoning—that their symbolism is always either sexual, or derived from sexual bases, modified into something else.

The question is not whether this interpretation is morally shocking, but simply whether it is intellectually justifiable. It appears to me that it cannot be upheld on grounds either of science or of logic. On the moral side, Jung—and this is where he parts company with Freud—regards his theory as providing a basis for the continued progress of the human race through the proper development and due direction—the “sublimation”—of the sexual instinct. What strikes one in his conception is not that he overvalues sex—it would be, perhaps, impossible to do so—but that through deriving so much from it, he practically undervalues all other elements in life, so that his whole view seems out of proportion.



It is this, apparently, which suggested the dream-parallel between him and Queen Victoria. The ordinary Victorian literature deals with little else but love interests, and implies that—especially for women—nothing else in life really matters. Much other literature, of course, did and does the same; but, in England at least, we have gradually become conscious of the distortion in the point of view of the typical Victorian, as other elements have been gradually growing in interest,—especially for women. “There is one glory of the sun, and another glory of the moon, and another glory of the stars: for one star differeth from another star in glory.” It is well for the human race to include in its sky the sun, the moon, and all the stars.

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Though some dreams show, on analysis, an extraordinary complexity of meaning, indicating that much thought has gone to their make-up, there appear to be many other comparatively simple dreams, of which the following is an instance:

*Dream.* “The Tableau Vivant.”

A friend of mine, Miss S., and I were acting a sort of *tableau vivant*. She was dressed in a bright-coloured semi-evening dress, and was supposed to represent a happy wife. I was in a sad-coloured dress, with a white counterpane draped over my shoulders, and was supposed to represent an unhappy wife. We stood together in the doorway of my old home at Cambridge for the people in the street to see us. There were a good many people walking about, but no one seemed to take any particular notice of us. I said to my friend, rather sadly, “No one will ever be able to guess what we are supposed to be.” She replied cheerfully, “Oh yes, I think they will.” In order to make it somewhat more apparent, we went and stood in the next doorway (belonging to the same house). Then, to make it plainer still, we walked a little way up the street. As I walked, the counterpane fell off my shoulders on to the pavement. A man picked it up, shook it, to shake off the dust, and handed it back to me.



I concluded on waking that the dream was intended as a skit on psychoanalysis and dream-interpretation; for the supposition that my friend and I represented a happy and an unhappy wife seemed purely arbitrary. There was nothing to show for it; we might just as well have stood for any other two women in fiction or in real life. The whole thing was painfully unconvincing; and this, I thought, will probably be the impression produced on the reader by my own cases of dream-analysis.

In trying to analyse this dream, the only association I could think of was that my counterpane falling off me on to the pavement reminded me of Sir Walter Raleigh throwing down his cloak so that Queen Elizabeth might pass dry-shod over a muddy path on her way to her barge in the Thames. According to the version of this story in *Kenilworth*, Raleigh declared afterwards "This cloak shall never be brushed while in my possession."

For a long time I tried in vain to think of any other associations. At last it occurred to me that my white counterpane had probably been suggested by the white satin dress of Tilburina and the white linen of her Confidant in Sheridan's play, *The Critic; or, a Tragedy Rehearsed*. The "tragedy," in which Tilburina and her Confidant are characters, is called *The Spanish Armada*, and I found, on looking it up, what I had forgotten—that among the other characters are Sir Walter Raleigh and the Thames. The special point which led to the utilisation of this play in a skit on psychoanalysis is probably the famous description of Lord Burleigh's shake of the head, by which, "if [it is explained] he shook his head as I taught him, he gave you to understand that even though they had more justice in their cause, and wisdom in their measures—yet, if there was not a greater spirit shown on the part of the people, the country would at last fall a sacrifice to the hostile ambition of the Spanish monarchy."

It seems, then, that there is nothing very subtle or complicated in this dream. Also, so far as can be judged from it, when a dream is simple, the associations with

it are few and simple. They do, nevertheless, help to reveal whatever meaning it may possess,—as, in this instance, by pointing to Sheridan's *Critic* as the source of the scene.

*Dream.* "The Two Dolls."

I saw two little dolls, with round flat bodies and round flat faces, face to face with each other. The faces had no proper features, but little rows of letters across them, which, as I could not distinguish the letters, looked like shading, intended to represent features. There was very little expression in the faces, but as far as it went, it was rather unpleasant, having a faint suggestion of coarse sneering about it.

On the morning before the dream, I had paid a visit to my oculist, and had had my eyesight tested in the usual way by looking at rows of letters of different sizes. The letters on the dolls' faces were like the rows of smallest letters, which were indistinguishable to me, even with the strongest glasses.

At Chicago, several years earlier, I had been given a large rag doll to take home to a little girl in England, named Rachel. A friend whom I met that morning at the oculist's had spoken to me of this girl. The Chicago doll was similar in its general shape to my dream-dolls, but a good deal larger. With it was given a sort of replica of itself, consisting of a rag cover just like the cover of the first, but without any stuffing and consequently quite flat. This struck me as an interesting variant on the dolls of my own childhood.

The dream-dolls also reminded me of the speech of Aristophanes, in the *Symposium*, which purports to describe the origin of the human race, as follows :<sup>1</sup>

The original human nature was not like the present, but different. The sexes were not two, as they are now, but originally three in number ; there was man, woman, and the union of the two. The primeval man was round, his back

<sup>1</sup> Abridged from Jowett's translation of *The Dialogues of Plato*, Vol. I, pp. 559 *et seq.*

and sides forming a eirele ; and he had four hands and four feet, one head with two faeces, looking opposite ways, set on a round neek and preeisely alike. He could walk upright as men now do, baekwards or forwards as he pleased, and he could also roll over and over at a great paece, turning on his four hands and four feet, eight in all, like tumblers going over and over with their legs in the air ; this was when he wanted to run fast.

Now the sexes were three, and such as I have deseribed them ; beecause the sun, moon, and earth are three ; and the man was originally the ehild of the sun, the woman of the earth, and the man-woman of the moon, whieh is made up of sun and earth, and they were all round, and moved round and round like their parents. Terrible was their might and strength, and the thoughts of their hearts were great, and they made an attaek upon the gods.

At last Zeus diseovered a way to humble their pride and improve their manners. He determined to cut them in two, so that they should walk upright on two legs, and then eaused Apollo to turn the faee and half the neek round, and mould the halves into bodies of the present human form. So it eame to pass that eae of us, when separated, having one side only, like a flat fish, is but the indenture of a man, and he is always looking for his other half. And when one of them meets with his other half, the aetual half of himself, the pair are lost in an amazement of love and friendship and intimaey, and one will not be out of the other's sight even for a moment : these are the people who pass their whole lives together, yet they could not explain what they desire of one another. For the intense yearning whieh eae of them has towards the other does not appear to be the desire of lover's intereourse, but of something else whieh the soul of eae evidently desires and eannot tell, and of whieh she has only a dark and doubtful presentiment.

Suppose Hephaestus, with his instruments, to eome to the pair and to ask them whether their desire was not to be melted into one, so that they might be always together and, after their death, in the world below still be one departed soul instead of two, there is not a man of them who would not aeknowledge that this meeting and melting into one

another, this becoming one instead of two, was the very expression of his ancient need. And the reason is that human nature was originally one, and we were a whole, and the desire and pursuit of the whole is called love.

My words include men and women everywhere; and I believe that if our loves were perfectly accomplished and each one returning to his primeval nature had his original true love, then our race would be happy. Wherefore we must praise the god Love, who is our greatest benefactor, both leading us in this life back to our own nature, and giving us high hopes for the future, for he promises that if we are pious, he will restore us to our original state, and heal us and make us happy and blessed.

My dream-dolls had letters on their faces for features, and "letters" suggest literature, and hence that a literary origin is to be looked for. But they did not correspond closely in shape with the halves of Aristophanes' primeval man; nor did they correspond exactly to the two dissimilar Chicago dolls. They represent a sort of compromise between the two pairs; that is, they are compounded of the elements of both.

With the Chicago dolls my first associations were: The name of the dolls' owner, Rachel, suggested to me a passage in the *Purgatorio* (XXVII. 100-109) about Leah and Rachel. Dante in a dream sees a lady gathering flowers, who tells him: "I am Leah, and go moving my fair hands around to make me a garland . . . but Rachel my sister ne'er stirs from her mirror, and sitteth all day. She is fain to behold her fair eyes, as I to deck me with my hands; her, contemplation; me, action, doth satisfy."

This passage is closely associated in my mind with a Holland script (quoted in *Proc.* Vol. XXVII. p. 110), in which it is alluded to as follows: "Do you remember that exquisite sky when the afterglow made the East as beautiful and as richly coloured as the West? Martha became as Mary and Leah as Rachel." Martha and Mary are the traditional New Testament types of the active and the contemplative life—"the good and the

best," as Dante calls them—as Leah and Rachel are the Old Testament types. In the *Convivio* (IV. 17: 85-111) he uses Martha and Mary for these types, as in the *Commedia* he uses Leah and Rachel. The Holland script, in combining them, suggests the *Convivio*<sup>1</sup> as well as the *Commedia*.

The *Convivio* (Banquet) of Dante, in which he celebrates the praises of his mystical lady, Philosophy, has a link, at least through its title, with the *Symposium*,—the speeches in praise of love delivered at the Banquet of Agathon (although Dante was certainly not acquainted with the *Symposium*),—and this link seems to be implicit in the dream.

Rachel, face to face with her image in the mirror, is like the dream dolls, face to face with each other. But since the image is not of the same nature as the object reflected, Rachel and her image are like the two dissimilar Chicago dolls, not like Aristophanes' pair of similar beings.

The script just quoted alludes also to the East and West facing each other, and the colours of the Western sunset reflected in the East. A similar opposition of East and West is described in a slightly earlier Holland script (see *Proc.* Vol. XXVII. p. 107) and forms a cross-correspondence with a script of Mrs. Verrall's, also alluding to a reflection of sunset colours which makes the East like the West (*op. cit.* pp. 109-112).

This second instance of what Mr. Piddington in an earlier discussion of the same scripts (*Proc.* Vol. XXII. p. 280) called the union or identification of opposites is again, I think, symbolised by the two Chicago dolls,—partly because of their dissimilarity, partly because they were brought from the West as a present to the East. The child to whom they were brought also represents a union of East and West, since one of her parents is English and the other American.

Among the first of the dream associations with Aristophanes which I noted was Browning's *Aristophanes' Apology*.

<sup>1</sup> Reflection in a mirror is a favourite image of Dante's, and the allegory of Rachel (Contemplation) gazing at her fair eyes in the mirror is explained in *Conv.* IV, 2: 143-162.



This is closely associated by me with another Holland script of the same period, containing an allusion to it (see *Proc.* Vol. XXVII. pp. 139-142). The poem includes a translation of Euripides' *Hercules Furens*, and the Holland script forms a Cross-correspondence with two scripts of Mrs. Verrall's alluding to the *Hercules Furens* (*op. cit.* pp. 128-129). The whole of these latter scripts seem to be included in the implicit thoughts of the dream, but I will here quote the salient points only :

(*Extracts from Mrs. Verrall's scripts of March 4 and 25, 1907.*)

Hercules Furens . . . ask elsewhere for the Bound Hercules  
Ἡρακλῆς λυόμενος [the Unbound Hercules] is the sequel.  
Binding and loosing . . .

Claviger the bearer of the Key and Club [i.e. the symbols of moral and material force] . . . The Club and Key—East and West . . . The Hercules story comes in there . . .

Remember the Virgilian line *indignantis sub umbras*. To you they are shadows, like the shadows in Plato's cave, but they are shadows of the real. [Here follows a Latin sentence, part of which is translated as follows:] In dreams sometimes you see the flitting bodies of Shades rather for bodies it were better to say souls. The immortal things that touch your mind in sleep, seize them . . .

There and thus does this mortal put on immortality, by keeping hold of the things, the true things, seen in sleep.

Heracles is supposed to have been an oriental deity, imported into Greece from Babylonia ; his club, at least, is an oriental element. He is therefore a type of the union of East and West. Analysis of the script shows further that it contains references to : (1) *Odyssey*, XI. 601-3, where a distinction is drawn between the shade (εἶδωλον) of Heracles<sup>1</sup> in Hades, and Heracles himself

<sup>1</sup> It is perhaps worth noting that there is an association (familiar to me) of Heracles with dolls or puppets in Ovid's story (*Fasti* V. 631) that he was the first to throw dummy figures, made of rushes, instead of live human beings, from the Sublician Bridge into the Tiber, as sacrifices to the gods. Note also the assonance between *doll* and *idol* (derived from the Greek *eidolon*), though there is no etymological connection between the two words.

(αὐτὸς) in Heaven; (2) the mystical interpretation of these lines in a passage of Plotinus: "The shade of Heracles, indeed, may talk of his own valour to the shades; but the true Heracles in the true world will deem all that of little worth; being transported into a more sacred place, and strenuously engaging, even above his strength, in those battles in which the wise engage"; (3) Plato's allegory of the prisoners in the cave, who are fixed so that they can see the shadows only of real objects outside it; when released, they "will first see the shadows best, next the reflections (εἰδωλα) of men and other objects in the water, and then the objects themselves (αὐτά)."

The phrase, "To you they are shadows, but they are shadows of the real," is not only Platonic, but also expresses the view of the veridical hallucination held by most S.P.R. investigators,—viz. that the appearance, although hallucinatory, is not subjectively originated, but is the result of telepathy from another mind, whether embodied or disembodied. This conception appears to be one of the ideas behind the crude imagery of the dream.

The idea of the contrast between the *autos* and the *eidolon* is rooted in my mind (and therefore likely to appear in my dreams) on account of certain references to the *eidolon* in some early Holland script, discussed in my first report on it (*Proc.* Vol. XXI. pp. 215-218). One passage in this script refers to a supposed occasion when the surviving spirit saw his still living friends as "flat cardboard figures,"—a curiously literal version of the imaginary reversal of the point of view of the living.

The conception towards which all these ideas—implicit in the dream—are converging is, I think, the speech in the *Symposium* which stands in the sharpest contrast to that of Aristophanes—the speech in which Socrates himself sets forth what he has learnt of Love from the prophetess Diotima. "You hear people say," says Diotima (*Symp.* 205) referring to Aristophanes' myth, "that lovers are seeking for their other half"; but she disclaims this doctrine.

Through the mouth of Diotima,<sup>1</sup> Plato insists that it is an unfailing sign of true love that its desires are *for ever*; nay, that love may be even defined as the desire of the *everlasting* possession of the good. And in all love's acts he finds the impress of man's craving for immortality,—for immortality whose only visible image for us on earth is the birth of children to us as we ourselves decay. "And then," says Plato, rising, as ever, from visible to invisible things, "if active *bodies* have so strong a yearning that an endless series of lovely images of themselves may constitute, as it were, an earthly immortality for them when they have worn away, how greatly must creative *souls* desire that partnership and close communion with other souls as fair as they may bring to birth a brood of lofty thoughts, poems, statutes, institutions, laws,—the fitting progeny of the soul? . . .

He, then, who to this end would strive aright, must begin in youth to seek fair forms, and should learn first to love one fair form only and therein to engender noble thoughts. [He must then go on to love the beauty of the soul, and the beauty of actions, and of laws and of sciences, till] setting sail into the ocean of beauty and creating and beholding many fair and glorious thoughts and images . . . he may perceive that there is one science only, the science of infinite beauty. For he who hath thus far had intelligence of love, and hath beheld all fair things in order and aright,—he drawing near to the end of things lovable shall behold a Being marvellously fair, for whose sake in truth it is that all the previous labours have been undergone . . . And whoso being led on and upward by human loves begins to see that Beauty, he is not far, I say, from reaching the end of all . . . What would it be were it granted to any man to see Very Beauty clear;—incorruptible and undefiled, not mingled with colour or flesh of man, or with aught that can consume away, but single and divine? Could man's life, in that vision and beatitude, be poor or low? Or deemest thou not (said she) that then alone it will be possible for this man, discerning spiritual beauty with those eyes by which it is spiritually discerned, to beget no shadows of virtue, since that is no shadow to which he clings, but virtue in very truth, since

<sup>1</sup> F. W. H. Myers, *Human Personality*, Vol. I. pp. 113-115.

he hath the very Truth in his embrace? And begetting and rearing Virtue as his child, he must needs become the friend of God; and if there be any man who is immortal, that man is he."

So in the Platonic philosophy, this Divine Beauty or Wisdom is the reality of which all beautiful objects are shadows or reflections.

In *Human Personality*, the passage just quoted follows an extract from Prof. Pierre Janet's *L'Automatisme Psychologique*, setting forth "the physiological or materialist conception of the passion of love,—where love's subliminal element is held to be of the organic type,"—which Myers calls the "planetary" conception of love, as contrasted with Plato's "cosmical" conception.

### *Summary of Analysis.*

To sum up the analysis of this dream, we have :

(1) The following pairs of opposites, in which the members of the pair may be said to be of the same value or the same nature; or to be supplementary to one another, so that, combined, they form a complete or perfect whole :

Leah and Rachel ;  
 Martha and Mary ;  
 Action and Contemplation ;  
 West and East ;  
 Key and Club.

These ideas or images in combination are foreshortened into the more superficial stratum of the dream-thoughts, and there symbolised by Aristophanes' two halves of the primeval man, who between them constitute the complete human being.

(2) The following pairs in which one member of the pair is only a temporary and evanescent reflection, shadow, or image of the other; and has value only as representing it :

The Reality and the Shadow of Diotima's discourse, Plato's Cave, etc.

The Autos and the Eidolon of Heracles, etc.

The Western sunset reflected in the Eastern sky.

Rachel and her Image in the Mirror.

These pairs are represented or summed up in the superficial stratum of the dream-thoughts by the Chicago doll and its flat replica.

There are points of connection between the two kinds of pairs, corresponding to the fusion of the two types into the one pair of dream-dolls. Thus Rachel comes into both; as do East and West; also Heracles, as Club-bearer in the first set, and as *autos* and *eidolon* in the second.

In other words, there is not in the dream a perfectly clear-cut conception of the two types; no absolute line is drawn between them. The dream leans, it would seem, to Myers's conception of the "planetary" and "cosmical" aspects rather than to the extreme mystical standpoint.

The analysis just given represents the view arrived at after several attempts, made at intervals, to interpret the dream on the basis of my associations. On so complicated a dream (as it turned out to be) fresh lights are often thrown by repeated analyses, each of which generally reveals points that had not been noticed before. It is instructive for the dreamer to keep records of all his analyses, but it would generally be tedious for the reader to have them all reproduced. Sometimes, however, the final interpretation can hardly be appreciated without a knowledge of the stages through which it has been reached, and this seems to me the case with the next dream, which was as follows:

*Dream.* "The Fabulous Horse."

I was going on an excursion with two or three other people. We were only going up and down a broad path, some fifty yards or less in length. I had to ride on a horse, which I was rather afraid of, having never been on horseback before; but I found it quite easy to manage. I had to make a backward and forward movement with my leg or arm, and



then the horse went on, as if it were a mechanical thing. It only required a little steering besides, as it had a tendency to run into the right side of the path. Its legs were like straight wooden sticks.

### *First Analysis.*

The first association of this dream was with an Austrian friend of mine (now dead), Miss Freund, who had spent her early life in Vienna (this, of course, points to Dr. Freud, of Vienna). As she became lame in later life, she used to ride a hand-propelled tricycle, worked by a backward and forward movement of the handles, like my backward and forward movement on the horse. A tricycle naturally requires steering also. I once tried to ride one after being accustomed to a bicycle, and found it very difficult to prevent its running into the side of the road.

I associated the straight wooden-like legs of the dream-horse with a child's story-book, called *Beechnut*, in which the hero, Beechnut, makes a rocking-horse out of a log of wood, into which three pairs of long straight poles (cf. the three wheels of the tricycle) are fixed, to serve as legs. The horse had no rockers, but the middle pair of legs was longer than the front and back pairs, so that it could be rocked backwards and forwards. It was a remarkably unnatural kind of horse: not a real horse, but a rocking-horse; and not even a real rocking-horse, for it had no rockers, and its legs were straight, and six in number instead of four.

To have six legs is a characteristic of insects (a fact that could not fail to occur to the mind of any person with a knowledge, however slight, of Zoology). Insects are a much lower class of animals than horses. To my mind many insects are repulsive; they are associated with dirt and the production of diseases. On the other hand, metaphors of an imaginative or mystical kind have been associated with them: they are treated as symbols of development, or of the soul. *E.g.*, the development of the caterpillar into the butterfly (*i.e.* the

asexual into the sexual form) is regarded as symbolic of death and resurrection, or the death of the body and the immortality of the soul. Or the bee—the honey-maker—is a symbol of the soul (see Virgil, *Georg.* IV. 220 ff.). Honey the food of the infant god.

The bee commonwealth :

“Obedience—for so work the honey bees. . . . The singing masons, building roofs of gold.”<sup>1</sup>

Samson ; the swarm of bees and honey found in the carcase of the lion he had killed,—the occasion for his riddle (*Judges* XIV. 8, 14).

John the Baptist, who fed on locusts and wild honey (*Matthew* III. 4),—another insect association.

Drones : “Was I a drone ? At least there was honey within my reach, even if I brought none to the hive.” This is a quotation from a Holland script (see *Proc.*, Vol. XXI. p. 322). The word “drone” had been observed later to be an anagram for “Roden,” viz. Roden Noel, to whom this and several other scripts referred. In later scripts R. Noel’s name is associated with Christmas and Christmas carols.

My first attempt to interpret the dream on the basis of these associations gave the following results :

The dream-horse, which is a composite of a tricycle and a very unrealistic artificial horse with a definite bias in a certain direction, represents Freud’s theory of psychoanalysis, which I was endeavouring to master. The theory appears to me in many respects highly artificial, and strongly biassed by the idiosyncrasies of its author.

The connection of the horse with the insect type brings in a sex association which seems to include both extremes of the possible functioning of sex,—as an instrument either of the lowest degradation or of the greatest elevation of mankind.

It appeared to me, however, that the dream-imagery covered a good deal more than this interpretation, and that there was some clue in it which I had not yet found. I therefore put it aside for a time, on the chance

<sup>1</sup> *Henry V.*, Act I., Scene 2 : speech of the Archbishop of Canterbury.

that a fresh light might be thrown on it from some other quarter.

Meanwhile I looked up the story-book, *Beechnut*, and found that my recollection of the rocking-horse was inaccurate. There was a doubt as to whether it should have six or eight legs; the scholar of the family was asked to suggest a name for the animal, and he said that it should be called *Hexapod* if it had six legs, or *Polypod* if it had more than six. Ultimately the horse was christened *Polypod*, from which one may infer (though this is nowhere stated) that it had eight legs. It must be supposed that my subliminal memory included this point, in which case the conception of the dream-horse was a composite, including a six-legged creature (*i.e.* the Insect type) and an eight-legged creature, to which the nearest parallel in nature would perhaps be the Arachnida (spiders and scorpions, etc.).

### *Second Analysis.*

The dream took place three nights later than the dream of the "Two Dolls." On the day after that dream, I had made a preliminary analysis of it, recognising the Chicago dolls and Aristophanes' pair of beings as the factors of the composite dream-dolls. But I was not very familiar with the *Symposium*, and my conscious recollection of Aristophanes' speech was so vague that I noted it merely as "myth of creation of sexes by ? Aristophanes in *Symposium*." On this topic, again, it seems certain that my subliminal memory was far more extensive and accurate; for when, about four months later, I got the book again and read it carefully with a view to working out the analysis of the "Two Dolls" dream, I found, to my surprise, that Aristophanes' primeval man was behind the Dream-horse also. For the primeval man (see p. 71), like Beechnut's rocking-horse, had eight limbs, and the way the horse rocked backwards and forwards on its eight legs was like the way the man rolled over and over, backwards or forwards, on his eight limbs.

We have seen that the rocking-horse was in the first analysis closely associated with the idea of insects. Another childish association following (in the second analysis) from the zoological train of thought was the picture of the "Rocking-horse-fly" in *Through the Looking-glass*.<sup>1</sup>

The Rocking-horse-fly has four legs and two large gauzy wings; it is introduced by the following conversation:

"What sort of insects do you rejoice in, where *you* come from?" the Gnat inquired.

"I don't *rejoice* in insects at all," Alice explained, "because I'm rather afraid of them—at least the large kinds. But I can tell you the names of some of them... [For instance,] there's the Horse-fly."

"All right," said the Gnat: "half way up that bush you'll see a Rocking-horse-fly, if you look. It's made entirely of wood, and gets about by swinging itself from branch to branch."

Here, then, are combined the ideas of the Horse, Fly, and Rocking-horse (certainly not a usual combination) which we find combined in the dream; while the *Looking-glass* is, as we have seen, an essential constituent of the dream of the "Two Dolls," which is so closely connected with this one.

In the first analysis, the associations with *Bees* are especially numerous and prominent. One of the most familiar facts about bees is their three different forms,—the Queen-bee (the female), the workers (imperfectly developed sterile females), and the drones (males). These three forms are all alluded to in the dream-associations (see above) through the quotations from the Holland script and from *Henry V.*, for the "obedience" preached by the Archbishop is compared to the supposed obedience of the bees to their "king" or "emperor."

In the *Fourth Georgic* (an important factor in the dream-associations), Virgil gives a picturesque description

<sup>1</sup> Cf. allusions to *Alice's Adventures in Wonderland* in the "Queen Victoria" and "Kaiser" dreams above, pp. 61, 62, 64-65.

of the labours of the different kinds of bees and their devotion to their "king" and to "the tiny citizens of their Rome" (*Georg.* IV. 201); but naturally he has no idea that the varieties of form have any relation to sexual structure.<sup>1</sup> Shakespeare is at just the same standpoint.

It seems to me that the idea of a certain analogy between the three forms of bees and Aristophanes' three sexes had occurred to my subliminal mind. The analogy is, of course, superficial, since Aristophanes' third sex was hermaphrodite (a characteristic which is normal in many classes of the Invertebrata, but not, I think, in any class of Insects), while the third bee form is actually female. There is nevertheless a superficial resemblance between the two cases, and just such a resemblance as seems calculated to strike the dreaming mind.

Further, I feel little doubt that Aristophanes' three sexual forms, which "were all round, and moved round and round like their parents," (see above), provided a factor for the three wheels of my dream-tricycle.

But another factor of the Tricycle-Rocking-horse-Insect idea is, I believe, derived from the famous allegory in the *Phaedrus*, in which the Soul (whether of a man or a god) is described "in a figure" as a composite nature, made up of a charioteer and a pair of winged horses. Here the Soul is driving a wheeled vehicle, which is probably one of the elements going to make up my Tricycle. The chariot of the Soul is presumably, like the ordinary form of the Greek chariot, two-wheeled; but the Soul itself has three constituents,—another trinity contributing to the make-up of my Tricycle, which, like the Soul, requires to be steered (see *Dream*).

The Soul's pair of horses have, between them, eight legs,—another parallel to the eight legs of my Rocking-horse; and these horses are winged, like the "Rocking-horse-fly." It is perhaps worth noting that the wings of fabulous animals of this kind, if they can be compared

<sup>1</sup> The facts about this were first shown by the discoveries of François Huber, about 1787-1790.



with anything in nature, are like the wings of insects,—not like the wings of birds, which are a modification of the Vertebrate fore-limbs.

The following circumstances add to the probability that the *Symposium* and the *Phaedrus* were important factors in the formation of this dream :

(1) The Dream that occurred three nights earlier had already been interpreted as derived from the *Symposium*.

(2) Either just before or just after this first dream, I had been discussing with a friend certain points in the *Symposium* and the *Dialogues* most closely associated with it,—the *Phaedrus* (with which I had long been familiar), so that these two *Dialogues* had been much in my mind.

(3) I had also been considering the facts of the evolution of sex in the lower animals, with a view to their possible bearing on the theories of Freud and Jung. This probably accounts for the zoological atmosphere of one aspect of the dream.

The significance of the *Phaedrus* elements in the dream must be further considered.

In the *Phaedrus* allegory,<sup>1</sup> the horses of the gods are both noble and of noble descent, but those of the man are one noble and of noble breed, and the other ignoble and of ignoble breed, and the driving of them of necessity gives a great deal of trouble to him. The ignoble, ugly, left-hand horse is always struggling, against the will of the charioteer, to drag the chariot down to earth ; while the noble and beautiful right-hand horse strives always to keep it in the upper world,—the plain of truth, where pasturage is found which is suited to the highest part of the soul. There abides the very being with which true knowledge is concerned, and there the intelligence of every soul which is capable of receiving the food proper to it rejoices at beholding reality. [The myth is connected with the doctrine of the transmigration of souls, the incarnations being separated by periods of a thousand years each, after which the souls draw lots and choose their next lives.] The soul of a man may pass into the life of a

<sup>1</sup> I give here parts of Jowett's translation, in an abridged form.

beast, or from the beast return again into the man. But the soul which has never seen the truth will not pass into the human form. For a man must have intelligence of universals, and be able to proceed from the many particulars of sense to one conception of reason;—this is the recollection of those things which our soul once saw while following God—when, regardless of that which we now call being, she raised her head up towards the true being. And therefore the mind of the philosopher alone has wings; and this is just, for he is always, according to the measure of his abilities, clinging in recollection to those things in which God abides, and in beholding which He is what He is. And he who employs aright these memories is ever being initiated into perfect mysteries, and alone becomes truly perfect.

In these two closely associated Dialogues may be found Plato's conception of immortality,—the subject with which, I take it, the dream is fundamentally concerned.

The *Phaedrus* contains the Platonic doctrine of reminiscence,—that whatever vision of the real we may have in this life is “the recollection of those things which our soul once saw while following God,”—and the doctrine of successive re-incarnations, each of which is a state of probation, finally ending in a permanent release from “that living tomb which we carry about, now that we are imprisoned in the body.”

But (says Jowett<sup>1</sup>) while the *Phaedrus* looks backwards and forwards to past and future states of existence, in the *Symposium* there is no break between this world and another; and we rise from one to the other by a regular series of steps or stages... At first immortality means only the succession of existences [*i.e.*, of generations; see quotation from the discourse of Diotima given in the analysis of the “Two Dolls” dream, p. 77]; even knowledge comes and goes. Then follows, in the language of the mysteries, a higher and a higher degree of initiation; at last we arrive at the perfect vision of beauty... eternal and absolute; not bounded by this world, or in or out of this world, but an aspect of the

<sup>1</sup> Introduction to the *Symposium*.

divine, extending over all things and having no limit of space or time . . . Plato does not go on to ask whether the individual is absorbed in the sea of light and beauty or retains his personality. Enough for him to have attained the true beauty or good, without enquiring precisely into the relation in which human beings stood to it.

It is this conception of immortality, or the gradual evolution of the conception of immortality, that links the Platonic elements of the dream with the element derived from the Fourth *Georgic*,—the Bee as a symbol of the Soul (see first analysis, above, p. 81). The story of Samson finding the swarm of bees in the lion's carcase closely resembles the story of Aristaeus, who, after all his bees had been killed by disease, found fresh swarms in the bodies of the sacrificed oxen (*Georg.* IV. 550 ff.).

The bee<sup>1</sup> is a creature of special sanctity among the ancients and has special associations with birth, death, and re-incarnation . . . Re-incarnation could hardly be more clearly suggested than by the story in the Fourth *Georgic* of the miraculous birth of bee-life from the dead body of a bull, after due propitiation by Lethean poppies has been made to Orpheus. Earlier in the same poem (206-208) we are reminded that, though the individual bees perish, the race remains immortal. Most significant of all is the suggested explanation of the special virtue of the bee in the view of 'certain persons' (219-227) that the bees partake of ethereal draughts, this same ethereal element being described in the great speech of Anchises as the only part left to the soul after its complete purgation (*Aen.* VI. 747). It is clear, therefore, that the bee in Virgil's mind was closely associated with the idea of the re-incarnation of the purified soul, and the comparison of the souls gathering round Lethe to hovering bees gains suggestiveness from this fact.

To continue the dream-associations revealed in the first analysis :

For "honey the food of the infant god," see *Georg.* IV. 149. The infant god is Zeus, who was hidden by his

<sup>1</sup> See "Two instances of Symbolism in the Sixth *Aeneid*," by M. de G. Verrall; *The Classical Review*, Vol. XXIV. p. 43; March, 1910.

mother Rhea,—to save him from being devoured by his father, Saturn, or Chronos,—in a cave on Mount Ida in Crete, and was there tended by nymphs, who fed him on goats' milk and honey. So the god, rescued from all-devouring Time, became an Immortal.

The dream-associations show also an allusion to Christmas and the Child associated with the prophecy of Isaiah (VII. 15), "Butter and honey shall he eat."

As to Mount Ida, the Christian name of Miss Freund, the lady who rode the trieyele, was Ida. As mentioned above, I had in the first analysis of the dream noticed the similarity of the names "Freund" and "Freud." But, though I was perfectly familiar with the story of the infant Zeus being fed with honey on Mount Ida, and with the fact that Miss Freund's name was Ida, it was several months before I consciously put these two things together, and observed that they must have been connected in my subliminal. I think it is a fair conclusion that the other famous Mount Ida (in Asia Minor, near Troy, referred to in *Georg.* IV. 41, as the Phrygian Ida), celebrated as the scene of the rape of Ganymede, must also have been in the dream-thoughts.

In the later Roman tombs and monuments<sup>1</sup> Ganymede borne up to heaven by the eagle is supposed to be a symbol of the soul liberated from earth. The analogy with the *Phaedrus* Soul carried up to heaven by its winged horses is obvious. There is also at this point a link with the "Golden Stairs" dream and the picture *Der Tod als Freund* associated with it (see above, p. 44). I had not noticed this link till the analyst, reading my account, observed the coincidence of the name Freund being implicit in both dreams, the interval between which was about nineteen months.

In *Purg.* IX. 19-30, Dante dreams that he is on Mount Ida and is carried up to heaven, like Ganymede, by an eagle. On waking, he finds that he has, in his sleep, been carried up the lowest part of the Mount and placed just below the Gate of Purgatory. The Eagle, says A. J. Butler in a note on this passage, is "the emblem

<sup>1</sup> Mrs. Arthur Strong, *Apotheosis and After-Life*, p. 229.

from the earliest Christian times of the soul which most aspires to meditate on divine things, and as such [was] adopted as the special 'cognisance' of St. John the Divine."

This is the first of the three dreams in the *Purgatorio*; the last of them is Dante's dream about Leah (XXVII. 97-108), which was an important element in the associations of the "Two Dolls" dream (see p. 73). These Dante associations, then, form another link between that dream and the present one, affording further evidence of the continuity of thought between them.

Further, the Platonic and Virgilian doctrines of immortality bound up with a Purgatorial scheme, which we found included in the dream-thoughts, can hardly have failed to suggest Dante's treatment of the same topic. The chief feature which distinguishes Dante's scheme from earlier ones is the emphasis laid on the individual element,—on the persistence of individuality, of personality. It has been remarked (by, I think, Dean Church) that all the characters in the *Commedia* (apart from mythological monsters and heroes of antiquity in whose actual historical existence Dante may have believed) are real persons, either historical or his own contemporaries;—they are not types, although they may be taken incidentally to typify virtues or vices. Dante, "who loved well because he hated," had a vivid realisation of individuals, and an intense interest in their individual fates.

In accordance with this modern sense of the value of the human being, as such, is the disappearance of the doctrine of the transmigration of souls; for it is difficult, though not, of course, theoretically impossible, to reconcile a number of successive incarnations, involving a number of successive forgettings, with the persistence of the individual, whose characteristics must be so intimately bound up with his memories. No doubt the doctrine is absent from Dante because it is not a Christian doctrine<sup>1</sup>; but its absence is in complete harmony with his whole tone of mind.

<sup>1</sup> See, however, the legend of Trajan, whose soul, by a special miracle, was delivered from Hell and re-incarnated (*Par.* XX. 43-117).



*Summary.*

To sum up the factors of this dream :

The Dream-horse is composed of (a) *The Rocking-horse*, and (b) *The Tricycle*.

(a) *The Rocking-horse* comprises :

(1) Hexapod = Insect ;—Butterfly, Bee.

The Bee has three forms ; cf. Aristophanes' three sexes.

The Bee symbolises the Soul.

(2) Polypod = Aristophanes' eight-limbed man, and the *Phaedrus* Soul's two four-legged horses.

Hexapod and Polypod combined = The "Rocking-horse-fly," and the *Phaedrus* Soul's winged horses.

(b) *The Tricycle* comprises :

Several trinities, viz. :

(1) Three pairs of Hexapod legs ; and

(2) Three forms of Bees ; and

(3) Aristophanes' three sexes, who moved round and round ; and

(4) The three elements of the *Phaedrus* Soul, viz. the Charioteer and two horses.

(5) The Chariot of the Soul, as a wheeled vehicle.

(6) Ida, the name of the owner of the Tricycle, suggesting Mount Ida, with which are associated :

(7) The Infant God fed by the Bees ; and

(8) Ganymede carried up to heaven by the Eagle, as the *Phaedrus* Soul is carried up by its winged horses ; and

(9) Dante carried up to the Gate of Purgatory by his Dream-Eagle.

Aristophanes' myth refers to the constitution of the body, the *Phaedrus* myth to that of the soul. So the intimate association of elements derived from both in the Dream-Horse must symbolise the connection between the body and the soul.

On the other hand the antithesis between Body and Soul is no doubt conceived of in the dream as analogous to the antithesis in the "Two Dolls" dream between the Shadow and the Reality, or the Eidolon and the Autos, or the Planetary and the Cosmical (see pp. 78-79).

*Supplement to the Analysis of the "Two Dolls" dream.*

It happens not infrequently that the analysis of one dream throws light on a preceding one. Thus, after discovering in the "Fabulous Horse" the Rocking-horse-fly element, derived from *Through the Looking-glass*, I noticed that this fitted in with the Mirror or Looking-glass element in the "Two Dolls." It then became apparent that another element in the same book must have contributed to the "Two Dolls," viz. Tweedledum and Tweedledee.

They, it may be remembered, show Alice the Red King lying asleep in the forest, and tell her that he is dreaming of her; and they add, to her great indignation, that she is only "a thing in his dream," and that if he were to wake, she would "go out like a candle"; the "real" situation of course being that Alice is the dreamer, and the Red King a "thing" in her dream. The idea is one calculated to appeal equally to the Philosopher in the Child and the Child in the Philosopher.

Tweedledum and Tweedledee are also interesting, because one can never feel sure whether they are the same person or not. Are they one or two? Or are they, perhaps, alternating personalities? In that case, which of them is the "real" person? Or are they of what is called the "co-conscious" type?

All these problems connected with Tweedledum and Tweedledee, as well as the metaphysical theory they propound to Alice, fit in closely with the whole of the dream conception,—the question, What is "the real"?

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While the two dreams just given are examples of complicated abstract ideas combined and compressed into simple images or metaphors, the next one returns to what was called above "the problem of personation." It contains a dream-character who turns out on analysis to be a composite of several persons. It also illustrates the occurrence in dreams of puns and other plays on words, which Freud considers an important factor in dream formation. These, however, belong not to the "manifest," but to the "latent" content of the dream

(as in other cases in my experience, e.g., "Mount Ida" above), and so are revealed only through the analysis.

*Dream. "The Bus."*

I was in a bus. There was a young woman there; also, I think, a woman conductor. I turned to one side and saw that a man, whom I had not noticed before, was sitting by me, smoking a pipe. A few of the ashes fell on my dress. I shook them off, and said to the man, "Excuse me, but smoking is not allowed inside the bus." He glared at me, but said nothing. I felt a little nervous, but determined to call to the driver if he did not leave off smoking. I intended to do this by pulling a string, as one might in a train to call the guard. The man was wearing a soft slouch hat with a wide brim that partly hid the upper part of his face. He looked like a sailor, or some one who had wandered about the world a good deal. The strangest part of him was his eyes, which were extraordinarily bright and glittering. He half closed them when he glared at me, which emphasised the effect of glittering.

My first associations with this dream were: Gaboriau's *Monsieur Lecoq*, which I was then in the middle of reading. As I am interested in detective stories, and familiar with the Sherlock Holmes series, it had naturally occurred to me to compare the French detective, Lecoq, with the English, Sherlock Holmes, who smokes to excess. The glittering eyes of the man in the bus also suggested to me almost at once the "Ancient Mariner." I therefore regarded him primarily as a composite of Sherlock Holmes and the Ancient Mariner.

*The Ancient Mariner* was intended by Coleridge as a story of the supernatural, not as a study in psychology. But, as he himself pointed out,<sup>1</sup> the emotional state

<sup>1</sup> It was planned as one of a series of poems, in which "the incidents and agents were to be, in part at least, supernatural; and the excellence aimed at was to consist in the interesting of the affections by the dramatic truth of such emotions, as would naturally accompany such situations, supposing them real. And real in this sense they have been to every human being who, from whatever source of delusion, has at any time believed himself under supernatural agency" (*Biographia Literaria*, chap. XIV.).

of the hero is obviously like that of a person suffering from delusions or obsessions. The poem then may be treated as a case of self-analysis,—for the analyst is also the analysed person, who attempts to relieve his mind by the process. He succeeds for a time; but the confession, or analysis, has to be constantly repeated and, it appears, will have to be repeated at intervals throughout the rest of his life. The Ancient Mariner of the dream is doubtless conceived of from this point of view; and, like most dream-characters, he stands for more than one person.

He stands first for Freud, whose book on *The Interpretation of Dreams* (which I was then studying) is largely concerned with an analysis of his own dreams. The story of the Ancient Mariner, moreover, has a general resemblance to the legend of the Wandering Jew, and Freud's analysis shows how strongly his own emotional attitude in life is coloured by the fact of his being a Jew, in a country where the Anti-Semitic sentiment is still strong.

The other dream-character, Sherlock Holmes, the detective, represents the analyst only, not the analysed person. Primarily he too stands for Freud, for he not only smokes,<sup>1</sup> but is also addicted to the use of cocaine. Cocaine is associated by me with Freud, because, as I had read two or three days before the dream (see *The Interpretation of Dreams*, pp. 143-144), he had written "an essay on the coca plant, which drew the attention of K. Koller to the anaesthetic properties of cocaine. . . . Shortly after Koller's discovery, my father had . . . become ill with glaucoma; he was operated upon by my friend, the eye-specialist, Dr. Königstein. Dr. Koller attended to the cocaine anaesthetisation, and thereupon made the remark that all three of the persons who had shared in the introduction of cocaine had been brought together on one case." This statement occurs in the course of an analysis by Freud of one of his own dreams; he also says that he had been thinking that,

<sup>1</sup> For the association of "smoking" with psychoanalysis and Freud, see "The Kaiser" dream, above, p. 63; see also below, p. 95.

if he ever had glaucoma, he would go to Berlin to be operated on.

Further analysis of my dream reveals a number of links between it and this case of Freud's, and it is noteworthy that the links consist chiefly of plays on words, (of which he gives many examples in his cases). Thus, a *berlin* is defined in my dictionary as "a four-wheeled vehicle [like a bus] of the chariot kind, first made at Berlin"; *glaucoma* is a disease of the eye caused by "an opacity of the vitreous humour, giving the eye a bluish-green tint," the word being derived from the Greek *glaukos*, bluish-green or sea-green. The Greek word (see Liddell and Scott's *Lexicon*) is used especially of the sea and of eyes. In the latter case, it originally meant *glaring* or *gleaming*, with the collateral notion of *fierce*. Glaucus was a fisherman, who became a sea-god (Ovid, *Met.* XIII. 898). Cf. my *Ancient Mariner*, with the glittering eyes, in the four-wheeled vehicle.

Freud's dream (*op. cit.* p. 142) was that he had written a monograph on a *plant*; the slang meaning of the word "plant" in English is a *hoax*. In my dream, the man *smokes*; "to smoke a person," in slang language, means to *hoax* him.

Freud, if he went to Berlin as he was imagining, would go by train. In my dream I think of calling the driver's attention by pulling a cord, and think of this as the means of communication (with the guard) used in trains.

Another series of associations starts from some phrases in a Holland script (quoted in *Proc.*, Vol. XXII. p. 215), which apparently suggested several factors in the dream:

Is she asleep? No, she's talking. That chimney smokes . . . I want you to understand me but I have so few chances to speak.—it's like waiting to take a ticket and I am always pushed away from the pigeon-hole before I can influence her mind . . . A peck of pickled pepper . . .

A faint far glimmer  
a flickering light  
Five different influences  
have tried to write



In the Holland script, "she" generally means the automatist, and "I" the "control," *i.e.*, the influence purporting to inspire the script. Transferring this conception to the dream, it would seem that "she" is the dreamer, who, in the dream, is "talking"; while the "control"—the "five different influences" of the script—is the other chief dream-personage, the man, who is a composite of several different characters, and whose glittering eyes are perhaps partly suggested by the "flickering light" of the script. Also there were five persons in all in the bus (including the driver).

"Waiting to take a ticket" may happen in a bus, but the script phrases seem to apply rather to taking a ticket for a train at a railway station.

"Is she asleep? No, she's talking. That chimney smokes" is, as mentioned above, (see the analysis of "The Kaiser" dream, p. 63) a reminiscence of a sentence in *Human Personality*, Vol. I. p. 55, relating to a case in Breuer and Freud's *Studien über Hysterie*; "'The talking cure,' or 'chimney-sweeping,' as Fräulein O. called it, was practically equivalent to *confession under hypnosis*." The chimney that smokes, then, is one that wants sweeping, or that has not yet been swept;—that is, there is something wrong, something incomplete or unsatisfactory, in the analysis.

In the dream, objection is made to smoking "inside the bus." Now "bus" is an anagram for "sub," which both Mrs. Holland and I constantly used, in corresponding with each other, as an abbreviation for "subliminal." The idea seems to be that the subliminal thoughts should be clear, not smoky; smokiness, or obscurity, should occur only on the roof of the bus,—the supraliminal.

"Bus," again, is the abbreviated form of "omnibus,"—a word suggesting Jung's view that there is a stratum of the subliminal which is common to everybody.

Another association between the smoking man of the dream and Mrs. Holland occurred to my mind later. It consisted in a phrase in a script of Miss Verrall's (Mrs. Salter), as follows: "An old Dutch pipe with a

curved stem—Dutch windmills.” A note by Mr. Piddington on this phrase suggests that it is a veiled reference to Mrs. Holland. There are in Miss Verrall’s scripts, so far as known to me, only three other references to the country or people of Holland, one of which is as follows: “Round the world for ever and aye<sup>1</sup>—der fliegender Holländer.” The Flying Dutchman is of course a variant of the Wandering Jew, who is associated above with the Ancient Mariner. It is to be understood that Miss Verrall’s, like Mrs. Holland’s, scripts, together with a great quantity of unpublished notes on them, are extremely familiar to me, so that when I think of any one of them, it cannot fail to remind me of many other connected ones.

The smoking man was first associated by me with Gaboriau’s *Monsieur Lecoq*, and his twofold character as the analyst and the analysed person corresponds with the two chief characters in the book,—the detective, Lecoq, and the accused person (*le prévenu*), Anne-Marie-Martial, Marquis de Sairmeuse, who calls himself “Mai,” and whose real name and history Lecoq is trying to discover.

The comparison of the analyst to a detective and of the analysed person to a supposed criminal may be thought odd, even if, as in the case of this story, the person accused of the crime is acquitted in the end. The situation arises, of course, from the procedure of the French criminal law, as distinguished from the English: in the former, the accused person is assumed to be guilty and has to prove himself innocent; whereas in the latter he is assumed to be innocent until the crime is proved against him. I think that the dream-self selected a French rather than an English detective story on this very account, as representing the Freudian attitude. For Freud’s method of procedure, in his *Interpretation of Dreams*, certainly lends itself to the view that he is searching for what he calls primitive—or what others might call degenerative—tendencies, and that he takes up the position of assuming always that they exist and that the burden of proof rests throughout on his opponents.

<sup>1</sup> Matthew Arnold, *The Forsaken Merman*.

Both Lecoq and "Mai" have glittering eyes, like the Ancient Mariner; and on one occasion they travel together in a police van, in which there are three other persons, making five altogether, as in my bus.

In view of the plays on words already noted, including the anagram "bus" for "sub," the following may also be pointed out:

(1) The name "Ancient Mariner" resembles the name "Anne-Marie-Martial."

(2) This latter, again, resembles "Anna," the Christian name of Fräulein O., the inventor of the epithet "chimney-sweeping" (see above), who suffered from an affection of the eyes, among other symptoms.

(3) The initials of "Ancient Mariner" reversed give the first two letters of the prisoner's pseudonym "Mai."

(4) An anagram for "Mai" is "I am,"—that is, the dreamer is one of the persons concealed in the composite.

(5) The first three letters of Lecoq's name, reversed, give the initials of Dr. Long, the analyst whose paper precedes mine, and who follows the school of Jung.

(6) Lecoq is very often described as the "jeune agent." The initials of these words, reversed, give my own initials.

(7) The French word "jeune" corresponds to the German "jung," suggesting the analyst Jung, who writes both in French and German.

I need hardly remark that the above resemblances or coincidences are *purely accidental*; an unlimited number of such could be found in many other directions, and no significance of any kind is to be attached to them *in themselves*. But I believe that my subliminal selected Gaboriau's book to assist in the make-up of the dream partly because—in addition to the fact that the story, with its two principal characters, lent itself to the general dream-scheme of the analyst and the analysed person—there *happened to be* these coincidences between the names of the characters and the names of those analysts and analysed persons who would naturally occur to my mind. Thus, by the side-wind of these purely accidental coincidences, several instances of the analyst and analysed types are introduced into the composite.

It seems that the dreamer appears in this group of persons as being more in sympathy with the Swiss than with the Vienna school of psychoanalysis. What is found objectionable in the dream-man is his smoking—the characteristic that especially connects him with Freud. This is represented in the dream as causing confusion and obscurity in a region that should be clear. So Freud's constant and, as I think, greatly exaggerated emphasis on the sexual side of life seems to me to obscure the very issues which he is attempting to clear up.

### *Summary.*

The analysis shows that this dream is concocted primarily from four sources: (1) Coleridge's *Ancient Mariner*; (2) Gaboriau's *Lecoq*, involving Sherlock Holmes; (3) Freud's *Interpretation of Dreams*; (4) the Holland script quoted on p. 94.

By combining ideas derived from all these sources, we arrive at the notion of two generic or typical persons, the analyst and the analysed person; and these two are fused, by a process which we may compare to a chemical synthesis, into the single composite dream-character, the Smoking Man.

Reversing the process, we find that the Man may be decomposed into two main characters: (a) Sherlock Holmes, who represents the Analyst only; (b) the Ancient Mariner, who still combines the two types of Analyst and Analysed person.

The two characters—themselves composite—may in turn be decomposed further into their factors or elements, and we find that in both cases the factors are held together by invisible threads of connection, which we may compare to the forces of chemical affinity or attraction. The connecting threads consist in plays on words,—only revealed through the analysis. The notion of plays on words has been borrowed by the dreamer from Freud's *Interpretation of Dreams* and from the Holland script, which abounds in them; it is partly, perhaps, on account of this common characteristic that the book and the script have been utilised jointly in the production of the dream.

Continuing the decomposition of the dream-characters, we find that : (a) Behind Sherlock Holmes (the detective) stands Freud (the analyst). They are connected by the Cocaine association, and by the puns on the slang use of the words "plant" and "smoking."

(b) Behind the Ancient Mariner stand : (1) Freud, both as analyst and analysed person, associated with the Ancient Mariner through : his imagined journey to Berlin (*berlin* = bus) ; his feared glaucoma (*glaukos* = blue-green, sea-green ; glittering eyes. Glaucus, the fisherman, or mariner) ; his Jewish blood (the Ancient Mariner like the Wandering Jew).

(2) "Der fliegende Holländer," that is, Mrs. Holland, considered as an analysed person.

(3) Anne-Marie-Martial, the accused person of Gaboriau's story ; behind whom stands Fräulein Anna O., the analysed person referred to in the Holland script.

(4) "Mai," the pseudonym of the accused person ; behind whom stands the dreamer, as an analysed person, through the anagram "I am."

(5) Lecoq, "le jeune agent," *i.e.* the detective ; behind whom stand three persons in the capacity of analyst, viz. Dr. C. E. Long, Dr. Jung, and the dreamer.

#### *Post-script.*

The above dream had been studied with great care, and several accounts of it had been written out in the endeavour to make it clear, first to myself and afterwards to my readers. I had long seen that its scheme included the two types of analyst and analysed person, that the latter category included automatic writers as well as dreamers, and that one automatist, Mrs Holland, was included in the composite.

In view of all this, it seems odd that I should have overlooked the connection between the name "Mai" and Mrs. Verrall, whose name was Margaret, but who was always called "May" by her friends, including myself. Also her second name (de Gaudrion) was French, which might have afforded another clue. Nevertheless, it was not until some time after the final draft of the



analysis was written out—and nearly seven months after the occurrence of the dream—that it suddenly flashed on me that “Mai” was Mrs. Verrall.

Mrs. Verrall, then, is one of the conglomerate company in the Bus.

About three weeks after the discovery of Mrs. Verrall in the “Bus,” another equally obvious discovery was made with the same suddenness, viz. that the Smoking Man included also Mrs. Piper.

Mrs. Piper’s is a name that lends itself to puns, and has in fact been frequently punned on in the scripts; *e.g.*, in a Holland script given in *Proc.* Vol. XXV. p. 273 :

“Piper, sit thee down and write  
In a book that all may read”

—a quotation from Blake’s *Introduction to “Songs of Innocence.”* See also allusions to the Pied Piper of Hamelin in Miss Verrall’s scripts quoted in *Proc.* Vol. XXII. pp. 67-68. These scripts and others by Mrs. Verrall and Mrs. Piper, quoted in the same section as forming a cross-correspondence with them, are full of plays on words.

The first play on Mrs. Piper’s name that has been detected in the scripts occurs in an early Holland script, as follows :

“The next pick of pickled pepper will be rather a surprising one. Mrs. Piper . . . .”

This of course alludes to the nursery rhyme, “Peter Piper picked a peck of pickled pepper.” Cf. “a peek of pickled pepper” in the Holland script quoted above (p. 94) as the source of several elements in the dream. I at first omitted this phrase from the extracts quoted from the script, not seeing its significance in regard to the dream. It affords, I think, a clear proof that Mrs. Piper was included in the “dream thoughts” as an analysed person.

I take it that the general idea at the back of this dream is that, in spite of more or less serious differences of opinion and of outlook between the different real persons represented in it, there is much in common

between them. They are all in the same "Bus"; *i.e.*, they are all concerned with and deeply interested in the study of the subliminal, and their views in regard to it would harmonise in many respects.

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The dreams analysed in this paper are all given in the chronological order of their occurrence, with the exception of the one next to be quoted. This occurred at a date about half way between the "Golden Stairs" and "Bacchae" dreams, but for the purposes of my general argument is placed here.

*Dream.* "The Astronomer's Bath."

I was in my lodgings, talking to a former fellow-lodger, Mrs. L. She remarked that she wanted to take a bath, and would take one at the astronomer's. I got the impression that this would be something of an elaborate kind, perhaps like a Turkish bath. So, knowing that her means were very limited, I asked "Wouldn't that be rather expensive?" She said, "Yes." I said, "Then why not take a bath in this house?" She replied that, as she was no longer living in the house, she did not like to do so. I urged her to ask the landlady's leave for it.

At the end of our talk, we seemed to be standing together at the top of the backstairs in my old home, outside the door of my old night nursery.

The following are the chief associations with the items of this dream which occurred to my mind and were noted the next morning:

*Mrs. L.* had to work hard, often beyond her strength, to keep herself and her children. She could have got help from her relatives, but preferred to be independent. I thought her over-scrupulous in making claims for herself; thus, it was characteristic that she should have refused to ask for a bath that would cost nothing in her old lodgings, and preferred to pay for one elsewhere.

*A bath*: a simple thing; taking a bath is the most pleasant part of one's toilet; it would be very disagreeable to be so poor as to be unable to have one.

But as a child I disliked my bath, because it was always cold. A bath is a frequent religious symbol. I was brought up as a Baptist, but was never baptised.

*At the Astronomer's*: the only one of my acquaintances that I could think of who had any concern with astronomy was a relative, then absent at the front, though not near the fighting line. I was therefore occasionally, but not acutely, anxious about him. A marked characteristic of his is an unusual degree of truthfulness and accuracy; he is unusually careful not to make a statement unless he knows it to be correct.

*Stars*: my own interest in stars is chiefly literary rather than scientific; legendary stars: the Epiphany star, "Heaven's youngest-teemèd Star,"<sup>1</sup> the herald of a new epoch. Frequent mythological connection of stars with birth, *e.g.*, in Virgil's "Messianic" Eclogue (*Ecl.* IV. 6): "Now the Virgin<sup>2</sup> returns to earth, and the Saturnian reign [the age of gold] begins again."<sup>3</sup>

*The backstairs*: associated with childish terrors and imaginings; a dark and gloomy place, haunted by the unseen presences of giants, robbers, and wild beasts. Half way up the stairs led into a dark cupboard, which, I believed, opened into a "secret room." I often visited this imaginary room in dreams, but it remained shadowy even then. The only real danger of the backstairs was that one sometimes met black beetles there,—the most terrible objects that could be met anywhere. The front stairs, on the other hand, was a safe, well-lighted, and cheerful place; but by going up the backstairs one saved the front stairs carpet, and so acquired merit. And at the top one reached the safe and pleasant haven of the nursery.

These earliest associations with the dream obviously fail to explain its central problem, the "Astronomer's Bath." I went on turning this over in my mind at intervals, and thinking of various literary and legendary ideas—ancient and modern—about stars; *e.g.*, the con-

<sup>1</sup> Milton, *Hymn on the Morning of Christ's Nativity*.

<sup>2</sup> The constellation Virgo is identified with  $\Delta\kappa\eta$ , Astraea, or Justice. For Justice taking leave of earth, cf. *Georg.* II. 474.

<sup>3</sup> Cf. Milton's *Hymn on the Nativity*, stanzas XIV., XV.

ception of the system of stars as exemplifying perfect obedience to divine laws ;—"His will is our peace";<sup>1</sup> and other of the numerous allusions, literal or symbolic, to astronomy in Dante. I had once begun to make a list of all his references to the constellations, and shortly before the dream had read a book, by M. A. Orr, called *Dante and the Early Astronomers*, which shows his intimate acquaintance with the science of Astronomy, so far as it was known at his time, and the almost invariable accuracy of all his allusions to such specific facts as the relative positions of stars, sun, and moon, in the heavens at different times of the day and night and at different seasons of the year, the precession of the equinoxes, etc. (Cf. above, my associations with the "Astronomer.") All this had interested me for the light it threw on Dante's many-sided character.

It was not, however, until several months after the dream that it suddenly flashed on me that my "Astronomer" was Dante himself, and—at the same time—that his "Bath" was the river of Lethe, "which takes away from men the memory of sin" (*Purg.* XXVIII. 128), with its twin stream Eunoë, which restores the recollection of good. The impression came to me with the same feelings of sudden recognition and absolute certainty of the correctness of the recognition as in the case of the "Bacchae" dream, described above, p. 47; the only difference being that the "Bacchae" was recognised immediately after waking, and Dante not until several months later. Considering that my subliminal self must have known perfectly well all the time who the "Astronomer" was, it strikes me as noteworthy that the knowledge was withheld so long from the supraliminal.

As to Lethe, it will be remembered that after Dante has climbed all the terraces of the Purgatorial Mount, he enters the Earthly Paradise or Garden of Eden at the top, and advancing into it finds his way barred by the stream of Lethe, on the other side of which he sees in turn Matilda, the mystic procession of the Divine Car, and Beatrice with her attendant nymphs.

<sup>1</sup> *Par.* III. 85.

The next step in the analysis of the dream was taken some months later in the recognition of the *Backstairs* as an "infantile" symbol of the Purgatorial Mount which has to be climbed before Lethe can be reached. With its imaginary monsters and other perils the Backstairs represents the horrors of Hell and the pains of Purgatory; and it leads to the nursery at the top, which by comparison was an Earthly Paradise, and which contained the bath. As observed in the dream, the "bath" (whether the nursery one or Lethe) was "rather expensive"; much had to be gone through before one could arrive at it.

The apparently childish character of this analogy is on a par with many metaphors in the dreams treated of in the present paper. Its appropriateness in this case will be seen if we consider that the necessity for some symbolic new birth is a conception inherent in many religions, including the Christian: "Except a man be born again, he cannot see the kingdom of God" (John III. 3).

The Earthly Paradise represents a return to the state of primeval innocence; it was the "place chosen for nest of the human race" (*Purg.* XXVIII. 77), the place of "the golden age and its happy state" (*ibid.* 140). It is a Paradise of the archaic—one may perhaps say, the infantile—type, the return to a supposed ideal past. But, in the *Divina Commedia*, it is not the goal, but only a temporary resting-place where the soul is prepared for the real Paradise beyond. "Thou shalt be (says Beatrice to Dante) for a short time a dweller in this forest, and with me for ever thou shalt be a citizen of that Rome whereof Christ is a Roman" (*Purg.* XXXII. 100-102).

### *The Bath.*

It is odd that Dante should in the dream be designated "*the Astronomer*,"—almost as odd as if one were to allude to Milton as "*the Astronomer*." It is equally odd that Lethe should be described as "*a bath*," for the root-idea of Lethe is a water which men drink, in order to forget their woes, not a water in which they bathe.



Dante, however, lays stress on the cleansing property of the water. He is drawn by Matilda into the stream up to his neck (*a gola*, *Purg.* XXXI. 94); when he is nearly over, he hears the words *Asperges me*<sup>1</sup> being sung (l. 98); then Matilda dips his head and makes him swallow some of the water; finally she draws him out and leads him bathed (*bagnato*, l. 103) into the circle of the four nymphs, handmaids of Beatrice. Further, when Dante first enquires about Lethe in Hell, Virgil tells him (*Inf.* XIV. 136-138): "Lethe thou shalt see, but out of this abyss, there where the spirits go to wash themselves (*a lavarsi*) when their guilt has been removed by penitence."

This, I repeat, is not the usual conception of Lethe. In the sixth *Aeneid* (as in Plato's "Vision of Er") it is only after the spirits have been purified by purgatorial pains that they are allowed to come and drink of the waters of Lethe (*Aen.* VI. 735-751). Similarly in the *Purgatorio*, Dante goes through all the stages of purification from sin; the marks of the seven deadly sins on his forehead (*Purg.* IX. 112) have been erased one by one at the top of each of the Seven Terraces (*Purg.* XII. 98, 121-134, etc.), making his ascent of the Mount constantly easier, and he has gone through the purging fire at the top, before he enters the Earthly Paradise and comes to Lethe. The function of his Lethe is not to purify from sin, but to take away the memory of sin. Washing does not seem a natural way of doing this, and the fact that Dante, unlike earlier writers, speaks of being *washed* in Lethe is one that I had never consciously noticed till the dream drew my attention to it; nor is the point alluded to in any of the commentaries that I have read, before or since the dream.

One reason for the dream epithet of "Bath" is, I think, to be found in the fact that Dante had a companion in this "bath," viz. the poet Statius, who had joined him and Virgil on the Fifth Terrace and accompanied him through the rest of Purgatory. Readers of

<sup>1</sup> *Psalm* LI. 7, "Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than snow."

the *Proceedings* will remember that the Statius episode was referred to in certain Willett scripts expounded by Mr. G. W. Balfour in Vol. XXVII. pp. 221-243. In his opening statement Mr. Balfour refers to some earlier Willett scripts which purported to give the answer of Myers to the question: "What does the word *Lethe* suggest to you?" The scripts treated of in Mr. Balfour's paper had nothing to do with *Lethe*, but were interpreted as referring to *Purg.* XXII. 73-91, in which Dante speaks of the baptism of Statius, and to two articles by Dr. Verrall, entitled "To follow the Fisherman" and "Dante on the Baptism of Statius," republished posthumously in his *Collected Literary Essays: Classical and Modern*. These scripts purported to be inspired by Dr. Verrall.

It happens that my personal interest in Dante was first excited by a conversation with Dr. Verrall, who remarked in the course of it that he thought Dante's the only conception of Paradise that could satisfy both the feelings and the intellect of an educated modern man (I am not, of course, professing to give his exact words, but only the gist of what he said). It would seem, therefore, that my dream contains an implicit reference to Dr. Verrall, and to this paper of Mr. Balfour's. Cf. my "Astronomer" and the Willett script of Sept. 8, 1913 (*Proc.* Vol. XXVII. p. 224): "What moves the stars and all the heavenly bodies? Dante makes it clear"; the allusion being to the last line of the *Paradiso*: "The Love that moves the sun and the other stars." Cf. also my "Bath" and the quotation from the *Punch* poem associated with Dr. Verrall (*op. cit.* p. 237):

"And when I take my Tavender,  
My Tavender or 'Tub."

The connection between my dream and the Statius subject is further confirmed by the occurrence among my first associations with "stars" (see above, p. 102) of the line from Virgil's Messianic Eclogue: "Now the Virgin returns to earth, and the Saturnian reign begins again"; for it was to this very passage that Statius

(*Purg.* XXII. 70-72) ascribed his (supposed) conversion to Christianity.

Dr. Verrall in his two papers above mentioned analyses the grounds for Dante's belief that Statius had been converted and, at a certain specified date, secretly baptised: "Before, as a poet, I brought the Greeks to the rivers of Thebes, I had myself received baptism" (*Purg.* XXII. 88-89), in, says Dr. Verrall, continuing to expound Dante, "the river, according to the familiar figure, of *baptism*. This river he long hesitated to pass; he 'halted on the other side,' as a man who was no hero might, when to be baptised was to be in danger of death,—though, as he tells us, the delay cost him centuries of expiation upon the purgatorial mountain." (*Collected Literary Essays*, p. 194.)

Here, then, is another "expensive bath," like that of the dream, where "baptism" is mentioned among the first associations (see above, p. 102) with the word "bath." But, Dr. Verrall points out, it is almost certain that Dante was mistaken in thinking that Statius had ever been converted; in that case Statius (like the dreamer) was never baptised. Note that Baptists, founding themselves on the custom of the New Testament and of the first Christians, practise only adult baptism and retain the primitive procedure of immersion. In both these respects Statius and the dreamer, if they had been baptised, would have been treated in the same way.

There are, thus, two "baths" which may legitimately be connected with the "Astronomer," Dante, both associated with leading incidents in the *Commedia* (in which there is, so far as I can remember, no other "bath" of any importance); both are baths in rivers; in both Statius takes part, but Dante only in one. The dream no doubt refers to both baths, and the further analysis of it was directed towards discovering the significance attached to each.

### *The Lethe "Bath."*

This was associated by me with the references to Lethe in the automatic scripts published in the *Proceedings*, especially to:

(1) The Lethe of Ovid (*Met.* Book XI. Fable VII.), which rises in the Cave of Sleep, "through which the rivulet, trickling with a murmuring noise amid the sounding pebbles, invites sleep" (ll. 603 *seq.*). From this Cave dreams issue forth (ll. 615-648) to impose themselves on men (see *Proc.* Vol. XXIV. pp. 86-144).

(2) The Lethe of Virgil (see *Proc.* Vol. XXIV. pp. 86-144; and Vol. XXV. pp. 113-193).

(3) The Lethe of Dante (see *Proc.* Vol. XXII. pp. 237, 264, 268, 269, foot-note; and Vol. XXV. pp. 214-216).

The articles on the scripts containing these allusions were naturally familiar to me, as was the ordinary mythology of Lethe. But the Lethe of Dante was the one in which I had long been most interested, as it appeared to me that it had special meanings which were not explained satisfactorily by any of the commentaries that I had read; and the dream seems to be an attempt to carry on further and clear up my somewhat vague, rambling, and intermittent waking reflections on the matter.

It appears that the original function of Lethe was merely to act as a drug or narcotic to deaden the senses and make men forget trouble and pain. In the Orphic and later mythology,<sup>1</sup> it develops into a rite of initiation; the man dies, symbolically or actually, to live again or to be re-incarnated. Between the two stages or two lives, he passes through a purgatorial period and then drinks of Lethe, so that in the second life he has no recollection of anything that preceded it.

Thus in the Sixth *Aeneid*, (ll. 713-715): "Souls to whom Fate owes a second body drink at the wave of the river of Lethe draughts that free from care and long oblivion." "All these, when they have turned the wheel through a thousand years, God summons in a great multitude to the river of Lethe, so that without memory they may see the vaulted sky again, and may begin to wish to return into bodies" (ll. 748-751).

<sup>1</sup> See Plato's Myth of Er, *Republic*, 613E-621D. For an account of the "Orphic Tablets," see Miss J. E. Harrison's *Prolegomena to the Study of Greek Religion*, pp. 573 *et seq.*

This passage is probably the immediate source of Dante's Lethe, but he diverges at once from his model. To begin with, he imports into Lethe for the first time, or at least strongly emphasises, the idea that it causes oblivion of sin, the original notion being that it caused forgetfulness in general. Then, with his passion for exact topography, he does not confine himself (as Virgil does, *Aen.* VI. 704 ff.) to the bank where the souls about to be re-incarnated gather to drink of the water, but works out the relationship of the stream as a whole to his scheme of the universe, material, as well as spiritual. Virgil places his infernal rivers, Acheron, Styx, and Cocytus, near the entrance to Hades, and Lethe in its purgatorial region. Dante, whose Purgatory is sharply marked off from his Hell, meets Lethe first in the lowest depth of Hell, *i.e.* the centre of the earth. Here Lucifer is fixed, embedded up to his middle in the frozen swamp of Cocytus.

This "Creature who was once so fair" has now a head with three faces, yellow, red and black, under each of which is a pair of gigantic flapping bats' wings, and the winds raised by these keep the swamp always frozen, while his three mouths are perpetually gnawing the three arch-traitors, Judas Iscariot, Brutus, and Cassius. In contrast with the crude, barbaric, and almost grotesquely hideous appearance of this monster is the environment, which shows his esoteric character. The three infernal rivers, Acheron, Styx and Phlegethon, are formed from the tears of the whole human race from its early ages onwards,<sup>1</sup> and they all run down into Cocytus (*Inf.* XIV. 113-119), into which also the tears of Lucifer himself flow perpetually (*Inf.* XXXIV. 52-54).

On another side the swamp receives also the waters of Lethe, flowing down into it from Purgatory,<sup>2</sup> and

<sup>1</sup> See the "Literary Parallel" above, p. 40.

<sup>2</sup> The *ruscelletto* of *Inf.* XXXIV. 130, which flows from Purgatory into Hell, is nowhere named, but is said to be Lethe in a foot-note in the *Temple Edition*, which I have been accustomed to use. At the time of my dream, I did not know that the point had ever been disputed, so that for the dream-self the rivulet in question *was* Lethe. Many of the commentators say nothing about it. Mr. Edmund Gardner, in the *Temple Primer of Dante*, following Dr. Carlyle, says that the rivulet



carrying thence the memories of sins from which the purified souls have been set free. Thus Lucifer suffers perpetually his own pain and the pains of the whole human race, and lives in the eternal memory and consciousness of evil.

So, in accordance with the general plan that Purgatory should be a counterpart to Hell, there is a place and a function for Lethe in Hell. It is at the top of Purgatory, and at the bottom of Hell. Its function in Purgatory is to obliterate the memory or consciousness of evil; its function in Hell is the contrary,—to emphasise and conserve the memory of evil. For the effect on Dante himself only, it might be sufficient for him to drink the water; but how, in that case, could the water be so affected as to produce any result in Hell? So he not only drinks the water, but also bathes in it, with the idea, as I conceive, that the evil memories will both be destroyed in himself and washed off him, so that they may be carried down to Hell.

The scheme has the incidental advantage that the water running down into the centre of the earth wears a narrow winding channel in the rock,—a sort of short cut out of Hell, passage through which is in general not permitted (see *Purg.* I. 40-48), and it is through this channel that Virgil

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brings "the remains of sin that has been purged in Purgatory back to Lucifer." Prof. J. A. Stewart describes the whole course of Lethe as being on the surface of the earth. Mr. H. F. Tozer, in his *English Commentary on Dante's Divina Commedia*, says that the rivulet is generally regarded as Lethe, but expresses doubt of the correctness of this interpretation.

Longfellow, in a note to his translation, calls it Lethe. A. J. Butler in a note says, "The brook is generally held to be the outflow of Lethe, which rises at the summit of the Mountain of Purification," and he apparently accepts the view. Mr. Paget Toynbee, in his *Dante Dictionary*, under "Lete" refers to the "ruscelletto" of *Inf.* XXXIV. 130, and to the "cieco fiume" of *Purg.* I. 40, which are undoubtedly the same. Dr. G. A. Scartazzini, in his *Enciclopedia Dantesca* (Milano, 1896), says that Lethe rises at the top of the Mount of Purgatory, flows through the Earthly Paradise, falls to the foot of the mountain and from thence passes through the hollow of a rock down to the centre of the earth.

I think therefore that the balance of evidence is on the side of the identification of the stream as Lethe.

and Dante climb up to the surface of the earth, at the antipodes of the spot whence they descended into Hell, and find themselves at the foot of the Mount of Purgatory.

They do not meet with Lethe again till they come to the Earthly Paradise, where again it differs in a marked way from its mythological prototype. Virgil (like Plato) describes the function of Lethe from a general and abstract point of view, as a process in the development of the soul. Dante conceives of the process as applied to himself, and tries to imagine exactly what effect it will have. This not merely, I think, for dramatic purposes, but because he thinks naturally in personal terms. The twofold stream is thus described to him by Matilda (*Purg.* XXVIII. 127-133):

On this side it descends with a virtue which takes from men the memory of sin; on the other it restores the memory of every good deed. On this side Lethe, as on the other Eunoë 'tis called, and works not except first it is tasted on this side and on that. This exceedeth all other savours.

From a psychological point of view the passage appears to me of great interest, since the question of Memory is the central problem of psychology, if not (as Plato hints) of ethics. What we are conscious of and what we remember is only a small selection out of the whole possible field of consciousness and memory. But

“We forget because we must,  
And not because we will.”<sup>1</sup>

To be able to control the selection, to get rid of memories of evil and horror that no longer serve—perhaps have never served—any useful purpose, and to recover and retain the desirable ones, would be a great gain both for happiness and for efficiency.

Dante, having reached the summit of Purgatory, has already repented of his sins and been purified from them; to keep the recollection of them any longer will therefore be useless and merely hampering. The water of Lethe

<sup>1</sup> Freud's view is of course the opposite of Matthew Arnold's.

delivers him from this useless burden. The memories from which he was delivered are described in the following words which he addresses to Beatrice (*Purg.* XXXIII. 91-93): "I do not remember that I ever estranged myself from you, nor have I conscience thereof that gnaws me."

This is the only sin which is anywhere explicitly mentioned as having been forgotten through drinking of Lethe. I think we may infer that Dante himself regarded his sins against Beatrice and all that she stood for in his life, if not as the sum, at least as "the head and front of his offending."

To my mind the passage has not been fully appreciated because, in spite of the trend of modern, and especially of English, scholarship towards the literal interpretation of the *Commedia* as opposed to the earlier symbolic interpretation of it, there is still too much tendency to regard Beatrice in the first place not as herself but as the representative of Religion, while Virgil is thought of not as himself but as representing Philosophy. Yet to an impartial person who reads the whole narrative with no such preconception it must, I think, appear that what Dante has forgotten through drinking of Lethe is the actual events of his life,—that is, the course of dissipation into which he fell after the death of Beatrice. Let us then next consider his personal relationship to Beatrice as compared with his relationship to the other chief character of the poem, Virgil.

For Virgil he has a great devotion and reverence; but there is nothing reciprocal in the relationship. Virgil is the man "who goes by night and carries the light behind him" (*Purg.* XXII. 67); he is not deliberately showing it to any one, and he does not know on whom it shines, or who is blind to it. Just such a relationship may subsist between Dante himself and any one of his modern readers. Dante does not suppose that Virgil actually came out of Limbo to enlighten him.

On the other hand,—this it seems to me impossible to doubt,—it was an essential part of his faith that Beatrice did actually and literally make a personal effort on his behalf. For its efficacy, his own co-operation was

of course necessary; but the effect produced on him was, he believed, due to something more than his own unassisted efforts and aspirations. In the language of psychical research, Beatrice is a "communicator"; Virgil is only a "control." Throughout the *Inferno*, and the greater part of the *Purgatorio*, Virgil "controls" for Beatrice; afterwards she "controls" for herself.

Now, after drinking the water of Lethe, Dante forgot that he had ever sinned against her; he could not therefore realise in any adequate way her efforts for his salvation. The water of Eunoë was necessary to restore to him the realisation of this. The idea of Eunoë as the indispensable counterpart of Lethe is the most essential and original<sup>1</sup> part of his whole conception.

It is strange that two such scholars as Mr. Paget Toynbee and Prof. J. A. Stewart<sup>2</sup> should have taken *Purg.* XXVIII. 129 ("dall' altra, d'ogni ben fatto la rende") to mean that what is restored to the penitent by the water of Eunoë is the memory of *his own* good deeds, the advantage of which (according to Prof. Stewart) is that it enables him to preserve the continuity of his conscious life when he passes into Paradise. The final touch that is to fit Dante for Paradise is not, surely, the contemplation of his own virtues, but the virtues of Beatrice.

The functions of Lethe and Eunoë had already been explained to him by Matilda (*Purg.* XXVIII. 121-132, see above); but he had forgotten her explanation, and when he saw the streams again, "parting like friends that linger," he had to ask what they were. It is explicitly stated that this forgetfulness was *not* due to the action of Lethe,—it was a case of what might be called normal forgetfulness. Then, by the direction of Beatrice, Matilda, to "requicken his fainting virtue," leads Dante and

<sup>1</sup> It has some resemblance to the Platonic notion of *anamnesis* or reminiscence,—“the recollection of those things which in time past [*i.e.*, in some previous existence] our soul beheld when it travelled with God,”—and to the Orphic Fountain of Memory, but was probably invented by Dante independently of any mythological tradition.

<sup>2</sup> Paget Toynbee, *A Dante Dictionary*, under "Lete."  
Prof. J. A. Stewart, *The Myths of Plato*, pp. 157-8.

Statius to Eunoë and makes them drink of "the sweet draught which never would have sated me. . . . I came back from the most holy waves, born again, even as new trees renewed with new foliage, pure and ready to mount to the stars" (*Purg.* XXXIII. 138-145).

We find as a fact that in the *Paradiso* the souls have still some recollection of the faults of their lives on earth; e.g., Piccarda remembers that her vows were slighted (*Par.* III. 56); Justinian remembers that he once held heretical opinions (*Par.* VI. 14); and the effect of their past lives is symbolised by their presence in the lower heavens, though it is explained that this is only an allegorical appearance (*Par.* IV. 34-43).

It is in the Third Heaven, the Heaven of Venus, that the effects of the drinking of Lethe and Eunoë are most clearly hinted at, though never specifically alluded to. Cunizza of Romano says<sup>1</sup> (*Par.* IX. 32-35):

Here I shine, because the light of this star had the mastery of me. But gladly I allow to myself the occasion of my lot, and it gives me no annoy.

Foleo of Marseilles, the Troubadour, says (*Par.* IX. 95-108):

This heaven is stamped with me, as was I with it . . . Here, however, one repents not, but smiles, not for the fault, which returns not to the mind, but for the goodness which ordered and foresaw. Here one gazes into the art which makes beautiful with so great affection, and the good is discerned whereby the world on high turns that below.

In a note, Butler explains this speech to mean:

We feel no repentance for our fault, which indeed we have forgotten; but we contemplate with joy the wonderful order of God's providence, which makes that love wherein we formerly erred an honour to us; and we discern this same love in its highest manifestation, namely, as the power by means of which the whole course of the world is governed.

Cf. the "Astronomer," who ends his poem with the words:

"L'Amor che move il sole e l'altre stelle."

<sup>1</sup> Of this and the next quoted passage I give Butler's translation.



I may quote also a comment by Mr. Edmund Gardner<sup>1</sup> on the speeches of Cunizza and Folco :

Grief for past sin is absorbed in happiness in the divine merey and in gratitude for forgiveness. For, in Dante's allegory, both Lethe and Eunoë have been drunken of. Intellectual remembrance of these past evils remains to the soul, but, as far as regards sensible experience, they are wholly forgotten: *La colpa a mente non torna*. "In the City of God," says St. Augustine, "the soul will be oblivious of sin, oblivious of sufferings, and yet not so oblivious of its deliverance as to be ungrateful to its deliverer."

The personal application of this conception to Dante himself is indicated by the fact that a thread of his own history is interwoven into the scenes of the Heaven of Venus through the allusion to his Ode, "Ye who by understanding move the Third Heaven," (*Par.* VIII. 37); for this Ode is in one of his sonnets associated with "that Lady in whom I went astray," who is almost certainly the "Lady of the Window" of the *Vita Nuova*, §§ 36-39.<sup>2</sup>

But the passage which perhaps above all others shows the inspiration of Eunoë is Dante's last address to Beatrice in the Tenth or Highest Heaven (*Par.* XXXI. 79-93):

"O Lady, in whom my hope is strong, and who didst endure for my salvation to leave thy footprints in Hell, for all the things that I have seen I own the grace and the virtue by thy power and by thy goodness. Thou hast from a slave drawn me to liberty through all those ways, through all the modes which had the power to do that. Preserve the great work that thou hast wrought in me, so that my soul which thou hast healed may be unloosed from the body well-pleasing to thee." Thus I prayed; and she, so far away as it seemed, smiled and looked upon me; then she turned back to the eternal fountain.

<sup>1</sup> *Dante's Ten Heavens*, p. 87.

<sup>2</sup> For a full exposition of this point, and of the relation of the Ode in question to *Conv.* II., see Appendix II. of Mr. P. H. Wicksteed's translation of the *Convivio* (Temple Edition, pp. 428-435), and his translation of Witte's *Essays on Dante*, pp. 423-432.

To sum up: The idea behind "the Lethe Bath" is, I take it, that the perfect life—the goal of human endeavour—involves the oblivion of evil and the perpetual and vital consciousness of good,—the good to which Dante was led by Beatrice.

*The "Bath," or Baptism, of Statius.*

This—the other factor of the Dream Bath—is in Dante's scheme anterior to the Lethe Bath. As the latter is intimately bound up with his relationship to Beatrice, so the former is bound up with his relationship, and the relationship of Statius, to Virgil.

One of the problems which most exercised Dante's mind was the fate of the "virtuous heathen," many of whom he saw in Limbo, the first circle of Hell, where, Virgil tells him, they are "only in so far afflicted that without hope we live in desire" (*Inf.* IV. 42). These were "men of much worth" and "great sadness took [him] at the heart on hearing" of their condition and their permanent exclusion from heaven. In the same Canto (52-63) Virgil describes Christ's descent into Hell, from which he liberated certain souls, so that a large number of Old Testament saints rose to Heaven. This of course is in accordance with the traditions of the Christian Church; what is interesting is Dante's own choice of heathen that were saved. Apart from the Emperor Trajan, whose legend formed part of the Church tradition, all the others are vouched for, or closely associated with, Virgil. They are:

(1) Statius;

(2) Cato, the warder of Purgatory (*Purg.* I. 31); *i.e.* Cato of Utica, described by Virgil in *Aen.* VIII. 670, as dispensing laws to the departed spirits of virtuous men;

(3) The obscure Ripheus (*Par.* XX. 68, 100-148) whom Virgil in *Aen.* II. 426, calls of all the Trojans the man most just and most observant of the right.

Ripheus appears in the Sixth Heaven, that of Jupiter, the distinguishing Virtue of which is Justice, and here

Dante tries to find an explanation of the apparent arbitrariness of the Divine selection of the virtuous heathen for salvation or the reverse. He appeals to the souls there, who, if any, should understand the nature of Justice, to "solve the great fast which long hath held me hungering, because on earth I found no food for it" (*Par.* XIX. 25-27). They understand his question intuitively:<sup>1</sup> "Thou didst say: 'A man is born upon the bank of Indus, and there is none to tell of Christ, nor none to read, nor none to write; and all his volitions and his deeds are good so far as human reason seeth, sinless in life or in discourse. He dieth unbaptised and without faith; where is that justice which condemneth him? where is his fault, in that he not believes?'"

The question may not present itself in the same terms to a modern reader, but the problem is the same,—a problem especially acute at the present day,—how can the sufferings of innocent persons, brought on them not by their own fault, be reconciled with a just governance of the universe?

It was perhaps the very intensity of his feeling on this subject,—the feeling that an answer to the question *must* be found, must somewhere exist,—that led Dante to inscribe over the gate of his Hell the strange words (*Inf.* III. 4-6): "Justice moved my High Maker; Divine Power made me, Wisdom Supreme, and Primal Love." But he cannot permit himself to formulate anything beyond the declaration with which the spirits in the Heaven of Jupiter end their discourse (*Par.* XX. 133-135): "Ye mortals, hold yourselves straitly back from judging; for we, who see God, know not as yet all the elect."

Now, of course, the one of all others for whom Dante desired salvation was Virgil; but a man of his intellectual honesty could not, in the circumstances of his time, reconcile it with his conscience to believe that Virgil was saved. So he endeavours to satisfy his love for Virgil by everything possible short of this. He takes him as his Master and Leader up to the top of the

<sup>1</sup> Here, as frequently throughout the *Commedia*, telepathy as a normal mode of communication between spirits is assumed.

Mount, and sheds bitter tears at their parting there. And in particular he chooses, as an instance of the soul rising to Paradise on its release from Purgatory, "Statius, the most successful of the imitators of Virgil," who (says Dr. Verrall<sup>1</sup>) "for Dante and his contemporaries was perhaps, after Virgil, the most interesting figure in literature." Dr. Verrall, as mentioned above, has analysed the evidence on which Dante based his belief that Statius was a Christian and shown its inadequacy. I venture to add the conjecture that there was a special motive which led Dante to seize eagerly on whatever evidence he could find,—viz. the desire to do honour to Virgil by ascribing to him not only the poetical inspiration, but also the conversion of Statius.

"The sparks (says Statius, *Purg.* XXI. 94-98 :) which warmed me, from the divine flame whence more than a thousand have been kindled, were the seeds of my poetic fire: of the Aeneid I speak, which was a mother to me and was to me a nurse in poesy." So much is matter of common knowledge; but, he adds, (*Purg.* XXII. 64-73): "Thou first didst send me towards Parnassus to drink in its caves, and then didst light me on to God. Thou didst like one who goes by night and carries the light behind him, and profits not himself, but maketh persons wise that follow him, when thou saidst: 'The world is renewed, justice returns and the first age of man, and a new progeny descends from heaven.' Through thee I was a poet, through thee a Christian."

Virgil himself is shut out from Paradise; but as through the help of Beatrice Dante gained entrance there, so through the help of Virgil this spiritual son of his, Statius, has been admitted. Admittance is gained through the two-fold "Bath," the first stage of which is (in this case) Baptism. Then follows the long sojourn in Purgatory, till the moment comes when the purgation is completed. At this moment the man's will,<sup>2</sup> hitherto torn between two conflicting desires,—the desire to pay the penalty of his sins and the desire to pass on to the next stage,—turns, unimpeded, to the single purpose of rising to the life of

<sup>1</sup> *Collected Literary Essays*, p. 154.

<sup>2</sup> *Purg.* XXI, 40-69.

Paradise, on the threshold of which he goes through the second and last stage of the "Bath," viz. Lethe and Eunoë.

### *Other Dante Dreams.*

My contemporary notes of dreams for a period of 37 days show that during that time eight dreams (including the "Astronomer's Bath") occurred, relating, either directly or through their first associations, to Dante topics. I give these briefly in chronological order:

(1) A phrase which, so far as I could remember, ran thus: "If only one could get crowned, one could go ahead." It was clear in the dream that to be "crowned" did not mean to have authority over, or to be superior to, other people; it meant a position of freedom and independence for oneself. Many months later I traced it to *Purg.* XXVII. 142: "I crown and mitre thee over thyself" (the crown and mitre being the symbols of temporal and spiritual authority),—Virgil's last words to Dante, after he had brought him to the top of the Mount of Purgatory.

(2) Dream of the "Golden Stairs," one association with which was the Jacob's Ladder of the *Paradiso*, see above, p. 44.

(3) Dream of the Pool of Bethesda, associated with Jacob's Ladder (because of the angel that came down and troubled the water, see *John* V. 4), and hence with the *Paradiso*.

(4) Some vague phrases, including the words: "Conquering combatants—Leah and Rachel"; associated with Dante's dream of Leah, see *Purg.* XXVII. 100 ff. The same topic re-appears much later in the "Two Dolls" dream, see above, p. 73.

(5) Dream of "The Astronomer's Bath."

(6) An apparently vague and incoherent dream which I could remember only in a very fragmentary way as:

Something to do with Bergson; forgetting something makes a confusion and catastrophe, as when in a novel a misunderstanding makes things go wrong. A phrase: "I will keep to myself the gates, while thou, the ancient thou——" The



phrase seemed to break off here. "Thou" was somehow connected with a desolate wintry landscape.

The combination of Bergson and "forgetting" suggested to me at once his work on Memory. This fits in closely with the Lethe and Eunoë associated with the "Astronomer's Bath," although I did not identify the "Bath" until several months later.

The first associations with "gates" were Blake's lines: "Entering through the gates of birth, And passing through the gates of death"; and the description in *Purg.* X. 41-42, of a sculpture representing the Annunciation: "There she was fashioned who turned the key to open the supreme love."

Later associations were with the Gates of Hell (*Inf.* III. 1-12) and of Purgatory (*Purg.* IX. 76). "The ancient Thou" is probably a reminiscence of the last lines of the inscription over the Gate of Hell: "Before me were no things created but eternal, and eternal I endure; leave all hope, ye that enter."

(7) A dream, one of the chief associations with which was Rossetti's picture, Beata Beatrix.

(8) Dream of the seven-branched candlestick; associated with the seven candlesticks borne at the head of the Procession of the Divine Car in *Purg.* XXIX. 43.

During the period in which these dreams occurred, I was aware that allusions to Dante were occasionally cropping up; but having failed to decipher the first and fifth dreams of the series I had no idea of the extent and significance of the allusions. When they are put together, it becomes clear that much subliminal or dream thinking on these topics had, unknown to my waking self, been going on, which tends to confirm in a general way the significance I attach to the "Astronomer's Bath,"—it tends, that is, to show that the meanings existed in the dream, and were not only read into it afterwards.

### General Conclusions.

In the Introduction to this paper I said that I had been unable to find in my dreams any evidence of the

working of Freud's "Censor." It may be well here to explain further what was meant by this statement.

Cases are quoted above in which the analysis shows that sexual topics, not in the "manifest" content of the dream, exist in its "latent" content. Considering how much human affairs in general are bound up with the subject; considering also how strongly it is pressed on one's attention in the process of being analysed, it would be extraordinary if this were not so. And one may be sure that if the element could not be found, Freudians would point to its absence as the strongest possible evidence of the influence of sex on the mind of the dreamer, as shown by the repression.

But the sexual topics revealed in the analysis of these dreams contain nothing calculated to shock the waking self. Why, then, should they be "censored"? Further, a great variety of other, non-sexual, topics are veiled in the same way, and only revealed through analysis. The veiling, it is to be noted, does not occur only in the dream itself; it may, or may not, be continued long after waking; one may remain for months blind to some obvious interpretation. Examples of this are given above. *E.g.*, in the "Fabulous Horse" dream, I recognised at the outset of the analysis that Miss Freund's surname stood for Freud (and consequently for his theories), but did not see that her Christian name stood for Mount Ida. In the "Bus" dream, I noticed Mrs. Holland as a factor of the smoking man, but not Mrs. Verrall or Mrs. Piper. I recognised the "Baechae" immediately on waking, but took some months to discover the "Astronomer's Bath."

These examples are typical of a very large number of similar ones in my records, and they seem to me to negative any theory of "censorship." They can only be explained on this theory by the argument: Sexual matters are concealed in dreams; therefore what is concealed in dreams is sexual. This is the logical fallacy that appears to me to permeate the Freudian doctrine.

I would suggest as a substitute for the Censor theory a hypothesis based on two generally accepted facts:

(1) that it is of the essence of the dream-self to clothe its ideas in pictures, images, or metaphors, rather than in language; it does not follow connected logical lines of thought; and (2) that many parts of a dream (as observed in the Introduction) are forgotten on waking.

The first characteristic does not necessarily involve any lack of clearness in the presentation; on the contrary, metaphors are often the best vehicle for conveying vivid impressions to the mind.

Secondly, the remembered fragments of a dream are comparable to peaks of a mountain range, emerging from a mist that covers all but their summits; we cannot see how to pass from one peak to another. So, in the waking memory of a dream, many of the connecting links are lost, and what remains is naturally incoherent. There is, then, ground for thinking that, if we could remember all the parts, the meaning of the metaphors would be clear.

Freud, if I understand him aright, holds that the *forgetfulness* is, in effect, deliberate,—that it is due to the action of the Censor. My hypothesis is that the *recollection* is deliberate,—that it is due to the desire of the Self to understand itself.

I believe the recollection to be deliberate partly because, in the course of a dream, one is often conscious of an effort not to lose the thread of what is happening. This can hardly be a mere mechanical effort to remember; it must be also, I think, an attempt to understand. It is an effort of what may be called the half-waking self. In my belief, the dream-self co-operates with this half-waking self, sharing in its desires and aims. In accordance with their common aim, a dream-image is constructed, into which, by virtue of its symbolic character, manifold meanings can be compressed. The image, on account of its simplicity, will be comparatively easy to remember;—all the more if something slightly bizarre, incongruous, or grotesque, is tacked on to it, likely to attract the attention and curiosity of the half-waking or waking self, and so to fix it in the memory. The jest, silly or childish in itself, conceals a serious purpose.

But if the dreamer were not amused by the jest, he would not take the trouble to look behind it for its serious meaning. This may perhaps partly account for what psychoanalysts call the "infantile" element in dreams. The childish ideas are often peculiarly suited for the purpose of metaphor.

The following is a recent dream which I quote in illustration of my hypothesis :

*Dream.* "The Lock of Hair."

I was at a meeting at which one of the Classical Lecturers on the Staff of Newnham College had to give a discourse on Virgil. It appeared that there was some particular Virgilian subject on which she had to speak. This was represented by a diagram on a black-board, vaguely resembling a geometrical diagram, on the right side of which was a wavy figure, drawn in bold and clear outline. This was said to be a lock of hair. It seemed the most important part of the subject.

After waking, I remembered some recent correspondence on literary subjects, classical and other, with a relative who was serving with the Red Cross in France. A letter received from him four days before the dream referred to Virgil's conception of the character of Dido. It then became clear that the dream alluded to her death. Dido was mortally wounded, but (*Aen.* IV. 698 :) "Proserpine had not yet reft the yellow lock from her head." At last Iris, sent by Juno to release the spirit from the body, severs the lock, as an offering to Dis, and the release is accomplished.

The same symbolism occurs in a passage in Horace, familiar to me, and appropriate to the general circumstances of the correspondence above mentioned, as follows (*C. I.* 28, 15-20<sup>1</sup>) :

But one and the same night awaits us all, and the path of death must once be trodden. Some the Furies give to make shows for grim Mars. The greedy sea is the destruction of

<sup>1</sup> E. C. Wickham's translation.

those who go in ships. Of young and old without difference the funerals crowd along. There is no head that imperious Proserpine ever feared to touch.

Wickham notes on this :

None could die (acc. to Virg. *Aen.* 4, 698) till Proserpine had cut a lock of hair from his head; the idea being that the dying man was a victim offered to the powers below, as it was usual to begin a sacrifice by cutting some hairs from the forehead of the victim and burning them, Virg. *Aen.* 6, 245.

The last reference is to the sacrifice made by the Sibyl on behalf of Aeneas before his journey into Hades.

The death of Dido is of course one of the most striking and dramatic scenes in the *Aeneid*. The waking self would probably picture it amid the main accessory circumstances: the great funeral-pyre built up by Dido's command in the inner court-yard of her palace, ostensibly for the purpose of working love-charms, but really for her own death; the piling up on it of the relics associated with Aeneas, including his sword; Dido falling on the sword, and the pyre bursting out in flames, as the Trojan fleet escapes into the distant seas.

It is certainly not beyond the powers of the dream-self to produce such a picture. But the dream leaves all this on one side, and selects the far less striking incident of the severed lock. This incident, being symbolic, comprises within itself more meaning than almost any of the other events. By means of the figure of the lock of hair and the single word "Virgilian," the dream gives the whole story in a nutshell,—and within the compass of a very small nut. So simple an image was probably easy to remember, and at the same time it excited the curiosity of my waking self; I at once began to ask myself: What is there in Virgil about a lock of hair? and soon hit on the answer to the question.

In the course of this dream, I went through the experience described above of being aware, in a half-waking, half-sleeping state, that I was forgetting parts of it;



I was also aware of the effort to remember; and I am strongly inclined to think that my dream-self tried to make me remember.

Analysis of the dreams makes it continually clearer that they are occupied with the same subjects,—the same interests, questions, and problems,—as occupy my waking thoughts.<sup>1</sup> Of these, unfamiliar aspects are constantly presented, so that I do not in the dream recognise the subject. When it is recognised, I generally find that the dream has shed a fresh light on it of a kind which is often—to me—extremely interesting. Since the dream-metaphors fulfil the function of giving me new ideas, it seems reasonable to suppose that the dream-self has selected them for this purpose,—that they are intended *to reveal, and not to conceal*.

In the cases treated of in this paper, two facts come out through analysis by the association-method which seem to me to afford strong evidence for the validity of the method:

(1) The associations with the items of a dream often point to some literary source which is not apparent in its “manifest” content. When this source is referred to, it is generally, if not always, found that some other items of the dream (or other associations with them), besides those first discovered, have also been derived from it. Frequently the dreamer finds that literary details which he has forgotten and which are only recalled to his memory by referring to the book, account for these other dream-items or associations. Not infrequently he may find them accounted for by details which he cannot remember ever having read before.

This, of course, is to be expected, since we all know that the subconscious memory is far superior to the conscious.

But the facts furnish evidence confirmatory of the associations, since, the more independent items we can

<sup>1</sup> *E.g.*, the story of Dido is of special interest to me partly because of references to it in the scripts; see Mr. Piddington's paper on “Cross-correspondences of a Gallic Type,” in *Proc.* Vol. XXIX. pp. 30-38.

find corresponding to details in a book, the more probable it becomes that the dream has drawn on that book for its imagery or dream-thoughts. And if this can be considered proved, other inferences about the dream may often be legitimately drawn.

Incidentally we may observe that dreams derived from literary sources lend themselves in a peculiar degree to a scientific and precise psychological treatment, since it is easier to test one's memory of a book than of many other things.

(2) The associations often reveal connections between dreams which their "manifest" contents fail to show. Thus we have above the close relationship between the "Queen Victoria" and "Kaiser" dreams, and the carrying on of the "smoking" symbolism (more than a year later) into the "Bus" dream; which also contained, as shown by the analysis, characters corresponding to the dream-Queen-Victoria and Kaiser. We have also the intricate relationship between the "Two Dolls" and the "Fabulous Horse"; and we have a long series of Dante associations. The Dante topic occurred (though for long undetected) on the first night on which I attempted to analyse my dreams and continued at intervals up to the present day.

These are only a few examples out of a very large number of such connections between dreams in my records. In fact I suspect that the dreams, if fully analysed, would be seen to form a single continuous scheme of interconnected subliminal mental activity.

When the dreamer has made out the meaning (for him) of some image or symbol which interests him,—that is, when his normal waking consciousness has apprehended it,—it seems not unnatural that it should re-appear in his future dreams. Thus the "smoking" symbolism of the "Kaiser" dream had been made out by me long before it re-appeared in the "Bus," and it has occurred more than once since. Symbols of this kind, when repeated, often appear with some additional feature, derived apparently from the normal waking thoughts about them. Thus, the "smoking" appeared in a recent

dream as a smoking *chimney*,—after I had observed, while awake, that the origin of the symbol was a smoking *chimney*, not (as in the “Bus” dream) a smoking *man*. Such an interweaving or interaction of sleeping and waking thoughts might be expected to occur. The continuity between the dream-thoughts in such cases seems to be assisted by, or may be entirely due to, their reinforcement by the waking thoughts.

But what is more interesting is the continuity found between dreams in cases where the dream-thoughts have remained almost unnoticed, or at all events have not been consciously interpreted, by the waking self. Thus, my “Queen Victoria” was consciously associated in a slight and vague way with the Queen in *Alice’s Adventures in Wonderland*. I knew quite well, but did not consciously think, that this Queen was the Queen of Hearts. I thought very little about her and much more about Queen Victoria. The sequel seems to show that my subliminal, or my dream-self, had gone on thinking about the Queen of Hearts; it had thought of the absurdity of the Queen of *Hearts* saying, “Off with his *head*,”—an antithesis which, obvious as it is, had not, I feel sure, ever occurred to my conscious mind;<sup>1</sup> it saw how other details in the story could be turned to account, and constructed a second dream-scene out of it.

Again, long before the analyses of the “Queen Victoria” and “Kaiser” dreams had shown how many details in the story had been used, its sequel, *Through the Looking-glass*, had already been utilised in the “Two Dolls” and “Fabulous Horse,” though this fact, again, was only discovered at a late stage of the analysis of these dreams.

The complicated web of allusions to Dante and Plato in the same dreams affords further evidence of the subliminal carrying on of thoughts from one dream to another, with apparently very little assistance from the supraliminal. *E.g.*, the idea of using Aristophanes’ myth again in a quite different form, and the idea of combining

<sup>1</sup> I mentioned this to a friend, who said that the idea was new to him also. He added that this was probably because we both knew the book by heart, not by head.

it with the *Phaedrus* myth, must have been completely subliminal.

The "Fabulous Horse," again, through the association with "Ida Freund" implies Mount Ida and Ganymede as a symbol of the soul liberated from earth. This connects with "Der Tod als Freund," associated with the much earlier dream of "The Golden Stairs," a link which, as stated above, p. 88, was not detected till the analyst read the paper and drew my attention to it.

Reference was made in the Introduction to the question whether the ideas that emerge in the analysis were really in the dream-thoughts, or whether—as a critic might suppose—they had merely been read into the dream afterwards. Freud says (*The Interpretation of Dreams*, p. 157): "All criticisms upon the dream and remarks about it, although they have secured a place in waking thought, regularly belong to the latent dream content." This statement, which at first sight may appear dogmatic, is expanded and discussed in his very interesting and instructive chapter on "The Dream-Work," from which I quote the following (pp. 262-263):

It is true, of course, that particular thought connections first arise only during analysis; but one may always be sure that such new connections have been established only between thoughts which have already been connected in the dream thoughts by other means; the new connections are, so to speak, corollaries, short circuits, which are made possible by the existence of other more fundamental means of connection. It must be admitted that the huge number of trains of thought revealed by analysis have already been active in the formation of the dream, for if a chain of thoughts has been worked out, which seems to be without connection with the formation of the dream, a thought is suddenly encountered which, being represented in the dream, is indispensable to its interpretation—which nevertheless is inaccessible except through that chain of thoughts.

I understand this to mean that, though we can have no positive proof that the whole of the chain of thoughts

suggested by a given association has taken part in the formation of the dream, the existence in the chain of a single link which seems clearly to have entered into the dream affords presumptive evidence that the whole chain has so entered.

While there is, I think, much to be said for this view, the argument seems to dismiss too lightly the possibility that the coincidence between a single item in the chain of associations and a single dream item may be merely accidental.

In any case it must be difficult to discover exactly what was in the dream thoughts and what was not,—to discover, that is, whether a given idea was thought of before the dream or after it. The difficulty is increased by the continuity of thought (as shown in my cases) between dreams. Whenever a dream-thought can be clearly traced to an earlier dream, we can at least feel sure that we have not read it into the later dream. We cannot say when it first arose; but we can point to a definite date on which it was already in existence.

The dream has in it something intangible, Protean, elusive. No charm yet devised can actually seize and hold it fast till it delivers up its secret. Theoretically we might expect that by some such means as hypnotic suggestion the dreamer could be put back into the dream condition and could then give a full account of the dream and of what it meant to him; or that it might be fully re-constructed through automatic script or crystal-gazing. For we know that lapsed memories are often recovered by such methods and one can hardly doubt that the lapsed memories would supply many clues. But if, as the psychoanalyst conceives, the memories and the ideas attaching to them are deeply rooted in the subsoil of the whole personality, it will not be enough to remove the surface soil from the roots. It is not enough to consider the dream apart from the dreamer. The value of the association method lies in the light it throws on the intimate relationship of the dreamer to the dream.

The analysis does not profess to re-construct the dream



*as it was dreamt*; it may be that the task is inherently impossible. What the analysis does is to reveal many ideas and combinations of ideas which, it may fairly be presumed, have entered into the formation of the dream. There is no positive proof—from the nature of the case there can be no positive proof—that they have so entered. Though his associations are facts known to the dreamer, their application to the dream, and its consequent interpretation, may often to the dreamer himself seem obscure and conjectural; many of the associations appear at first sight to have no bearing on the dream. Gradually light emerges on one after another and the dreamer begins to see a real and vital connection between these ideas which he knows to have existed in his mind and the dream which appeared so remote from them. The process which begins in doubt and ends in conviction is liable to be reflected in his exposition of his analysis; he begins by suggesting as a possible interpretation what at a later stage he assumes as a certain one; and to a critical reader the proceeding must appear suspicious or arbitrary. What convinces the dreamer is the cumulative effect of seeing one point after another—not in one case only, but in case after case—fall into place as part of what looks like an elaborate and coherent scheme. It is difficult to convey such a cumulative effect to the mind of an outsider; hence the analyst's despair of convincing the man who has not experienced it. I have tried to overcome the difficulty by describing many instances at what I am afraid may appear an inordinate length.

There remains the more fundamental difficulty of explaining the stress laid on certain apparently trivial details and not others. The reader may say:—You choose certain items from the dream and from the associations and make a sort of story out of them; obviously you could, if you liked, select other items and make quite a different story out of them. The only answer I can make is: I admit that I select to some extent both from the dream and from the associations,—the selection being, I may remark, largely involun-

tary. I select the things that appeal to me—that *are interesting to me*. I cannot explain why certain things are so much more interesting and important to me than others; I only know that it is so.

I follow this semi-automatic process of selection and I find, to my surprise, that it leads me to a story which, to me, is interesting and to me seems *the* story predestined to be made out of those materials. Later I select again from the same stock in the same semi-automatic manner, and am led on again to a further story. But *I never go back on my first story*; this always turns out to be the preliminary stage of, or one episode of, the second. Other people, I dare say, could make a different story out of it, but *I cannot*. This, and no other, is *my story*,—"a poor thing, but mine own." This, then, I believe to be the real meaning of my dream.

The hypothesis of the latent content revealed by the associations remains and must remain a hypothesis only. Its justification is that, as I have endeavoured to show, it offers a plausible, a reasonable and a self-consistent view of the facts. It seems to me then that the method may be usefully added to other methods for investigating the subliminal with which we have long been familiar,—the various hypnotic methods, the study of different kinds of dissociations of consciousness, of automatic writing and other forms of automatism. I regard it not as a substitute for, but as a supplement to, whatever lines of research we may believe to be sound and reasonable and which in practice we have found fruitful.

I have also endeavoured to show that we may accept the method as an admirable tool for working purposes without accepting the results obtained by any particular individual through his use of the tool (an argument which of course cuts both ways). In my brief and admittedly inadequate discussion of some of the results obtained by psychoanalysts, I have referred to what appear to me to be serious flaws, due—as it seems to me—to premature attempts at the simplification of extraordinarily complex facts,—the attempt to refer to one cause phenomena that may be due to a mixture of several causes.

But in a discussion it is generally easier to express disagreement than agreement. Every one admits the great importance of sex in human life, whether in normal or abnormal conditions, though it must be a matter of opinion whether some have exaggerated, or whether others have minimised its range. Meanwhile the controversy that has raged round this particular point, and the violence with which both sides have carried it on, have tended to obscure the wider issues of the subject. It has to be remembered that psychoanalytic theories are based on the study of pathological cases, whereas psychological research deals primarily with persons in a normal condition. But, as Mr. Myers long ago pointed out, it is useful to study abnormal and normal psychology side by side, for the sake of the light they may throw on one another. While in many respects psychoanalysis confirms what was already familiar to those who have followed the work of the S.P.R. from the beginning, and on the other hand psychological research confirms much psychoanalytic work, the two groups of workers undertake different groups of phenomena and start from different points of view. Collaboration between them should therefore be mutually profitable. For we are all—they and we—as one of my dreams indicated, in the same “Bus.” We are all engaged in the investigation of the sub-conscious; we are all bound on the same quest; and there is much in common between us.

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A few words must be said in conclusion as to the bearing of this paper on the automatic scripts,—a question touched on in the Introduction, but which I propose to defer to a future article.

The general upshot of my argument is in accordance with the view long held by most S.P.R. investigators that the subliminal mental activity manifested in scripts is of the same nature as that manifested in dreams. It leaves untouched the question of who directs the activity. In the absence of positive evidence to the contrary, we must of course assume that the automatist

(or dreamer) directs his own mental activity. Evidence to the contrary depends not on the form, but on the content, of the automatic product; it turns on the question whether any knowledge of verifiable facts, provably unknown by normal means to the automatist, is manifested. In the dreams here given, there is no evidence of this; whereas in the scripts discussed in our *Proceedings* such evidence often exists, especially that furnished by the cross-correspondences.

If, as I believe, these scripts are the joint production of the automatists and an intelligence external to all of them, it is of great interest and importance to understand the part played by the automatists, without which no understanding is possible of the part played by the external intelligence.

The present paper, like Mrs. Sidgwick's article on "The Psychology of Mrs. Piper's Trance Phenomena" (in *Proc.* Vol. XXVIII.), relates only to the psychology of the automatist.

## III.

PSYCHOLOGY OF THE UNCONSCIOUS AND  
PSYCHOANALYSIS.

BY T. W. MITCHELL, M.D.

*Psychology of the Unconscious. A Study of the Transformations and Symbolisms of the Libido, by Dr. C. G. Jung, 1916.*

*Collected Papers on Analytical Psychology, by C. G. Jung, M.D., LL.D., (Second Edition), 1917.*

THE title given to the English translation of Jung's "Wandlungen und Symbole der Libido" may mislead some of those who intend to read it. Psychology of the Unconscious may suggest to them topics and interests of which they will find here no trace. Nor will the subsidiary title, "A Study of the Transformations and Symbolisms of the Libido," convey very much to their minds as to the probable subject-matter of the work, unless they already have some knowledge of psycho-analytic investigations. They may know that the term libido is of frequent occurrence in the writings of psychoanalysts, and they may know the sense in which it is most generally used by them, but they may be unprepared for the possibility that a study of its transformations and symbolisms can be described as Psychology of the Unconscious.

These two conceptions,—the conception of the unconscious and the conception of the libido—have each a history, and it may help us to approach Jung's work at the proper angle and to view it in right perspective



if we follow briefly the course of the speculations and investigations that have led up to the points of view from which these two conceptions may be regarded at the present time.

In the most superficial and uncritical attempts to examine or explain mental process we are led to assume the existence of something more than is revealed to us by introspection. We recognise that there is more in the mind than is at any moment present in consciousness. We can draw on our memories of past experience, and the question arises: How are we to conceive those traces of past experience? What is the medium in which they inhere? It is around the facts of mental retention that the problem of the unconscious first arises in psychological inquiry.

If we feel compelled on methodological grounds to try to explain mental retention in psychological terms, we may assume that past conscious process is conserved as mental traces or psychical dispositions which are in the mind but out of consciousness. And this we may do without reference to any knowledge we may already have, or may in the future acquire, of the relations that exist between the mind and the nervous system. But the difficulty of conceiving any form of psychical existence outside consciousness has led many psychologists to adopt some other explanation of the conservation of past experience. There are at least two main forms of explanation which have been put forward as alternatives.

One form is that which would explain mental retention by the persistence of neural modifications which are assumed to be the concomitants of all mental process. It may be described as the hypothesis of physical or physiological dispositions. This is the view which is most favoured by physiologists, but its adoption implies a denial of the possibility of giving a direct explanation of experience in psychological terms. It is inconsistent with the view that the mind itself has a structure, and it reduces all mental life to a series of disjointed manifestations whose only connecting links are the structural and functional interrelations of the material systems whose activity is accompanied by consciousness.

Many psychologists, moreover, refuse to admit accounts of material modifications into psychological explanation. But if unconscious psychical dispositions are denied, and if physical dispositions are held to be irrelevant, it becomes necessary to postulate dispositions that are not unconscious and are not merely physical. We must assume that past experience is conserved as a system of persisting modifications of consciousness which are of such low intensity that they have no power to influence the direction of attention.

It is to modifications of consciousness of this kind that Professor James Ward alludes in his hypothesis of subconscious presentations. "It is a fact easily verified," he says, "that we do not distinguish or attend separately to presentations of less than a certain assignable intensity. On attaining this intensity presentations are said to pass over the threshold of consciousness, to use Herbart's now classic phrase. What are we to say of them before they have attained it? After they have attained it, any further increase in their intensity is certainly gradual; are we then to suppose that before this their intensity changed instantly from zero to a finite quantity, and not rather that there was also a subliminal stage where too it only changed continuously? The latter alternative constitutes the hypothesis of sub-consciousness."<sup>1</sup>

The facts that give support to the hypothesis of subconscious presentations are well recognised by psychologists. Some of them have to be taken into account in any description of mental process. When, for example, we are engaged in a train of thought or a course of observation, there is much in consciousness that is not referred to the object presented. There is a felt background of presentations which are not discriminated because they are not attended to. There is always the mass of organic sensations and many impressions received through the special organs of sense, which have no significance for the thought of the moment, except in so far as they form a setting and give a colour to the

<sup>1</sup> *Encyclop. Brit.* 10th edit. Vol. XX. p. 47.

total mental state. Such indiscriminated experiences are sometimes referred to as subconscious.

It may be maintained, however, that all such mental states, in so far as they are conscious at all, must be regarded as being above the threshold; that the vagueness or indistinctness of the contents of the margin or fringe of consciousness is due to a want of distinctness of representation of the objects they stand for, not a lower degree of consciousness as such; that the threshold is a knife-edge which sharply delimits consciousness, and that consciousness *per se* is something that does not admit of degrees.

A contrary opinion is expressed by some writers, as for example, by Professor Lloyd Morgan, who, since he believes that mental process and cerebral process are but one process viewed from different aspects, feels bound to suppose that below the threshold of consciousness there is something of the same order of existence as that which lies above the threshold. To this part of the total field he gives the name of *Infra-conscious*. This *infra-consciousness* is in his view "not merely negative, but something positive and existent,—what, for want of better terms we may call the not-yet or the not-quite conscious."<sup>1</sup>

As has been already said, many writers refer to that part of the supraliminal field of consciousness which is marginal as subconscious, but in Dr. Ward's hypothesis of subconscious presentations he must be held to refer more particularly, as does Dr. Lloyd Morgan when he speaks of the *infra-conscious*, to hypothetical mental modifications, partaking of the nature of consciousness, yet occurring beneath the threshold. The evidence in favour of a subconsciousness of this kind is mainly indirect, and its cogency is perhaps due to the satisfaction it gives to the demand for continuity in the psychical series, rather than to the strength of the arguments that can be brought forward in support of this interpretation of the facts.

But this hypothesis of modifications of consciousness occurring below the threshold has an interest and an

<sup>1</sup> *Introduction to Comparative Psychology*, p. 34.

application outside the problem of mental retention. It prompts us to inquire if there is available any empirical evidence of the occurrence of *conscious* process of any kind that is not discernible on introspection. So far as the psychology of the normal is concerned there are practically no facts which can be brought forward in support of such a view, that cannot be explained more or less satisfactorily in some other way. But the question is pressed upon us with great insistence when we enter the domain of abnormal psychology. We find that many of the conceptions arrived at in the study of the normal mind do not seem to fit the facts of observation and experiment in this strange territory. Our notion of the mind as one and indivisible, of consciousness as a unity subject to subdivision only in so far as different parts of its content may be more or less attended to and discriminated, of the threshold as a line sharply dividing the conscious from the unconscious,—all seem to fail us when we come to examine the mental peculiarities of abnormal persons or of normal persons under certain unusual conditions.

The data of abnormal psychology which are supposed to afford some answer to the question of what goes on beneath the threshold—the problem of the subliminal as we may call it—are of a varied and conflicting character; and certain conceptions which are not felt to be necessary in the description of the structure and process of the normal mind have been widely employed in their elucidation. The most important of these conceptions is the hypothesis of “dissociation of consciousness” elaborated by Pierre Janet in explanation of the subconscious phenomena exhibited in hysteria.

The presence of consciousness existing below the ordinary threshold may be discovered on examining the nature of the anaesthesia that is such a common feature of hysterical disorders. But instead of being of the low intensity ascribed by writers on normal psychology to all modifications of consciousness that may take place below the threshold, these subconscious mental activities may be found to be more intense than those that occur



above the threshold. For example, the limb that is anaesthetic for the supraliminal consciousness is found to be hyperaesthetic when the subliminal is interrogated.

According to Janet hysterical anaesthesia of a limb is due to a dissociation from the personal consciousness of the system of sensations connected with the limb. And in the same way in other hysterical affections, larger or smaller systems of ideas fail to get incorporated with the mass of ideas synthesised in the personal consciousness, and seem to take on independent functioning on their own account. In Janet's opinion all subconscious phenomena are due to the presence of such dissociated states, and all manifestations of subconscious mental activity are evidence of hysterical dissociation.

Some of the most convincing evidence of the occurrence of conscious process below the ordinary threshold is afforded by certain hypnotic phenomena and in one form of the condition known as double or multiple personality. And the most striking characteristic of the consciousness so disclosed is that it is a "clear" consciousness which exists concomitantly with the clear consciousness of waking life. It is, like the subconsciousness of hysteria, a form of psychical existence so manifestly different from the hypothetical modifications of consciousness of low intensity to which the term subconscious has been applied by writers on normal psychology, that it is necessary to call it by some other name in order clearly to mark the difference between the two kinds of sub-consciousness. Dr. Morton Prince has proposed that it should be called a co-consciousness. This term does away with the implication of diminished intensity conveyed by the prefix of the word subconscious, and at the same time it emphasises the concomitance of the subliminal conscious process with that which goes on above the ordinary threshold.

Many experiments and observations have been recorded by different investigators which all point to the same conclusion. They point to the possibility of consciousness becoming split up so as to give rise to two or more mutually independent systems of thought, instead of



going along in one unitary stream. And since the personal consciousness existing above the ordinary threshold has no awareness of the thoughts of the secondary system, the latter system is spoken of as being dissociated, just as the subconscious sensations or ideas of hysteria are said to be dissociated.

But this notion of dissoeiation as applied to isolated groups of sensations or ideas is very hard to grasp. Janet's view of a dissociated idea growing and developing on its own account seems opposed to the very first datum of psychological investigation,—the fact that the only sensations, or ideas, or thoughts of which we have any knowledge are the sensations or ideas or thoughts of some personal self. If, as Janet says, the ensemble of sensations coming from an arm or leg may become dissoeiated from the totality of consciousness, and yet give evidence of still possessing consciousness on their own account we feel bound to ask, If these sensations are felt, who feels them? Janet would seem content to leave them floating about in the void without being claimed or owned by any thinker. But other writers who are convinced of the fact of co-consciousness are less easily satisfied. Consequently we find that some psychologists get over the difficulty by postulating the existence, below the ordinary threshold, of a self to whom those feelings and thoughts belong. And as a logical correlate of such a supposition in the case of abnormal co-consciousness the possession of a secondary self must be postulated for every one. Writers who take up this position enunciate views on the nature of the subconscious which are based on the supposition that the phenomena observed in abnormal states may be regarded as revealing the existenee of modes of consciousness that are common to every human mind.

It was on a supposition of this kind, supported, it is true, by evidence drawn from other fields of investigation, that Frederic W. H. Myers based his hypothesis of the subliminal self. Although Myers expressly denied that by this term he meant to imply that there are two correlative and parallel selves existing always

within each one of us, yet his work has been held by many of his critics and adherents to teach this doctrine, and the weight of his authority has been made use of by popular writers in support of opinions of the crudest character regarding the existence and the nature of a subconscious self.

When Myers introduced the term *subliminal self* the word *subliminal* was already in use in psychology to define those sensations which are too feeble to be individually recognised. He proposed to extend the meaning of the term so as to make it cover all that takes place beneath the ordinary threshold;—not only those faint stimulations whose very faintness keeps them submerged, but also “sensations, thoughts, emotions, which may be strong, definite, and independent, but which, by the original constitution of our being, seldom emerge into that *supraliminal* current of consciousness which we habitually identify with *ourselves*.” By the *subliminal self* he meant that part of the self which is commonly *subliminal*, and he believed that no self of which we can here have cognisance is in reality more than a fragment of a larger self,—“revealed in a fashion at once shifting and limited through an organism not so framed as to afford it full manifestation.”<sup>1</sup>

A conception of a *subliminal self* in some way similar to that of Myers has been advocated by Dr. Boris Sidis as a result of his investigations on the Psychology of Suggestion. He maintains that in everyone there is a subconscious or subwaking self below the threshold of the waking self-consciousness. In the subconscious, he like Myers, includes both co-consciousness and those faint stimulations whose very faintness keeps them submerged. He says, “In many cases it is not easy to determine what the exact character of the subconscious manifestation is, how far it is conscious, dimly conscious, how far it has gone toward the development of an independent personality, and how far it shades in the direction of the purely physiological.”<sup>2</sup> He is mainly

<sup>1</sup> *Human Personality*, Vol. I. pp. 14-15.

<sup>2</sup> *Proc. S.P.R.* Vol. XXVI. p. 339.

concerned to show that the subconscious is not an "unconscious,"—it is not a physiological automatism. "The subconscious is a consciousness, a secondary consciousness, a sort of secondary self, the self being understood by me as a *diffused consciousness*."<sup>1</sup>

What Sidis means by a diffused consciousness is not easy to grasp, nor is it easy to understand what sort of self can be formed out of such material. Especially does he fail to make clear the status of those ideas and feelings which are "clear" in co-consciousness. He would ascribe their occurrence under certain conditions to a cleavage between the two selves, and the consequent attainment of self-consciousness by the originally diffused consciousness of the subconscious. But how the transformation of a diffused consciousness into self-consciousness is brought about he does not tell us.

A new avenue of approach to the problem of the subliminal was opened up by Sigmund Freud in the course of the elaboration of his psychoanalytic technique; and his theoretical formulation of his views on what he has termed "The Unconscious" is having an increasingly marked effect on contemporary psychology. Freud does not make use of the metaphor of a threshold in his descriptions, but he confines the use of the word "conscious" to those mental processes of which we are aware at a given moment.

Consciousness in Freud's writings means and means only what is, as we should say, supraliminal at the moment. On the other hand, everything that is subliminal at the moment he calls unconscious—in the wider of two senses in which he uses this word. Ordinarily, he says, ideas are latent in the unconscious because their activity is slight, because they are weak ideas, and when they become active and strong, they become conscious. But psychoanalysis has shown that some ideas may be active and strong and yet never emerge into consciousness. Thus latent ideas of two kinds exist beneath the threshold, and since they behave so differently when they become strong, Freud proposes to call *foreconscious* or *pre-*

<sup>1</sup> *Ibid.* p. 326.

*conscious* those which on becoming strong become conscious. while he reserves the term *unconscious* (proper) for those which do not emerge into consciousness no matter how strong and active they may be.

This distinction between preconscious and unconscious ideas is not a primary one. Both kinds of ideas are unconscious from the point of view of the conscious personality. But it is claimed that psychoanalysis clearly shows that it is only when an idea is unacceptable to the conscious personality that it is doomed to remain unconscious. Its repulsion from consciousness, its imprisonment in the unconscious, is due to living forces—to *repression*, and the psychoanalyst's attempt to drag it into consciousness is met with what is known technically as *resistance*.

Freud's views on the unconscious and its relation to repression were derived in the first place from the analysis of hysterical patients, but his investigations on dreams and other peculiarities of mental process in healthy people convinced him that unconscious ideas in this restricted sense exist in every human mind,—not merely as isolated and occasional occurrences, but as a vast and ever present interconnected system. It is to this system that he applies the term *The Unconscious*.

This is not merely another name for the subconscious considered as faint states of consciousness or for co-consciousness, nor can it be regarded as synonymous with psychical dispositions or still less with physical dispositions. Freud claims the right of psychology to describe mental process in psychological terms and repudiates the notion that it is necessary or permissible to fall back on material systems to fill up the gaps in the conscious series. The unconscious is psychical but it has a dynamic character which distinguishes it from the relatively static systems of psychical dispositions.

Hitherto upholders of the doctrine of subliminal activity have not claimed that there are any distinctive peculiarities in the contents of that part of the mind which is ordinarily subliminal. To Myers it appeared to be both a lumber room and a treasure house. But on this



question Freud expresses himself with conviction, in one of those sweeping generalisations which have so often been a stumbling block to his readers. The unconscious, he says, contains nothing but wishes and such psychic formations as may have grown around them. These wishes are instinctive impulses, or original components of the instincts, that have been repressed. Originally the gratification of these impulses afforded pleasure, but in the course of the upbringing of the child they have been discarded or suppressed in deference to the requirements of the social environment, the moral and cultural tradition into which he was born. Their further appearance in consciousness would be accompanied by pain rather than by pleasure, so a censorship is set up by the preconscious which ensures that these unacceptable wishes shall not penetrate into consciousness. Yet they continue to exist in the unconscious and, according to Freud, form the very foundation of our being. "These unconscious wishes establish for all subsequent psychic efforts a compulsion to which they have to submit and which they must strive if possible to divert from its course and direct to higher aims."<sup>1</sup>

Any hypothesis put forward in explanation of subliminal mental activity ought to take account of the evidence which supports the conception of co-consciousness. Some writers believe the fact of *consciousness* to be so well attested in those activities which have been called co-conscious, that no hypothesis of *unconsciousness* can ever entirely cover them. The occurrence of co-consciousness may not be really incompatible with any of the fundamental conclusions at which Freud has arrived as to the structure and functioning of the mind. But as a matter of fact Freud categorically denies that co-consciousness ever occurs. In reference to the hypothesis of dissociation and co-consciousness he says: "I venture to urge against this theory that it is a gratuitous assumption, based on the abuse of the word 'conscious.' We have no right to extend the meaning of this word so far as to make it include a consciousness of which its owner himself

<sup>1</sup> *Interpretation of Dreams*, p. 479



is not aware.... The cases described as splitting of consciousness, like Dr. Azam's, might better be denoted as shifting of consciousness,—that function—or whatever it be—oscillating between two different psychical complexes which become conscious and unconscious in alternation.”<sup>1</sup>

Thus we see that Freud feels compelled to deny the occurrence of co-consciousness, not only in hysteria and in post-hypnotic phenomena, but even in those cases of double or multiple personality in which its occurrence seems to be most clearly attested. For the explanation he proposes in Azam's case is only applicable to the simply alternating type of multiple personality and does not help us at all to understand those of the co-conscious type in which two different psychical complexes give evidence of being simultaneously conscious.

It is when we examine Freud's view of the unconscious as containing nothing but wishes that we meet with a notion which begins to render intelligible Jung's description of “Psychology of the Unconscious” as “A Study of the Transformations and Symbolisms of the Libido.”

At the beginning of his psychoanalytic work Jung accepted, or appeared to accept, all the main formulations of Freud in regard to the content and mechanism of unconscious functions. The unconscious wishes which formed the core of all unconscious psychic formations were maintained by Freud to be of the nature of sexual desires and longings. To indicate these desires and longings he proposed to use the term *Libido*. Jung in his later work has used this term in a much wider sense, the understanding of which will be best attained by examining the history of the use of the term libido in psychoanalytic writings.

Unlike “the unconscious” the word “libido” was practically unknown as a technical term in psychology until Freud introduced it. It was, of course, frequently used in medical and medico-legal works where it had the ordinarily accepted meaning of *libido sexualis*,—with,

<sup>1</sup> *Proceedings S.P.R.* Vol. XXVI, p. 315.

however, the implication of its English derivative, libidinous—inordinate desire or lust. In the opening words of his *Three Contributions to the Theory of Sex* Freud defines his use of the term. He says: "The fact of sexual need in man and animal is expressed in biology by the assumption of a 'sexual impulse.'" This impulse is made analogous to the impulse of taking nourishment and to hunger. The sexual expression corresponding to hunger not being found colloquially science uses the expression "libido." The use of the term was thus clearly assigned and restricted to "the sexual," and the chief ground of the criticism which arose on every side respecting Freud's views is to be found in the extended connotation which he appeared to give to the word sexual. For it seemed plain, and indeed he himself admitted, that he was using this word in a sense different in some ways from that in which it is ordinarily used. The fact that "infantile sexuality" and the disturbance of its development are all important in his theory of the neuroses, is in itself sufficient to show that he has departed from ordinary usage. For in the popular conception sexuality is never ascribed to infancy.

The extent to which he departs from ordinary usage is perhaps best illustrated by reference to his inclusion of "thumb-sucking" among the manifestations of infantile sexuality. And reference is here made to this, not for the purpose of affirming or denying its legitimacy, but with a view to understanding what is implied when the term libido is used in Freudian writings, and thereby getting a clearer notion of the innovations introduced by Jung.

In calling sexual such pleasure-giving activities as thumb-sucking it would at first sight seem as if Freud implied that all pleasure is at root sexual in character. This implication is accepted by Dr. Beatrice Hinkle in her excellent introduction to Jung's *Psychology of the Unconscious*, where she says Freud "apparently identifies the pleasure principle and the sexual instinct and considers that the former is primarily rooted in the latter."<sup>1</sup>

<sup>1</sup> *Psychology of the Unconscious*, p. xxii.

Freud asserts, however, that pleasure to be called sexual must be pleasure of a definite and perhaps peculiar quality. Pleasure of this peculiar quality may be obtained from various regions of the body, and these regions he calls erogenous zones. The erogenous quality adheres chiefly to definite regions of the skin or mucous membrane, but any region may assume the function of an erogenous zone. He is indeed inclined to attribute the "quality of erogeneity" to all parts of the body and inner organs. It is because he believes this peculiar quality of pleasure is obtained by the child in thumb-sucking that he sees in this habit an instance of infantile sexuality.

The term libido as used by Freud would thus express at least the craving for this peculiar quality of pleasure, a craving which exists and is capable of satisfaction from infancy to old age. This craving would appear, in the ultimate analysis, to be the driving force behind all manifestations of sexual activity whether infantile or adult, and therefore of all those activities of our moral nature whose rise and development may be traced to a sexual source. This is the real Freudian libido, and when we find, as he himself has explicitly declared, that Freud's use of the word sexual includes every manifestation of altruistic love and endeavour, it is well to remember the egoistic and hedonistic source from which, in his view, all such strivings spring.

In the child the sexual impulse, according to Freud, is complex. It is made up of many components which have different sources, and it has no connection with the function of reproduction. In the course of normal development its subservience to this later function is attained, and in the process many of the original infantile components undergo energetic repression under the influence of mental forces like shame and disgust which arise in the course of moral and cultural education. The overstrong excitation of any of these components in childhood leads to a fixation which forms a weak spot in the psycho-sexual make-up of the adult, and if the libido is denied its normal outlet it turns and flows backwards,

and in its "regression" reawakens the repressed impulse components still existing in the unconscious. These, owing to the repression, cannot appear in consciousness, but they find surrogate satisfactions in the production of neurotic symptoms. It is in this sense that Freud maintains that neurotic symptoms derive their energy from the sexual life. They are substitute manifestations of the infantile sexual activities of the patient.

The regressive flow of the libido entails a withdrawal of libido from application in the "real" world and its utilisation in a world of phantasy. The function of "adaptation to reality" is thereby narrowed and the want of adaptation evinced by psychoneurotic patients corresponds exactly to the amount of libido withdrawn from application in the real world. That part of the adaptation to reality which is lacking in the psychoneurotic is a part that is normally maintained by affluxes of libido, and the libido withdrawn from reality in these patients is libido sexualis as defined by Freud.

Jung admits the correctness of this view in so far as it is applied to the psychoneuroses of which hysteria may be taken as the type; but he thinks Freud's theory of the libido is not applicable to the true psychoses such as dementia precox or paranoia. For in these mental disorders the failure of adaptation to reality goes far beyond what can be accounted for by the withdrawal of "libidinous affluxes" alone. If we are to apply the libido theory in explanation of the psychology of dementia precox, we must either understand adaptation to reality as a whole to be a function of sexuality, or we must extend the meaning of the term libido so as to include under it not only libido sexualis but also "objective interest in general."

The latter course is that which Jung has followed. Instead of starting from the empirical standpoint of Freud, who "accepts the multiplicity of instincts among which is the sexual instinct as a special phenomenon," Jung approaches the question from the genetic standpoint, and regards the multiplicity of instincts as issuing from a relative unity which he terms the primal libido.



He postulates "a continuous life impulse, a will to live, which will attain the creation of the whole species through the preservation of the individual."

In the stage of childhood, Jung says, the libido is almost wholly occupied in the instinct of nutrition. With the development of the body new spheres of application for the libido are successively opened up. The last and most important sphere of application is sexuality. In phylogeny this transformation of the primal libido presents itself as an energy of growth which forces the individual towards division, budding, etc.—as an impulse of procreation. Further transformations of the primal sexual libido so arising occur when, with the growing complexity of life conditions, part of the energy originally devoted to the production of the reproductive elements become deflected into other channels so as to subserve "the secondary functions of allurements and protection of the young." By such transformations Jung claims that the libido so deflected becomes desexualised, and he thus hopes to escape the unwelcome conclusion that the "function of reality" is phylogenetically preponderatingly of sexual origin. Yet he says, "It can be a surprise only to those to whom the history of evolution is unknown to find how few things there really are in human life which cannot be reduced in the last analysis to the instinct of procreation. It includes very nearly everything, I think, which is beloved and dear to us."<sup>1</sup>

It is at first sight difficult to see what Jung gains by desexualising libido which in the last analysis is shown to be of sexual origin. Of more significance would have been his extension of the term libido to that part of the life impulse which does not follow the path of sexual libido but remains at the nutritional plane, if such extension of the application of the term proved to be useful in the elucidation of the pathogenesis of the psychoses. But this he does not appear to claim. What he does claim is that his conception of the part played in the function of reality by the primal sexual libido that has become desexualised *in the course of phylogeny*

<sup>1</sup> *Psychology of the Unconscious*, p. 145.



"will prove of especial advantage in the important field of the introversion psychoses." In these he maintains that "reality is deprived, not merely of an immediate (individual) amount of libido, but also of an already differentiated or desexualised quantity of libido, which, among normal people, has belonged to the function of reality ever since prehistoric times."<sup>1</sup>

Thus although Jung wishes to restrict the use of the word sexual to the "immediate sexual," and declines to call sexual those functions and activities of sexual origin which have become desexualised, it is impressive to find, on his own showing, that in its ultimate analysis the libido which is misapplied both in the neuroses and in the psychoses is derived from that primal sexual libido which phylogenetically arises as an "impulse of procreation."

If Jung's purpose in formulating his theory of the libido was, as Freudians declare, to escape the opprobrium of their sexual theories, it may perhaps be asserted that he has increased the difficulties of his own exposition and prejudiced the acceptance of his views by committing what many will consider an error of the same kind as was ascribed to Freud when he departed from ordinary custom in his use of words. The originally "sexual" character of the "impulse of procreation" may be too readily conceded because of the connection between sex and reproduction in the later stages of phylogeny. Such a concession is the more easily made because it falls into line with the usage of ordinary speech. Yet it may legitimately be objected to on the ground that reproduction by simple cell division or budding is phylogenetically prior to sex. Moreover, a somewhat similar concession was widely denied to Freud when he extended the use of the word sexual to activities that had no apparent connection with reproduction. In the one case we are willing to call sexual, processes that have in their beginnings nothing to do with sex. In the other we are unwilling to call sexual, impulses that in their beginnings have nothing to do with reproduction.

<sup>1</sup> *Psychology of the Unconscious*, p. 153.

Had Jung been as enamoured of a sexual terminology as the Freudians appear to be, he might have applied the libido theory to the psychoses by still further extending the application of the word sexual, instead of by extending the meaning of the word libido so as to make it synonymous with the primitive life impulse. Here as elsewhere in his recent work Jung appears to shirk the consequences of his own analyses.

The transformations of the libido which Jung holds to be the true subject-matter of the psychology of the unconscious are those deflections of the sexual libido from the sexual territory into associated functions or analogous activities which have occurred in the past history of the race. He gives many instances in which such a deflection has taken place and he traces the history of the symbolism resulting therefrom in the cults and superstitions of ancient peoples and in the myths and religions of more modern times. He is obviously, however, somewhat at a loss to account for the origin of these deflections of the libido. Why should primitive man allow his sexual libido to be turned away from its natural destination, and employ itself so strenuously in substitution actions such as, for example, fire production or the cultivation of the earth?

In his work on the Transformations of the Libido Jung expresses his belief that primitive man was compelled to such sublimations of his libido by an internal resistance against sexuality. He does not consider that it was due to any outer opposition or to any real obstacle, but that it was due to an internal resistance based on an original division of the will.

In his later studies he makes more explicit the implications of this doctrine. He holds, with the best anthropological authorities, that man was from the beginning a social animal and that altruism is necessarily, therefore, as innate and as primordial as egoism in the soul. The beginnings of sexual morality shown in the prehistoric deflections of the libido to other aims, were imposed upon man by his own nature. "It should,

indeed," he says, "never be forgotten—and the Freudian School needs this reminder—that morality was not brought down upon tables of stone from Sinai and forced upon the people, but that morality is a function of the human soul, which is as old as humanity itself. Morality is not inculcated from without. Man has it primarily within himself—not the law indeed, but the essence of morals."<sup>1</sup> In this quotation we find some indication of what appears to be a profound opposition between Jung and Freud in their outlook upon human nature. It may be compared with the opposition which once existed between two of the great heresies of the Church—the Pelagians declaring that man is innately good, the Manicheans insisting that he is innately evil.

In his work on the Psychology of the Unconscious Jung approaches the subject of the symbolisms of the libido in a somewhat novel way. He thinks that at the present time there is need for the psychoanalyst to broaden the analysis of individual psychologic problems by a comparative study of historical material relating to them. Much work has been already done by the application of psychoanalytic knowledge to historical problems, and he now desires to apply the insight so obtained to the interpretation of individual phantasies of purely unconscious origin. He finds the material for his investigation in an article entitled "Quelques faits d'imagination éréatrice subconsciente," contributed to *Archives de Psychologie* (1906, Vol. V.) by an American lady, Miss Frank Miller.

It is impossible here to indicate even in the barest outline the course which his investigations take. All that is possible is to give to the reader just a hint of the topics discussed, and, by means of a few quotations, of the kind of conclusions he is invited to accept.

Miss Miller when on a sea-voyage was one night greatly impressed by the singing of one of the Italian officers. She afterwards had a dream at the end of which she had a vision of a poem which she wrote down as soon as she awoke. The poem was a Hymn of Creation.

<sup>1</sup> *Analytical Psychology*, 2nd edit. p. 379.

Miss Miller, in her commentary on the poem gives some of the associations necessary for the analysis which Jung undertakes. Among these may be found—The Singer—the Morning Stars—the God of Tone—The Creator—The God of Light and of Love—a much honoured ecclesiastic who had puzzled her in her youth by his references to the Gift of Love (*don d'amour*).

A quotation from Jung may indicate the line of investigation he follows and the kind of interpretation he gives. "Miss Miller's problem at this age was the common human problem: How am I to be creative? Nature knows but one answer to that: Through the child (*don d'amour!*). But how is the child attained? Here the terrifying problem emerges, which, as our analytic experience shows, is connected with the father, where it cannot be solved; because the original sin of incest weighs heavily for all time upon the human race. The strong and natural love which binds the child to the father, turns away in those years during which the humanity of the father would be all too plainly recognised, to the higher forms of the father, the 'Fathers' of the Church, and to the Father God, visibly represented by them, and in that there lies still less possibility of solving the problem. However, mythology is not lacking in consolations."<sup>1</sup>

At a later date Miss Miller composed another poem called "The Moth to the Sun." At the end of his examination of the material supplied by this poem Jung says: "Under the symbol of 'moth and sun' we have dug down into the historic depths of the soul, and in doing this we have uncovered an old buried idol, the youthful, beautiful, fire-encircled and halo-crowned sun-hero, who, forever unattainable to the mortal, wanders upon the earth, causing night to follow day; winter, summer; death, life; and who returns again in rejuvenated splendour and gives light to new generations. The longing of the dreamer concealed behind the moth stands for him."<sup>2</sup>

In the third and last creation of Miss Miller we meet with the personification of the libido in the form of the hero.

<sup>1</sup> *Psychology of the Unconscious*, pp. 62-63.

<sup>2</sup> *Ibid.* pp. 115, 116.



And the myth of the hero as it appears to Jung is "the myth of our own suffering unconscious, which has an unquenchable longing for all the deepest sources of our being; for the body of the mother, and through it for communion with infinite life in the countless forms of existence. . . . The course of the invincible sun has supplied the mystery of human life with beautiful and imperishable symbols; it became a comforting fulfilment of all the yearning for immortality, of all desire of mortals for eternal life. Man leaves the mother, the source of libido, and is driven by the eternal thirst to find her again, and to drink renewal from her; thus he completes his cycle, and returns again into the mother's womb."<sup>1</sup> It is by thus laying bare the mythological foundation of the infantile incest phantasy that Jung seeks to break away from the Freudian interpretation and to regard this phantasy not as a true sexual inclination towards the parents but as "a regressive product of the revival of the archaic modes of function, outweighing actuality."<sup>2</sup>

The symbolisms of "the hero," of the "mother and of rebirth," of "the dual mother role" and of "the sacrifice," give Jung the opportunity to digress into discussion of a great variety of topics ranging over the whole field of mythology and religion, and only an expert in these matters is qualified to appraise the value of his conclusions. The ordinary reader will find the argument extremely difficult to follow owing to the seeming absence of method in the exposition, and the long digressions which are frequently indulged in. It is due to the reader that a book of this character should have been provided with a concise synopsis of the argument and a much fuller index.

In accordance with the biological trend of thought which led him to trace back the libido to a primordial life-impulse, Jung postulates in the unconscious not only the traces of human experience, both individual and racial, but also of that of our prehuman ancestors. Chief stress, is, however, laid on that part of the unconscious

<sup>1</sup> *Psychology of the Unconscious*, pp. 231, 427.

<sup>2</sup> *Ibid.* p. 463.



which is a heritage from racial experience; and, indeed, it is of that part alone that he thinks it justifiable to speak as being suitable subject matter of a scientific psychology. For the individual unconscious is in every instance something unique and incomparable.

He believes that a man's mind may be regarded as containing not only the traces of his own individual experience, but also, in a condensed or epitomised form, traces of the experience of the whole race. This applies to modes of mental functioning as well as to the contents of the mind. The thinking of prehistoric man he believes to have been predominantly a thinking in images—a dream or phantasy thinking, while directed thinking—thinking in words, is a modern acquisition. Our dreams and the phantasy thinking of children and day-dreamers are thus a sort of re-echo of archaic mental process. Similarly the phantasy formations which psychoanalysis has revealed in the unconscious are identical in character with the conscious thinking of prehistoric man. So also in regard to the content of the unconscious; the symbols of the dream and of the unconscious phantasy show that man has retained a condensation of the psychic history of his development.

Jung therefore divides the materials of the unconscious into personal and impersonal or collective contents. The personal contents are those that are attributable to personal experiences—reminiscences of the life-history of the individual. The impersonal or collective contents are those primordial images—or at least the inherited potentialities of such images—which are common to the whole race. The phantasies arising from this region of the unconscious have no basis in personal reminiscence.

Now Jung would seem to teach that all the content of the impersonal unconscious is derived from transformations of the primal sexual libido,—transformations in which libido became desexualised by being taken away from its proper object and applied to other objects “by means of shifting to an analogy.” All the sexual symbols on which he descants throughout his *Psychology of the Unconscious* with so much learning and ingenuity are

nothing but the phantasy correlates which primitive man had substituted for the original achievements of the sexual libido. Moreover such diversions of the libido are still taking place. "Where this operation succeeds without injury to the adaptation of the individual it is called *sublimation*. Where the attempt does not succeed it is called *repression*."

The transformations of the libido represented in the impersonal unconscious are thus the sublimations of our prehistoric ancestors by which libido became freed from the immediate sexual and became applied to an ever increasing range of objects, thereby assisting the discovery of and the adaptation to an ever-widening environment. In this way arose the rich sexual symbolism which pervades mythology and dream. The compulsion towards transformation removed a certain amount of libido from the real sexual activity and created a symbolic and practically valid substitute for what was lost.

To this phantastic analogy formation Jung ascribes a great role in the mental and moral development of man. "It is a question," he says, "whether the human consciousness has not been brought to its present state entirely or in great part in this manner. . . . It is easy to believe that the carry over of the libido to a phantastic correlate has led primitive man to a number of the most important discoveries."<sup>1</sup>

We thus see that Jung has introduced into the conception of the unconscious modifications as far-reaching as those which he advocates in regard to the use of the terms sex and libido. As we have seen he extends the application of the word sexual so as to make it co-extensive with the impulse of procreation and refuses to call sexual all that has no direct relation to procreation and all that has no longer, though it may once have had, such a relation. He takes away from the word libido the specific character which it has possessed since classical times and uses it as a generic term to signify the psychic energy that is common to every form of mental activity. Lastly, he includes within the un-

<sup>1</sup> *Psychology of the Unconscious*, p. 156.

conscious not only all that we formerly understood by the subliminal or the subconscious, not only the Unconscious of Freud, originating by repression in the course of the individual life, but also a vast domain inherited by each one of us from the collective experience of the race.

It would seem as if Jung has wandered far from the original standpoint of psychoanalysis, and there is some justification for the protest of Freud that he has no longer any right to describe either his theories or his practice under that name. There is no conception more fundamental to the psychoanalytic psychology originated and developed by Freud than the conception of "Repression." By repression alone is the existence and nature of the unconscious of Freud explained, and the overcoming of the resistances is the one aim of his psychoanalytic therapy.

But Jung no longer speaks much of the repression. True, he does occasionally still appear to do it lip-service, but the repression he has in mind seems to have a totally different nature and a different origin. Here, again, as in the case of the words sexual, libido, and the unconscious, he continues to use a term which has acquired a very specific meaning in psychoanalytic writings but has so altered its applications that it becomes practically a different word.

In Freudian psychology the very existence of the unconscious was explained by repression. Freud's theory of the neuroses was built upon this conception. The neurosis was the product of an unconscious conflict between the moral nature and the infantile wish-tendencies repressed in the unconscious. The aim of psychoanalysis was the overcoming of the resistances, the freeing of the repressed complexes, and the liberation of the energy attached to them so that it became available for higher ends.

Jung gives us an entirely new view of the structure and functions of the unconscious, a new hypothesis of psychogenic disturbances, a new therapy and a new therapeutic aim. The personal unconscious is not for

him the result of repression due to a conflict with the moral consciousness but is merely a consequence of the tendency of every individual to develop one-sidedly in his mental growth. In his adaptation to life one part of his potentialities is neglected in favour of the other, and the neglected part tends to sink into the unconscious.

By analogy with the opposite tendencies which he finds to be characteristic of dementia precox and hysteria respectively, he maintains that there are two great psychological types under which all men may be classed. In one type—the extravert, of which hysteria is the extreme example,—there is a centrifugal tendency of the libido; in the other type—the introvert, of which dementia precox is the extreme example,—there is a centripetal tendency of the libido. “In the one type the fundamental function is feeling, and in the other it is thought. The one feels his way into the object, the other thinks about it. The one adapts himself to his surroundings by feeling, thinking coming later; whilst the other adapts himself by means of thought, preceded by understanding.”<sup>1</sup> “Each type has one function that is specially well developed, the introvert using his thought as the function of adaptation, thinking beforehand about how he shall act; whilst the extravert, on the contrary, feels his way into the object by acting.”<sup>2</sup> In the introvert the potentialities of feeling tend to be unconscious to the extent that they are undeveloped in the conscious life. In the extravert the potentialities of thought tend to be unconscious in a similar way.

Corresponding to their divergence along these different paths of adaptation the values of the one type become more and more opposed to those of the other, so that in the end they become totally incapable of understanding each other. This fundamental opposition between the two types is compared to that which William James detected between philosophers according as they belonged to his “tough-minded” or his “tender-minded” group.

It is on the basis of this hypothesis of psychological types that Jung has constructed his theory of the neuroses.

<sup>1</sup> *Analytical Psychology*, 2nd edit., p. 391.

<sup>2</sup> *Ibid.* p. 402.



He still holds to mental conflict being the proximate cause of the outbreak of neurosis, but the conflict is no longer the Freudian conflict between adult and infantile wish-tendencies, but a conflict between "the adapted function and the co-function that is undifferentiated, and that lies to a great extent in the unconscious; therefore in the case of the introvert, between thought and unconscious feeling, but in that of the extravert, between feeling and unconscious thought."<sup>1</sup> Thus, for example, "If a man who naturally adapts himself by thinking is faced by a demand that cannot be met by thinking alone, but which requires differentiated feeling, the traumatic or pathogenic conflict breaks out. On the contrary, the critical moment comes to the man who adapts by feeling when he is faced by a problem requiring differentiated thought."<sup>2</sup>

Jung no longer looks for the cause of the neurosis in the past. He does not ask what infantile fixations have occurred in the course of psycho-sexual development, nor what particular infantile phantasies are utilising the libido withdrawn from adaptation to reality. He looks for the cause in the present. He asks, what is the necessary task in the patient's life which he will not fulfil and from which he recoils. He now seems to make light of the fact that the "life-task" before which the neurotic quails is invariably a task inseparable from his love-life, and he no longer admits, what he once strongly taught, that the infantile fixations provide the true explanation why the fulfilment of that particular task is impossible. The dominating power of the impulses as a causative factor of neurotic disturbances is now replaced by the conception of a "psychic indolence" to face life's difficulties, which seems strangely at variance with the abounding "will to live" emphasised in the energetic theory of the libido.

Jung's therapeutic practice in its early stages would seem to differ very little from that of Freud. He still finds it necessary to trace back by analysis the phantasy products of the neurosis to their sources in infantile

<sup>1</sup> *Ibid.* p. 405.

<sup>2</sup> *Ibid.* p. 405.



sexuality,—not because they are the causes of the neurosis but because the energy which the patient needs for adaptation is attached to them and is wastefully employed in their production. But he no longer regards these sexual phantasies literally. He acknowledges the universal existence of the “Œdipus complex” though he disbelieves in its “fixation” as a cause of the neurosis, but he sees in the incest wish no real sexual inclination towards the parents but merely a regressive revival of archaic modes of thought. The symbolism of the neurotic phantasy and of the dream is the only way of thinking open to the unconscious, and the unconscious thought of the neurotic is concerned with the same problem as that which proved too hard for his conscious thought, namely, the problem of adaptation, the problem of the life-task. The phantasy symbolism manifested in the symptoms is an unconscious attempt at adaptation—an attempt that has failed. The symbolism of the dream, rightly interpreted, may indicate the line along which adaptation may succeed.

Holding such views regarding the causation of neurotic disturbances and the nature and significance of the unconscious phantasies and the symbolism they employ, Jung is constrained to modify both his therapeutic aim and his therapeutic method. His therapeutic aim is no longer the overcoming of the resistances, for the unconscious he is interrogating is not primarily the product of repression. His method is no longer purely analytic or reductive, but is supplemented by measures which he regards as synthetic or constructive. He is no longer satisfied by the freeing of the libido which has regressed into the unconscious, but he seeks to help the patient to find the “life-line” along which his future development may most satisfactorily proceed.

The need of supplementing the analytic work by a constructive synthesis seems to have been impressed upon Jung by considerations very similar to those which were widely expressed in the early criticisms of Freud's work. What good purpose can be served, it was asked, by stirring up the repressed tendencies which psychoanalysis reveals? So now we find Jung asserting that a merely

reductive analysis succeeds only in reinforcing the primitive trends of a personality, and implying that the patient, since he cannot obey the fundamental and primitive impulses of his nature thus laid bare, can do nothing but sink into a state of resignation and hopelessness.

It is difficult to understand how such an implication can be made by Jung after so many years of presumably successful analytic practice upon Freudian lines. If it be true, as he now maintains, that the sublimation of the energies liberated by the analysis is possible only in exceptional cases, and that the disposable energy cannot be consciously directed to a suitable object but will sink back into the unconscious, we may well ask: Was it the cure of exceptional cases only that upheld the enthusiasm of the pioneers of psychoanalysis? Did they not lead us to suppose rather that it was only in exceptional cases that the method failed? Do the Freudian analysts of to-day cure only exceptional cases? Did Jung himself cure only exceptional cases before he discovered the "transcendental function" of his synthetic or constructive method?

The absence of statistical records of success and failure in psychoanalytic treatment may be a not undeserved reproach when it is made by one who is outside the psychoanalytic movement; but when we find a psychoanalyst justifying his introduction of a new method by implying that the old method was well known by its exponents—though they did not say so—to be of use only in exceptional cases, we are apt to feel that we have not been fairly dealt with and become suspicious that the new method also may be similarly restricted in its application.

Freud dealt quite explicitly with the fate of the wishes which become free by psychoanalysis, and the means by which they are made harmless, and may become useful, for the life of the individual. In the first place he claimed that the repression might be supplanted by a condemnation carried through with the best means at one's disposal. In the maturity and strength of adult life the patient may conquer without injury to himself those

impulses which as a child he could only deal with by repression. A second possibility is that the unconscious impulses revealed in the analysis may now follow the path of sublimation which in the case of undisturbed development they would have found earlier. A third possibility which should be kept in mind is that some part of the repressed wishes have a right to direct satisfaction and ought to find it in life.

Jung would seem to minimise or deny the two former possibilities, and to imply that the only result of a merely reductive analysis is to liberate wish tendencies whose gratification is prevented by the stern necessities of life. Hitherto it has been taught that the final stage of a psychoanalysis is the dissolution of the transference to the analyst of all the infantile phantasies which have been projected on to him in the course of the analytic work. When this had been accomplished satisfactorily the patient was supposed to be ready and able to utilise the full libido energy now at his disposal and to apply it in a new and more adequate adaptation to life. Now, however, Jung tells us that at this stage of the analysis the process of freeing the patient from the grip of the unconscious is not more than half done. The libido freed in the dissolution of the transference, in so far as this takes the form of the projection of infantile phantasies derived from the *personal* unconscious, has open to it an easier path than the strenuous one of sublimation into ethical and social activity. "It sinks down into the depths of the unconscious, reviving what has been dormant there from immemorial ages."<sup>1</sup> If now the analytic process be carried further, new phantasy formations are projected on to the analyst just as the infantile phantasies were; but he no longer appears in the guise of father, or guardian, or any other form having a basis in the personal reminiscence of the patient, but acquires the attributes of god or devil. The libido has seized upon the primordial images derived from the history of the race, which form the content of the impersonal or collective unconscious, and by their projection

<sup>1</sup> *Analytical Psychology*, 2nd edit. p. 411.

on to the analyst a new and more dangerous phase of transference is begun.

The method of analysis, the "causal-reductive" procedure, which reduces the dream or phantasy to its component reminiscences is obviously inappropriate here, as there are no personal reminiscences to which these phantasies can be reduced. To attempt to do so, Jung says, is not only inappropriate but actually pernicious,—a fact that has been impressed on him by disagreeable experiences.

It is at this point that the need arises for that constructive or synthetic interpretation of unconscious material which forms perhaps the most fundamental difference between the therapeutic methods of Freud and Jung. Theoretically this interpretation should not be necessary and should not be applied until all the phantasies based upon personal reminiscences have been subjected to the analytic (reductive) procedure. There seems, however, to be a tendency amongst Jung's disciples to apply the constructive method from the very beginning of their analytic treatment and to regard it as the most important part of their work. But although Jung admits that all phantasy thinking is open to constructive interpretation, he himself is careful to insist on the need of analytic reduction in the earlier stages of therapeutic psychoanalysis.

The essential features of the synthetic or constructive method may be illustrated by comparing the two ways of dealing with the symbols of dreams. Its fuller application in the "transcendental function" of coming to terms with the impersonal unconscious cannot be dealt with here.

In their treatment of dream symbolism we find revealed some of the fundamental differences between Freud and Jung in their outlook upon human nature. These differences are implicit in the primary conceptions from which they start out on their psychological quest, and account in great measure for the differences in the nature of the treasures which they find. Freud sets out from the



assumption that the driving force behind all mental activity is the desire for pleasure and the avoidance of pain. The gratification of desire is the primary aim of humanity, and adaptation to the realities of life is a hard necessity imposed from without. Jung sees the primal libido as a will to live. The fulfilment of a task—the adaptation to life—is the primary incentive. Pleasure appears in a secondary role as a reward for duty done. Freud's outlook may be compared to that of Adam before the fall—the pursuit of pleasure in a paradise of desire marred only by the interdict placed upon the fruit of the forbidden tree. Jung's outlook is rather that of Adam after the expulsion from the garden, confronted with the task of adaptation if he would live.

For Freud the instigator of the dream is the unconscious wish that seeks gratification, and the function of the symbol is so to distort this wish that its true nature is not realised in consciousness. For Jung the dream is a continuation in the unconscious of the attempt to solve the problems of adaptation that occupy our conscious thoughts during waking life. The occurrence of dream symbolism is explained as a reversion during sleep to an archaic mode of thinking. The conscious purposive thinking of primitive man was a thinking in symbols, and in the symbolism of dreams the original teleological function of this mode of thinking is retained. Thus for Jung the dream is no longer merely a veiled gratification of repressed desires, but a continuation through the hours of sleep of that struggle for adaptation which is the universal and inescapable heritage of life.

Great stress is laid by Jung in his therapeutic work on the teleological or prospective function of the dream. The task of adaptation to life is so difficult that its fulfilment requires the energies of the whole man. Only by taking into consideration all aspects of the problem,—not only those which appeal to consciousness but also those which have received only unconscious consideration—is the most satisfactory solution attained. Hence in the interpretation of dreams Jung looks to the unconscious for guidance in his therapeutic task of helping his patients



to overcome the difficulties of adaptation which have led to the development of their neuroses.

Jung does not tell us why he thinks the dream has this prospective function. There is, it is true, a certain amount of evidence to show that unconscious thought is sometimes directed towards definite aims, and that this sometimes results in happy solutions of problems that have defied our conscious thought. But he does not invoke this evidence in favour of his contention. Moreover, although such perseverance of purpose through the hours of sleep may occur in persons who have exceptional powers of sustained attention, or whose will to succeed is not easily thwarted, it does not seem to accord well with the type of character which has been brought to a neurosis through psychic indolence to grapple with the difficulties of life. And this it must be remembered is Jung's explanation of the origin of neurotic maladies. It would seem more in keeping with the hypothesis of psychic indolence as the cause of the neuroses that in sleep, when the need for effort is abated, the mind should revert to less strenuous forms of activity and secure the gratification in phantasy of infantile wishes as the Freudians maintain.

But Jung's way of regarding the significance of the dream content is consistent with his view of the compensatory function of the unconscious. He teaches that the capacity for making the most suitable adjustments to life is present in the psyche as a whole; what is missing from the conscious is to be found in the unconscious. It is not that the unconscious attempt at adaptation is more adequate by itself than the conscious one, but that only by bringing the unconscious to the aid of the conscious is the best possible solution of any of life's problems to be found. And the solution provided by the constructive interpretation of the dream need not be regarded as the result of thinking directed to this end during sleep, but is rather a revelation of the subliminal aspect of the reaction of the psyche as a whole to the immediate task confronting it.

Although Jung does not tell us why he supposes the dream to have this forward-looking function, he gives

us two reasons why he thinks it necessary to impose this interpretation upon all dreams which in analysis reveal the fundamental thoughts and impulses of the unconscious to be infantile wishes, and to read into them a prospective import indicative of a definite line of future development. His first reason for supplementing the analytic by a synthetic interpretation is that we cannot exhaust any psychological material by causal methods only. We cannot get the meaning of any psychological phenomenon by analysing it into its causal antecedents. The mind lives by aims as well, and "what is plainly directed towards a goal cannot be given an exclusively causalistic explanation."<sup>1</sup>

But the recognition of purpose in our conscious thinking,—in the sense of aims directed towards the future—would not warrant the attribution of such purpose to our unconscious thought. To do so is to assume the conclusion which has to be proved. There may be other grounds for maintaining that dreams are purposive, but if that be so we must not assume that the purpose of the dream is the same as the purpose of our waking life. Any evidence which clearly shows that the dream has a purpose should also reveal what that purpose is. The chief danger in dream interpretation would just seem to be that we may read into the dream the purpose we assume to be there.

Such at all events is the impression one gets from the dream interpretations of analysts belonging to different psychoanalytic schools. According as the analyst has come under the influence of Vienna or of Zurich the same dream will be interpreted as showing the fulfilment of an unconscious wish or as indicating the attitude towards life which the dreamer should adopt. And even in the reduction of the dream to a wish, the wish thus found is not always the same. Freud finds it to be a wish for pleasure; Adler finds it to be a wish for power. It is often asserted, however, that all the different interpretations may be right. It is claimed that the different parts of the dream may all be so "over-determined"

<sup>1</sup> *Analytical Psychology*, 2nd edit. p. x.

that the dream as a whole has more than one meaning. This may be true, but the fanciful nature of the interpretations given in some records of dream analysis, and the obvious imposition of the analyst's views in the unveiling of the symbolism and in the manipulation of the dreamer's associations, may make the sceptical reader think that the psychoanalytic study of the unconscious has become the "tumbling ground for whimsies" against which we were warned by William James.

Against no part of Freud's work is criticism so readily aroused as against that which deals with the interpretation of dreams. The reason for this is obvious. One may hesitate to express an opinion regarding the reduction of neurotic symptoms to infantile wish fulfilments, for not every one is acquainted with neurotic symptoms. But every one dreams and every one is at first inclined to resent as absurd and intolerable the Freudian interpretation of his own dreams. Some of the misunderstanding in regard to this matter may be obviated if two considerations are steadily kept in mind. The first is the distinction between the manifest dream content—the dream as remembered by the dreamer—and the latent dream thoughts which contain the real meaning of the dream. The second consideration is that there are two distinct technical methods employed in dream interpretation. Neither method by itself is sufficient for the full understanding of the dream. This is only possible, when it is possible, by the use of both.

The first method, and from one point of view the more important for the purposes of psychoanalysis, is the obtaining of the free associations of the dreamer to the various parts of the dream. By this means the true dream thoughts related to the actual conflicts of the moment are revealed. Thoughts of deep personal significance, of which no trace is to be found in the manifest dream content, are thus brought to light. When the associations to all the different parts of the dream have been obtained, the ideas and memories so recalled are found to be related in such a way that they form a more or less connected and intelligible whole. In this way a

first approximation to the meaning of the dream may be obtained and a mass of material is provided for further analysis. But it is only by interpreting the symbols which the dream-work so abundantly provides that the deeper meaning is revealed, and in this part of the work the associations of the dreamer offer but little help.

Frend believes that symbols are used predominantly for the purpose of disguising unconscious sexual wishes, and he points out that dream symbols are widely found, having a similar function, in myths and folk-lore and in the sayings and maxims of all peoples. According to Jung the value to be attributed to the symbol depends on the standpoint from which we regard it. From the standpoint of "causality," that is, tracing backwards the historical origin of the symbol, he admits its sexual character. But from the standpoint of "finality," that is, looking forward to the end or purpose of the dream, he sees in the symbol an attempt to comprehend, by means of analogy, the solution of the problem with which the dreamer is confronted in his life. The use of symbols is merely the mode of expression used by the unconscious. Symbol formation was the means by which primitive man succeeded in desexualising his libido, and the symbol reappears in the language of the dream devoid of its sexual significance.

Jung's way of regarding the symbol is part of his attitude towards the dream as a whole. He admits that everything in the dream has its causal or historic explanation, as everything that exists must have, but he maintains that neither the dream nor any other psychological construction can be fully understood from the causal standpoint only. "Only on one side," he says, "is the mind a Has Been, and as such subordinate to the causal principle. On the other side the mind is a Becoming that can only be grasped synthetically or constructively. . . . On the one side it offers a picture of the precipitate of the past, and on the other side a picture of the germinating knowledge of all that is to come, in so far as the psyche creates its own future."<sup>1</sup>

<sup>1</sup> *Analytical Psychology*, 2nd edit. p. 341.



His acceptance of this point of view has its interest in that it impels him to declare that its adoption is opposed to scientific method. If the mind and its activities cannot be explained on those principles of causation which are alone applicable in other fields of scientific investigation, then the conclusions of psychological inquiry will be lacking in scientific validity according to our present conceptions of science. He implies that the future is not contained in the past and is not deducible from it even if we were in possession of all the facts; and in admitting that the psyche in some degree "creates its own future" he is apparently in full retreat from that rigid psychic determinism which was originally the most fundamental postulate of the psychoanalytic method. For creation is the bringing of something new unto the universe and the opening of a door to contingencies which elude calculation.

In reviewing the first edition of Jung's *Analytical Psychology*<sup>1</sup> I ventured to indicate the logical conclusions to be drawn from his few brief references to this matter. In his preface to the second edition of this work he does me the honour of replying at some length to my remarks, and in the important new contributions to this volume he makes frequent, more detailed, reference to the same topic. He maintains that a psychological theory must adapt itself to the fact that, psychologically speaking, we are living and working, day by day, according to the principle of directed aim or purpose, as well as that of causality. He justifies his desire to hold on to both points of view on the ground that "our theory of cognition does not need to remain on a pre-Kantian level. It is well known that Kant showed very clearly that the mechanistic and the teleological view points are not *constituent* (objective) principles, in some degree qualities of the object, but that they are purely *regulative* (subjective) principles of thought, and as such they are not mutually inconsistent."<sup>2</sup>

Perhaps I owe it to Dr. Jung to make the confession that in my criticism I was acting the part of devil's

<sup>1</sup> *Proceedings S.P.R.* Vol. XXIX. p. 191.

<sup>2</sup> *Analytical Psychology*, 2nd edit. p. xi.



advocate, and that my own personal convictions are very much in accord with the position which he has had the courage to take up in this matter. But I thought that what was implicit in his references deserved more explicit statement from him, and I am pleased to find that my remarks have been successful in bringing this about.

The acceptance, however, of this point of view in regard to that part of the mind which we know by introspection, and of the implications which it may carry with it, does not bind us to believe that the same point of view necessarily holds good when the unconscious is in question. The unconscious does not speak plainly, and its purpose, if it has one, is obscure. Our knowledge of its purpose can only be obtained by interpretation of its cryptic utterances, and the truth of what we discover must be open to doubt if, before beginning our investigation, we have to assume both the presence of the purpose and the validity of our interpretative methods. And this is what Jung, in his constructive interpretation of the dream, appears to do. Yet here, as elsewhere, we may perhaps judge our conclusions to be true if we find that they work.

Jung's second reason for supplementing the analytic interpretation of the dream by a synthetic or constructive one is that he considers it necessary in the interests of the patient. Admitting that we reach very dissimilar interpretations of the meaning of the dream according to the point of view adopted, he asks the question: Which is the better or the truer version? His criterion of truth is here an essentially practical one. He considers it his therapeutic duty to lay hold of any means that will enable him to train his patients effectually and to fit them to live. And since he believes that a purely reductive analysis merely helps to reinforce the primitive trends of the patient's personality, and releases impulses which cannot be satisfied "without gravely injuring himself or his fellow-beings," Jung feels bound to seek out some symbolic application of infantile trends, out of which a philosophic or religious attitude towards life may be

evolved that will help the patient to live up to the best that is in him.

It would look as if Jung implied that his method must be right and his version true because his motives are so good. But the vital necessity, of which he speaks, to find for his patient a way out of the bog into which psychoanalysis had led him, gives us no guarantee that the road he points out is the right one or the best one. Moreover it seems impossible to reconcile Jung's latter-day contentions with the knowledge that he himself, as well as many others, have for years successfully used Freudian analysis without the need of supplementing it by any didactic methods. The alleged dangers of reductive analysis on which Jung now lays so much stress have been explicitly denied by Freud. He says: "In relation to this anxiety we must consider what our experiences have taught us with certainty, that the somatic and mental power of a wish, if once its repression has not succeeded, is incomparably stronger when it is unconscious than when it is conscious, so that by being made conscious it can only be weakened. The unconscious wish cannot be influenced, is free from all strivings in the contrary direction, while the conscious is inhibited by those wishes which are also conscious and which strive against it. The work of psychoanalysis accordingly presents a better substitute, in the service of the highest and most valuable cultural strivings, for the repression which has failed."<sup>1</sup>

The emphasis laid by Jung on the importance of his constructive method may prove a real danger to the rising generation of analysts. They may be tempted to neglect the need for the thorough analysis which Jung himself admits to be necessary, and to embark too precipitately on the constructive course which they may find ethically and aesthetically more attractive. They may, by so doing, succeed in temporarily reinforcing the repression which has failed, but they will have wandered far, both in attainment and intent, from the goal of psychoanalysis.

<sup>1</sup> *American Journal of Psychology*, April, 1910, pp. 216-217.

We are still too near the psychoanalytic movement to judge truly of the place it may ultimately hold in the history of thought. More than most new departures psychoanalysis has been open to attack,—partly by the nature of the doctrines which it teaches and partly by the almost cynical indifference to the conventions shown by some of its exponents in their exposition of these doctrines. But these give only superficial grounds for criticism or disagreement. The claims of psychoanalysis are so important and noteworthy, and have already so great a weight of evidence in their support, that no one who seeks the truth in any department of human life and thought can any longer afford to neglect the methods and conclusions of this new psychological discipline.

The topics discussed in the previous pages suggest at least two points of view from which psychoanalysis may be regarded. In the first place it may be looked at in the light of its development as a therapeutic method in the treatment of the neuroses and psychoses. In the second place it has a wider significance as a method of psychological investigation. Its therapeutic applications are justified by its success in conditions where all other means have failed, but the truth of its theoretic formulations can hardly be considered proved by its therapeutic usefulness alone. In the long history of man's efforts to grapple with mental and bodily disease much that was unessential in the means adopted was often credited with the cure. And so it may be with psychoanalysis. Some possibility of this kind is indeed obvious when we consider that both Freud and Jung obtain therapeutic success although holding such opposite views on matters whose interpretation in a particular way was at one time deemed essential in psychoanalytic theory and practice. Time alone and the labours of many workers will in this as in former days sift the chaff from the grain and make plain what is important and what is unimportant in psychoanalytic therapeutics.

Considered as a method of psychological investigation the claims of psychoanalysis are more far-reaching than when it is regarded merely as a therapeutic method,

and if they are substantiated or extended by future workers it will have to be recognised that the introduction of psychoanalysis was the most important contribution of modern times to the mental and moral sciences. For the application and pursuit of this psychological method bears fruit not only in the domain of purely psychological problems but also in every field of knowledge, feeling and action. The claims of its supporters as to its bearings on philosophy, aesthetics, ethics and religion, amount to little less than a claim to a new revelation of the meaning of life.





PROCEEDINGS  
OF THE  
Society for Psychical Research  
PART LXXVI  
1918.

I.

FRESH LIGHT ON THE "ONE-HORSE DAWN"  
EXPERIMENT.

BY J. G. PIDDINGTON.

καίτοι τό γ' ἀνιγμ' οὐχὶ τοῦπιόντος ἦν  
ἀνδρὸς διειπεῖν.

SOPH. *O.T.* 393-394.

ON an unnamed date in April 1901, a few weeks after Mrs. Verrall had begun to write automatically, her husband, Dr. A. W. Verrall, decided to try the experiment of fixing his mind on certain words with a view to getting them reproduced in her script. He chose for the subject of this experiment in thought-transference three Greek words from the *Orestes* of Euripides: μονόπωλον ἐς Ἀῶ (*monopōlon es Aō*). Ἐς Ἀῶ means "to the Dawn"; but the word μονόπωλον has been variously interpreted. It has usually been derived from μόνος, "one only," and πῶλος, which, though meaning a "foal," is often used in poetry for ἵππος (*hippos*), a "horse"; and so the ordinary rendering has been "with one horse." Dr. Verrall, however, thought it "may mean no more than μόνος, *alone or solitary*, the latter part of the word, -πῶλος, being possibly con-

nected with *πωλέομαι*, 'to wander'" (*Proc.* Vol. XX. p. 157).<sup>1</sup>

I draw attention thus early to this linguistic point not from any idle desire to interest my readers in an etymological problem for its own sake, but because it has a real bearing on the subject. At the same time, it may not be out of place to remind some members of our Society, who are inclined to chafe at the frequency with which classical subjects are discussed in our *Proceedings*, that the scripts of our automatists (two of them, by the way, classical scholars) are, so it is claimed, influenced by communicators to whom, or at any rate to some of whom, the literatures of Greece and Rome made an absorbing appeal; and that no one could have felt this appeal more keenly than the originator of the *μονόπωλον* ἐς 'Αῶ experiment.

We have to deal, then, with an experiment initiated by one classical scholar, which required a response from Mrs. Verrall, another classical scholar, and to which a response was—ostensibly, at least—made, not by Mrs. Verrall, but by a group of classical scholars through her; and, *pardessus le marché*, the subject selected for the experiment was a phrase from a classical author.

It would be strange indeed, if, in these circumstances, I could refrain from eating of the Forbidden Fruit of classics. But I will do nothing more dreadful than give the meaning of some Greek and Latin words; relate in barest outline an episode in one Greek play, and tell something more of the story of another; and quote translations in good English of some passages from both plays. I have, moreover, been at pains throughout to make things easy for the non-classical reader, so that he may not be handicapped by his ignorance of Greek and Latin.

In *Proc.* Vol. XX. pp. 156-167 Mrs. Verrall gave an account of the "One-Horse Dawn" experiment, and discussed how far it succeeded; and in an Appendix (*id. ib.* pp. 387-394) she reproduced such of her scripts, or such parts of them, as she thought have reference to the experi-

<sup>1</sup> On p. 164 Mrs. Verrall speaks of "lonely-wandering" as "the interpretation preferred by my husband."

ment. I give in her own words the conclusions which she reached :

No one who reads the detailed account of the writing of August and September, 1901, can, I think, have any doubt that there is a connexion between the persistent efforts of the script and the test that had been devised by my husband. (p. 165)

And again :

As regards success, it will not I think be denied that the script made an attempt at the problem—a thing itself remarkable in the circumstances. Also it came near to what was set in sound and sense. The script is full, for the time, of the ideas *morning* and *east*, named or suggested in various ways ; more than once occurs a translation, or something very near it, of the original words—‘going towards the east,’ ‘in the east to the daylight,’ and so on. The language and words too are approached, the middle word *ες* is correctly and repeatedly given ; it is indicated clearly that the *ες* is preceded by a compound of *μovo-*, and it is suggested that the final word begins with *a* and ends with *o*. (p. 166)

And she ends her comments on the experiment thus :

. . . Given the words selected by my husband it can, in my view, be shown that the script from Aug. 13 to Sept. 20, 1901, bears unmistakeable evidence of a knowledge of their appearance and meaning. But had we not known the words, they would have been irrecoverable from the script, although a careful examination would have shown an effort to communicate something definite, and something intelligible to my husband. Under these circumstances it is rash to count as rubbish all that is not easily understood. We should rather apply in other cases the patience and scrutiny which were in this case justified.

Good advice this, and noteworthy as coming from an automatist who was almost always ready to underrate, and often to disparage, the value of her own phenomena.

It is not, however, the “rubbish” to be found “in

other cases," but the "rubbish" in this very One-Horse Dawn case that I propose to scrutinise on this occasion; and chiefly one particular deposit of "rubbish."

In the group of scripts selected by Mrs. Verrall as relating to her husband's experiment there are repeated allusions to a solitary old man in a white robe, carrying a long stick in his hand and "going towards the east." The only explanations that Mrs. Verrall had to offer of the many things said about this old man were that they served to introduce the idea of the east, and the ideas of solitariness and of wandering contained, according to Dr. Verrall's view, in the word *μονόπωλον*; and that the words *μονόστολος* (*monostolos*) and *μονοχίτωνος* (*monochitonos*) applied to the old man represent attempts to give the word *μονόπωλον*. Some of these explanations are, I think, sound, so far as they go. But in view of the fact that the references to the old man are frequent, and, on the whole, clear and definite, it seems unsatisfactory to have to dismiss the poor old man as no better than a cumbrous piece of mechanism: a mere lay figure clothed only with words and epithets suggesting the sound or sense of *μονόπωλον* ἐς Ἀῶ. Moreover, if this is really the best that can be done with him, we have got to reconcile the relative unimportance of this lay figure with a statement about him made in Mrs. Verrall's script of March 27, 1902 (Script R), which is to this effect:

Your husband's thought was good but not complete. The old man in white was the best part of it but I have not been able to finish that, and now it has all gone away. Put it aside it will return some day.

Appended are all the references in Mrs. Verrall's scripts to the old man in white, together with some other references which do not at first sight appear to belong to the old man, but which nevertheless, or so I hope to show, really do so. Against scripts or extracts from scripts not included by Mrs. Verrall in her account of the "One-Horse Dawn" case an asterisk is placed. The Greek and Latin of the scripts being often incorrect, translations are necessarily sometimes conjectural. In the main,

however, there is little or no doubt about the meaning when the words can be translated at all.

Μονόπωλον ἐς Ἀῶ SCRIPTS

RELATING TO

THE OLD MAN IN WHITE.

(A)\* *M.V.* 3020<sup>1</sup> (*April* 10, 1901).

. . . vagatur in montibus degener cum nocru ANTιφωνη  
καὶ Ελενη. αρατοι [*or, αρατα*] omnia nigrant ante oculos  
nec imago superest erro pererro in solitudine sine solis  
flexilla. nihil nihil cessare iam cessare. . . .

(He wanders in the mountains . . . Antiphone and  
Helen. Accursed [*masc. pl. or neut. pl.*] All things are  
black before my eyes nor does an image remain. I wander,  
I wander about in a solitary place without a gleam (?) of  
sunshine. Nothing, nothing, stop now stop.)

(B)\* *M.V.* 3030 (*May*, 8, 1901).

. . . caecus pererro per prata sine luce benefica. Magni-  
ficientior semper oratio sed non possum describere illam,  
nescio quid interponit se tuae menti mihique. . . .

(Blind I wander through the meadows deprived of the  
genial light. Ever more lofty is the language, but I  
cannot describe it [*fem. sing.*]. Something interferes  
between your mind and me.)

(C.) *M.V.* 3049 (*July* 31, 1901).

. . . crux in dextra—longaevus senex barba alba  
μονοχιτωνος sine apparatu—in caput corona<sup>2</sup> non aurea  
neque gemmata. viridenti coma ἐλαίου τῆς Γλαυκωπιδὸς  
ἀντῆς nonne vides? albipannosus est. signifer ille—nomine  
Iddio. . . .

(A cross in his right hand—an old man of many years  
with a white beard single-tunicked without adornment—on  
his head a crown<sup>2</sup> not of gold nor jewelled. With the green

<sup>1</sup> Mrs. Verrall's scripts between March 5, 1901 (when they began) and Dec. 30, 1904, are numbered 3000 to 3307; from Jan. 4, 1905, to their conclusion on June 24, 1916, they are numbered 1 to 739.

<sup>2</sup> *Corona* properly means a wreath, not a crown; but see Script M below where the "corona non aurea neque gemmata" is evidently referred to as "the unjewelled crown."



foliage of the olive [reading ἐλαίας for ἐλαίον] of the gray-eyed goddess [*i.e.* Athena] herself. Surely you see? His raiment is of white rags. He is a standard-bearer—in the name of God (?).

(D) *M.V.* 3054 (*Aug.* 16, 1901).

. . . ἐξήγησις πάρα σοὶ καὶ ἄλλω τινί.

easier and easier though you do not know. The cock is inside a circle or perhaps a coin. Try for the words again. *Cano cante clam no carmen cano Canam* somehow belongs. *albicapillus* and *albipannosus*—*aspera tibi dictito sed non desperata*—*si modo interpretatore utaris commodo*.

Long trailing draperies of white—turned to the right, he carries a long stick in one hand, and a small square box in the other. There is a pleasant scent. Someone looks at him and watches the light fall as he passes from window to window, going towards the east. *A.W.V.* will understand this—I think of him when I say it. You do not know. *Mone inquit alteram ne titubet*—*non semper recte fit quod manu incipiet*. . . .

(The interpretation is with you and another [*masc.*] I sing a song “*Canam*” [*i.e.* *fem. acc. sing. of canus*, white] somehow belongs. White-haired and clothed-in-white-rags—I keep on saying to you difficult but not hopelessly difficult things—if only you will employ a suitable interpreter. . . . Warn, he says, the other person [*fem.*] not to stumble—what she sets her hand to is not always well done. . . .)

(E) *M.V.* 3055 (*Aug.* 20, 1901).

. . . But to-night I have another message a white shirt—not sheet—but shirt is not the word stiff and looks new—the square box might be a book. a little dark book but there is a strong sweet scent that trails behind. The light flickers—he does not see you watch as he goes past—but it darkens the windows. Wellington—is it the Duke or the place? I cant tell—Evers is that right? He will know. One summer long ago—how hot it was in the room. ! . . .

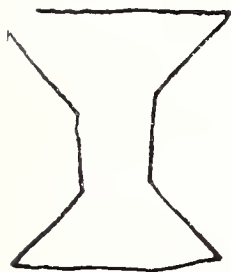
Now you must see that it is right. The long room with the many windows is near this hot room—he was outside—how plain it seems to me! but you dont know. Arthur can tell you. . . .

καὶ στέμματα ἐνῆν. οὐ δαφνεῖα ἀλλὰ φυλλὰ δειδρὸς [*sic*] τινὸς ἐκεῖ φευγοντος φυτουμένου. . . .

(And there were wreaths there. Not of laurel [the word δαφνεῖα does not exist, but the meaning is certain] but leaves of some tree growing (?) there.)

(F) *M.V.* 3057 (*Aug.* 28, 1901).

. . . Cappa or Cana is a word that belongs. Cantilupe is more like—cant ilenam Cantiaris sedile iam sedet super mundum circumspectans



X

X

in the east to the daylight.

X

happily. Now write the word—it runs round a dial or font . . . cut on grey stone glyptatus in marmoreo lapide cultellario . . . stars—five I see. . . .

(He now sits above the world gazing around. . . .

Engraved (?) on a marble stone with a little knife.)

(G) *M.V.* 3058 (*Aug.* 29, 1901).

. . . μαλινδροδεα letter by letter is easier to do but they are not right yet. Begin again MALVIDEA DENDRON. The shape of the letters is archaic CHΓ and so on.—Does he move now? Cantilect is not so good as before. Cantiar EC. and a heraldic bird—in colours—the light comes through, on a window to the east. . . .

(H) *M.V.* 3060 (*Sept.* 4, 1901).

. . . now the letters EC agunto CAΓUNTO esagito. Find it and you will see—in fine—But the long white

drapery has long ago agone. *μονοστολος μονοχιτωνος  
μονος μετα θεου ουδε ἄλλου τινος.*

Seen but not followed. there were others there but he knew more than the rest. The man looks old—white-headed but upright. . . .

(Alone and wandering single-tunicked alone with God and none other.)

(I) *M.V.* 3063 (*Sept.* 9, 1901).

. . . Most of it but not all. ol un c es that's not right—but the m comes before the es agiles. I can't tell you the sense only the letters. It was some one else's words, not his. His are the other, quite separate. moleskin—that is more like, the look not the meaning. Pye is a bird too but not ours—gasur. dailey is more like,—daily bent — is how it goes and the first rhymes to ā— Find the herb moly that will help—it is a guide—

*ζήτει καὶ τέλος λήψεις*

Eveleen does not believe—she sits alone—it makes it hard. Tell her from me about the blackhandled knife—I have it. She will understand then and believe. . . .

(Seek and in the end you will understand. [The future form *λήψεις* is found only in late Greek writers, but the sense is clear.] )

(J) *M.V.* 3065 (*Sept.* 14, 1901).

. . . then the word that ends in es and something after it. Blow hot blow cold Mosset is a name that belongs—Pla net or play net. illustre vagatur caelo sine comite. palely loitering I cant get it to-night—wait—you will hear later. . . .

(Bright it wanders [or, brightly he wanders] in the heavens without a companion.)

(K) *M.V.* 3066 (*Sept.* 18, 1901).

. . . There is a message for her about a knife—on a table, with letters engraved upon it—not English—*ἐπιπποι* the letters look like that. It is a friendly wish. Ask

her, not Evie. and there is something dark about the knife—and flat—curved at the point. . . . Mrs. Sidgwick will know. . . .

(L) *M.V.* 3067 (*Sept.* 20, 1901).

. . . de cultello bene imbuisti mentem. sed impigre consequi vestigia prodest.

Evie does not know about the knife—nor the inscription—The Balfours or Mrs. Sidgwick perhaps would—but your husband could tell you all. . . .

(You have got the right notion into your mind about the knife. But it is worth while to follow the traces industriously.)

(M)\* *M.V.* 3070 (*Oct.* 12, 1901).

. . . Superbiam pone exagito maerorem multiplex iam interpretatio veritati impedit. . . .

Canilupe and the old man in the long white robe with the unjewelled crown. This belongs to A.W.V. past master. Eversley I wanted to say before. and a disaster there. . . .

(Lay aside pride, stir up [reading *exagita*; but there is probably a reference back to "esagito" in H] lamentation. Manifold now is the interpretation. It hinders truth.)

(N)\* *M.V.* 3081 (*Dec.* 5, 1901).

. . . D[o]esnt A W. remember? the light fell from the right overhead—and the long white robe moved slowly while they played—Plainer to other eyes, but he must have seen. Kirkistan kirkward shall carry me—go on. not Helen but another and not Scotch . . .

(O)\* *M.V.* 3096 (*Jan.* 17, 1902).

*Malliola malveola.* Not to-night later in the month. *de mortuis non desperandum.* *post tempora fiet lux.* *tenebrosus iter caeco viatori in orientem solem pedibus vagatur nec sine monitore.* . . .

(One must not despair about the dead. After periods of time there will be light. Dark is the way to the blind traveller. He wanders on foot towards the rising sun and not without a counsellor.)

(P)\* *M.V.* 3098 (*Jan.* 31, 1902).

Crux et praeterea nihil. Post sempiternam mansuetudinem omnia supervacua—in terris. pone superbiam sume togaculam caritatis impigre—nutanti adhibe fundamentum roscidulo rore—sic semper monoicus sine apparatu non sine beneficio universi. Cur haesitas? incumbere alieno bacillo? Ita sane desiderium attinges magna cum gratia sanctissimi. (Drawing of two crosses.)

(A cross and nothing else. After the everlasting clemency everything is superfluous—on the earth. Lay aside pride, put on quickly the little cloak of love—to him who [*or*, to that which] is tottering give a support with dewy dew—Thus always the solitary-dweller without adornment not without advantage to the world. Why do you hesitate? Lean upon another's staff. Thus assuredly you will obtain your desire with the favour of the most holy one [*gen. sing. masc.*])

(Q)\* *M.V.* 3109 (*March* 14, 1902).

. . . Nunc incumbere bacillo. . . .

(Now lean on your staff.)

(R.)\* *M.V.* 3114 (*March* 27, 1902).

. . . Your husband's thought was good but not complete. The old man in white was the best part of it but I have not been able to finish that, and now it has all gone away. Put it aside it will return some day. . . .

(S)\* *M.V.* 3118 (*April* 14, 1902).

. . . γλαυκωπὶς Ἀθήνη σὺν ὀφίδεσσιν ἐπὶ σκίπτρου. . . .

. . . The chapel is too light. something has been taken away was it a cross in the east ask if he noticed. I tried to show it you dont understand—let me write.

Cant uar is sedile ubi nunc gentium? non tuum respondere. defer alii. . . .

(Gray-eyed Athena with the snakes upon the staff. . . .

Where now is (the word) *gentium*? It is not for you to answer. Give it over to another. [See *Proc.* Vol. XX. pp. 187-89 for explanation of the translation here given of "Ubi nunc gentium?"])



(T)\* *M.V.* 3125 (*May* 31, 1902).

. . . caeco viatore magnum coercebit examen sine adiutore. . . .

(By the blind traveller he will hold a great swarm in check without a helper.)

(U)\* *M.V.* 3224 (*July* 19, 1903. 9.30 *p.m.* *H. de G. V.* present.)

Horatio Brwwn [*sic*] and the finds mery mends find this every noon the (scrawls) free men (scrawls) mass firls

(*Note*.—This was written while *H. de G. V.* was writing, all after the first two words with extreme speed.

Before writing, I had a clear vision, noted just after reading her script, as below :

“thought of long thin tall nian with outstretched right hand, very stiff attitude—white long robe—profile looking to my right.”)

(V)\* *H.V.* script of *July* 19, 1903. 9.30 *p.m.* *M. de G. V.* present.

. . . contu [*sic*] contum Conniston [*sic*] riverside let the name suffice Mrs. Verrall must write better more (Drawing of a notice-board) notice board

Vale. F. W. H. Myers. . . .

#### COMMENTS ON SCRIPTS A TO V.

I assume throughout this paper, and particularly at this point where I am proceeding to make detailed comments on the foregoing scripts, that the reader is familiar both with Mrs. Verrall's account of the One-Horse Dawn Experiment (*Proc.* Vol. XX. pp. 156-167), with the Appendix relating thereto (*ib.* pp. 387-493), and with other passages (*e.g.* *ib.* pp. 186-189) in her Report on her own automatic writings where she has explained various points in the One-Horse Dawn Scripts, such as the references to the Cock, to Wellington, to Eversley, to the Archbishop of Canterbury, and to “the long room with the many windows.” Otherwise I should have to lengthen my paper unduly by incorporating in it the greater part of what Mrs. Verrall wrote.

## SCRIPT A.

Dr. Verrall began the experiment on an unnamed day in April, 1901. I assume that this day was not later than April 10, the date of the script.

A is clearly connected with B, O and T.

I regard this script as containing the first of many allusions to the blind and exiled Oedipus wandering in the company of his daughters Antigone and Ismene.

ΑΝΤΙΦΩΝΗ (Antiphone) I take to be a mistake for Ἀντιγόνη (Antigone). Misled by the mistake, and yet aware that the name of a woman, and of a Greek woman, was wanted, the automatist then wrote “καὶ Ἑλένη” (and Helen) instead of “and Ismene.” We may, I think, see in N, in the words “not Helen but another and not Scotch” (*i.e.* not Helen of Kirconnell) a retraction of the meaningless Ἑλένη and an attempt to say who was meant.

“Vagatur in montibus” may be reminiscent of a passage in the *Oedipus Tyrannus* of Sophocles (ll. 1449-1457) where Oedipus, having blinded himself on discovering the horrible truth that he is guilty of parricide and incest, pleads with Creon to cast him out of Thebes and to let him hide his shame in the hill-country of Cithaeron. “Degener” may possibly allude to the awful disgrace that has overtaken Oedipus, who had boasted that however lowly his birth he never should be shamed (*id. ib.* 1076-1085).

“Nocru” is nonsense; as is also “flexilla,” though by the latter “a gleam” or “flicker” must be meant.

## SCRIPT B.

“Illam” [acc. sing. fem.] ought to refer to *oratio*; but this can hardly be said to make sense, and I suspect that by “illam” Antigone or Ismene is meant.

## SCRIPT C.

“Sine apparatu” reappears in P.

## SCRIPT M.

With “superbiam pone” cf. “pone superbiam” in P.

SCRIPTS C, D, E, H, M, N, O, P, Q, R, T, U AND V.

These scripts, in my view, all contain references to Oedipus ; chiefly to Oedipus going to his death ; and always with one single exception—but that a crucial one—to Oedipus as he appears in the *Oed. Col.*<sup>1</sup> of Sophocles.

In Script H will be found the one case where the reference is not to Oedipus as represented in the *Oed. Col.* ; and it is there made by means of the word *μονόστολος* (*monostolos*). Mrs. Verrall translated *μονόστολος* by "single-vested," deriving the word evidently from *μόνος*, "one only," and *στολή*,<sup>2</sup> "raiment" or a "robe." But *μονόστολος* is not found in this sense in classical authors, who use it in the sense of "journeying alone": the derivation being from *μόνος*, "alone," and *στόλος*, a "journey."

I think it strange that Mrs. Verrall, who, after she had been told the subject of her husband's experiment, was, as her account shows, on the lookout for phrases or words meaning "journeying alone" as pointing to the word *μονόπων*, should have given to *μονόστολος* a sense which, though permissible, is not the accepted one, which has no authority, and which fails to bring in the idea which she was hoping to find. No doubt her mind was influenced by the word *μονοχίτωνος* (*monochitōnos*), which immediately follows *μονόστολος*, and which—though incorrect in form—can only mean "single-tunicked."

It was the word *μονόστολος* (*monostolos*) that put me on the track of the Oedipus allusions. For reasons which are not material to the present discussion, I was re-considering in November 1917, the group of early M. V. Scripts relating to the One-Horse Dawn case. In the course of doing so, I was pulled up short, so to speak, at the word *μονόστολος*. I did not exactly question Mrs. Verrall's translation of it as "single-vested," but I thought that before accepting it I would look out the word in Liddell and Scott's *Greek Lexicon*. The *Lexicon* gives first the meaning "going alone," and refers

<sup>1</sup> The abbreviations *Oed. Col.* and *O.C.* stand for the *Oedipus Coloneus* of Sophocles ; *Oed. Tyr.* and *O.T.* for the *Oedipus Tyrannus* of Sophocles.

<sup>2</sup> Twice at least this word *στολή*—in the plural, however,—is used in the *O.C.* of the beggar's garb worn by Oedipus (ll. 1357, 1597).

in illustration to a line in a poem of Lycophron's. It next gives the general meaning as "alone, single," and quotes in illustration two lines from two plays of Euripides'. And then it adds: "cf. *μονόζωος*." So I looked up *μονόζωος* (*monozōnos*). This the *Lexicon* renders: "*girt up alone, i.e. journeying alone*"; and adds: "like *μονόζωστος, οἰόζωος*." So then I looked up *οἰόζωος* (*oiozōnos*). The *Lexicon* does not translate *οἰόζωος*, and merely says it is equivalent to *μονόζωος*; but it gives one instance—and one only—of its use, viz. "Soph. *O.T.* 846." So I looked up the reference, using Jebb's edition of the *Oedipus Tyrannus* for the purpose, and found that *οἰόζωος* is there applied by Oedipus to himself. The situation at this point in the play is as follows:—Teiresias, the blind seer, has denounced Oedipus as the murderer of Laius, Oedipus' predecessor on the throne of Thebes. Oedipus, who had slain Laius, Jocasta's first husband, without knowing who he was, tells his wife Jocasta of the charge brought by Teiresias against him. Jocasta says the charge cannot be true, because an oracle had foretold that Laius was to be slain by his son, and Laius' only son had been left as a babe of three days old to die by exposure on Mount Cithaeron; and, moreover, Laius had been slain at a place where three roads meet by a band of robbers, as she had learnt soon after the event, from the sole survivor of Laius' attendants. Oedipus, who had in his youth killed a man at a place where three roads meet, and who accordingly has begun to suspect that he may have been the unwitting murderer of Laius, realises that, if the sole survivor's story is true, his fears are groundless; for when he, Oedipus, had killed his man, he was quite alone. He, therefore, has the sole survivor sent for in order to cross-question him; and meanwhile he says to his wife Jocasta:

Thou wast saying that he [the sole survivor] spoke of Laius as slain by robbers. If, then, he still speaks, as before, of several, I was not the slayer: a solitary man could not be held the same with that band. But if he names one lonely wayfarer [*ἄνδρ' ἐν' οἰόζωνον*], then beyond doubt this guilt leans to me. (Jebb's translation of Soph. *O.T.* 842-847.)



When I read these lines I felt no more enlightenment than the reader is probably feeling at this moment. Luckily my eye lighted upon Jebb's note on the word οἰόζωνον. This note—which should be read with attention, as my whole argument turns on it—I transcribe in full. It runs thus :

οἰόζωνον, journeying alone. The peculiarity of the idiom is that the second part of the compound is equivalent to a *separate* epithet for the noun : i.e. οἰόζωνος, 'with solitary girdle,' signifies, 'alone, and girt up.' *O.C.* 717 τῶν ἑκατομπόδων Νηρήδων, not, 'with a hundred feet each,' but, countless, and dancing : *ib.* 17 πυκνόπτεροι ἀηδόνες, not, thickly-feathered [nightingales], but, many and winged : *ib.* 1055 διστόλους ἀδελφάς, not, separately-journeying sisters, but, two sisters, journeying : *Ai.* 390 δισσάρχας βασιλῆς, not, diversely-reigning kings, but, two reigning kings : *Eur. Alc.* 905 κόρος μονόπαις, not, a youth with one child, but, a youth, his only child : *Phoen.* 683 διώνυμοι θεαί, not, goddesses with contrasted names, but, several goddesses, each of whom is invoked. So I understand *Eur. Or.* 1004 μονόπωλον Ἀῶ, 'Eos who drives her steeds alone' (when moon and stars have disappeared from the sky).

When I read this note of Jebb's I began to see daylight, because, besides the fact of the word μονόστολος having led me, *viâ* its equivalents μονόζωνος and οἰόζωνος, to a note in which the meaning of the words μονόπωλον Ἀῶ is discussed, previous study of scripts—I mean of scripts generally, not only Mrs. Verrall's, but those of other automatists—had convinced me of the existence of an elaborate cross-correspondence based on a passage in *Modern Painters*, where Ruskin compares the forest wherein Dante, on entering the Earthly Paradise, listens to the voices of the birds mingling with the wind, with the Grove of Colonus, haunted by the feathered choir of nightingales (the πυκνόπτεροι ἀηδόνες of Jebb's note), "where the aged and blind Oedipus" was "brought to rest." (*Modern Painters*, Part IV. Ch. XIV. §§ 33, 34, 35.)

I was actually working at this cross-correspondence when I looked up μονόστολος in the *Lexicon*; and hence it was



easy enough for me to jump to the conjecture that the old man in white was the Oedipus of the *Oedipus Coloneus*. Moreover, the conjecture came readily to my mind for another reason. More than two years previously I had made a note on Script D to the effect that the old man in white with "a long stick in one hand, and a small square box in the other" might be Odysseus disguised as an old beggar-man with wallet and staff returning to his home in Ithaca.<sup>1</sup> From Odysseus thus disguised to Oedipus, the old blind beggar with his wallet, who speaks of his two daughters as his staffs (*O.C.* 1109; and see also 846), the transition is not difficult.

But before examining how far the references to the old man in white do suit Oedipus, I must go back to Jebb's note on οἰόζωνον and discuss it in some detail.

He gives in all seven examples of compound adjectives of the same type as οἰόζωνος: three from plays of Euripides, four from plays of Sophocles. Of the three Euripidean examples, all I need say is that the last one is our old friend μονόπωλον ἐς Ἄω. Of the Sophoclean examples, three out of the four are taken from the *Oedipus Coloneus*; and, as will be seen, *with each example selected by Jebb from the Oedipus Coloneus the One-Horse Dawn scripts can be shown to have distinct points of contact.* Thus:

(1) πυκνόπτεροι ἀηδόνες. The *Oedipus Coloneus* opens by the blind Oedipus asking his daughter Antigone to tell him at what place they have arrived:

ΟΙ. Τέκνον τυφλοῦ γέροντος Ἀντιγόνη, τίνας  
χώρους ἀφίγμεθ' ἢ τίνων ἀνδρῶν πόλιν;  
τίς τὸν πλανήτην Οἰδίπουν καθ' ἡμέραν  
τὴν νῦν σπανιστοῖς δέξεται δωρήμασιν;

(*O.C.* 1-4.)

(Daughter of the blind old man, to what region have we come, Antigone, or what city or men? Who will entertain the wandering [τὸν πλανήτην] Oedipus to-day with scanty gifts?)<sup>2</sup>

<sup>1</sup> See pp. 215-219 below, for a reference to this episode in H. V. Script combined with what is in all probability a reference back to Script H.

<sup>2</sup> Here, as elsewhere, I give Jebb's translation.

Antigone's answer follows :

AN. πᾶτερ ταλαίπωρ' Οἰδίπους, πύργοι μὲν οἱ  
πόλιν στέγουσιν, ὥς ἀπ' ὀμμάτων, πρόσω·  
χῶρος δ' ὅδ' ἱρός, ὥς σάφ' εἰκάζεται, βρύων  
δάφνης, ἐλαίας, ἀμπέλων· πυκνόπτεροι δ'  
εἴσω κατ' αὐτὸν εὐστομοῦσ' ἀηδόνες·  
οὐ κῶλα κάμψον τοῦδ' ἐπ' ἀξέστου πέτρον·  
μακρὰν γὰρ ὥς γέροντι προῦστάλης ὁδόν.

OI. κάθιζε νῦν με καὶ φύλασσε τὸν τυφλόν.

(O.C. 14-21.)

(AN. Father, toil-worn Oedipus, the towers that guard the city, to judge by sight, are far off; and this place is sacred, to all seeming,—thick-set with laurel, olive, vine; and in its heart a feathered choir of nightingales makes music. So sit thee here on this unhewn stone; thou hast travelled a long way for an old man.

OE. Seat me, then, and watch over the blind.)

The context, then, of the πυκνόπτεροι ἀηδόνες of Jebb's note gives us the blind and aged wanderer (πλανήτης) Oedipus, entering the nightingale-haunted Grove of Colonus on his daughter Antigone's arm. Cf. Scripts A, B, O, T, and, for reasons to be explained later, "incumbe alieno bacillo" in P, and "incumbe bacillo" in Q; and with Oedipus πλανήτης<sup>1</sup> cf. "Planet . . . illustre vagatur" in J. Jebb, by the way, remarks on πυκνόπτεροι ἀηδόνες that Antigone selects the nightingales for mention as affording an indication which her *blind* father can recognise.

(2) Ἑκατομπόδων Νηρήδων comes from the famous Chorus in praise of Colonus and Attica. This Chorus consists of two parts: the first devoted to the glorification of Colonus, the second mainly to that of Attica and Athens, "the local theme," says Jebb, being "skilfully knitted to the national theme." Even a careless reader could hardly, I think, fail to notice one thread common to the two parts, and that is the word εὐίππος (*euippos*). As Jebb says: "The first word [of the Chorus] εὐίππου strikes a note

<sup>1</sup> Not only does Oedipus call himself πλανήτης (wanderer), but the Chorus so speaks of him emphatically: πλανάτας, πλανάτας τις ὁ πρέσβυς (O.C. 123-124).

which connects Colonus ἵππιος<sup>1</sup> with the fame of Attica." If one wanted by a single word to fix an allusion to the whole Chorus, no better word could be found than εὔιππος. I quote the opening lines of the first part, and the whole of the second.

Εὐίππου, ξένε, τᾶσδε χώρας  
 ἵκου τὰ κράτιστα γᾶς ἔπαυλα,  
 τὸν ἀργῆτα Κολωνόν, εἴθ'  
 ἂ λῖγεια μινύρεται  
 θαμίζουσα μάλιστ' ἀηδὼν  
 χλωραῖς ὑπὸ βάσσαις. . . .

(O.C. 668-673.)

(Stranger, in this land of goodly steeds thou hast come to earth's fairest home, even to our white Colonus; where the nightingale, a constant guest, trills her clear note in the covert of green glades. . . .)

Ἔστιν δ' οἶον ἐγὼ γᾶς Ἀσίας οὐκ ἐπακούω,  
 οὐδ' ἐν τᾷ μεγάλῃ Δωρίδι νάσω Πέλοπος πρόποτε  
 βλαστὸν  
 φύτευμ' ἀχείρωτον αὐτοποιόν,  
 ἐγχείων φόβημα δαΐων,  
 ὃ τᾶδε θάλλει μέγιστα χώρα,  
 γλαυκᾶς παιδοτρόφου φύλλον ἐλαίας·  
 τὸ μὲν τις οὐ νεαρὸς οὐδὲ γήρᾳ  
 συνναίων ἀλιώσει χερὶ πέρσας· ὁ γὰρ αἰὲν ὄρων κύκλος  
 λεύσσει νιν Μορίου Διὸς  
 χὰ γλαυκῶπις Ἀθᾶνα.

ἄλλον δ' αἶνον ἔχω ματροπόλει τᾶδε κράτιστον,  
 δῶρον τοῦ μεγάλου δαίμονος, εἰπεῖν, χθονὸς αὔχημα  
 μέγιστον,  
 εὔιππον, εὐπῶλον, εὐθάλασσον.  
 ὦ παῖ Κρόνου, σὺ γάρ νιν εἰς  
 τόδ' εἶσας αὔχημ', ἄναξ Ποσειδάν,

<sup>1</sup> Colonus ἵππιος. "The epithet Hippius belonged to the god Poseidon, as horse-creating and horse-taming . . . ; it was given to this place because Poseidon Hippius was worshipped there, and served to distinguish this extramural Colonus from the Colonus Agoraeus, or 'Market Hill,' within the walls of Athens." (Jebb, *Oedipus Coloneus*, Introduction, p. xxx.)

ἵπποισιν τὸν ἀκεστῆρα χαλινὸν  
 πρῶταισι ταῖσδε κτίσας ἀγυαῖς.  
 ἃ δ' εὐήρετμος ἔκπαγλ' ἁλία χερσὶ παραπτομένα πλάτα  
 θρώσκει, τῶν ἑκατομπόδων  
 Νηρήδων ἀκόλουθος.

(O.C. 694-719.)

(And a thing there is such as I know not by fame on Asian ground, or as ever born in the great Dorian isle of Pelops,—a growth unconquered, self-renewing, a terror to the spears of the foemen, a growth which mightily flourishes in this land,—the gray-leafed olive, nurturer of children. Youth shall not mar it by the ravage of his hand, nor any one who dwells with old age; for the sleepless eye of the Morian Zeus beholds it, and the gray-eyed Athena.

And another praise have I to tell for this the city our mother, the gift of a great god, a glory of the land most high; the might of horses, the might of young horses, the might of the sea.

For thou, son of Cronus, our lord Poseidon, hast throned her in this pride, since in these roads [*i.e.* of Colonus] first thou didst show forth the curb that cures the rage of steeds. And the shapely oar, apt to men's hands, hath a wondrous speed on the brine, following the hundred-footed Nereids.)

The context, then, of the ἑκατομπόδων Νηρήδων of Jebb's note gives Colonus εὐίππος; Attica εὐίππος and εὐπῶλος; and γλαυκᾶς φύλλον ἐλαίας, φύτευμα ἀχείρωτον (leaf of the gray olive, a growth unconquered), watched over by γλαυκῶπις Ἀθάνα (gray-eyed Athena). For these cf. "εγίπποι" in Script K,<sup>1</sup> "viridenti coma ἐλαίου τῆς Γλαυκωπιδὸς αὐτῆς" in C (where ἐλαίου, genitive of ἔλαιον, olive-oil, is a mistake for ἐλαίας, olive-tree), and "καὶ στέμματα ἐνῆν. οὐ δαφνεῖα ἀλλὰ φυλλὰ δεινὰ τινὸς ἐκεῖ φευγοντος φυτουμένου" in E.

As regards "εγίπποι" I have practically no doubt that the references to a knife and to a word cut with a knife

<sup>1</sup> The insertion of an English character (*y* here=*v*) in the middle of a Greek word is not unparalleled in Mrs. Verrall's script, though rare. The reverse, *i.e.* the insertion of a Greek letter or letters in the middle of an English word, is fairly common. Greek words are frequently transliterated into English.

upon stone in Scripts F, G, and I, are merely the first attempts at the word *εὔπιπος*. I imagine that the automatist was aware that a Greek word was wanted, and that this word presented itself to her imagination as a Greek inscription.<sup>1</sup> Note that in the very next script after *εγυπποι* has been successfully written, the automatist is told that she has rightly impressed her mind concerning the knife ("de cultello bene imbuisti mentem" in L); and that thenceforward the knife and the inscription are mentioned no more.

The impossible words *φευτοντος φυτουμένου* I take to be attempts at Sophocles' *φύτευμα*. The statement that the leaves are not laurel leaves shows, I suggest, a knowledge of *O.C.* 17 (quoted above), where the Grove of Colonus is said to be "thick-set with laurel, olive, vine": the intelligence responsible for the script being aware that in the place he is trying to describe (*ἐκεῖ*) there are laurels as well as olives. That olive leaves are the leaves intended is rendered probable not only by the mention in Script C of the olive, but by the phrase *στέμματα ἐνῆν*, for the scholiast on Sophocles, *Oedipus Tyrannus* l. 3 says the *στέμματα* were wreaths of wool wound round the olive-branch. (See Liddell and Scott, *s.v.* *στέμμα*; and Jebb's description of the Scenario of the *O.T.*)

(3) *Διστόλους ἀδελφὰς*. Here it is not the context of the words, but the word *διστόλους* (*distolous*) itself that is important. Jebb's note on it is as follows:

*διστόλους* = 'two journeying' sisters,—as borne off by their captors: see on [*O.C.*] 17 *πυκνόπτεροι*. Not, 'separately carried off,' with ref. to two bands of Thebans (cf. 818).<sup>2</sup>

The account of the word *δίστολος* (*distolos*) in Liddell and Scott's *Lexicon* is as follows:

*δί-στολος*, *ον*, in pairs, two together, *ἀδελφαί* Soph. *O.C.* 1055; cf. *μονόστολος*.

<sup>1</sup> Cf. "The shape of the letters is archaic," etc., in Script G.

<sup>2</sup> By the *διστόλους ἀδελφὰς* are meant the two daughters of Oedipus, Antigone and Ismene, who have been seized and carried off by Creon.



It will be remembered that it was this very word *μονόστολος* (*monostolos*), applied in Script H to the old man in white, that put me on to the word *οιόζωνον* (*oiozōnon*), the subject of the note of Jebb's which we have been discussing. *Μονόστολος* and *δίστολος* are both formed in precisely the same way, and *στολος* is common to both.

In view, then, first, of the coincidences between various phrases in the foregoing scripts on the one hand and the passages from the *Oedipus Coloneus* cited in Jebb's note on *οιόζωνον* on the other, and, secondly, in view of the fact that this note of Jebb's actually quotes the words chosen by Dr. Verrall for his experiment, *I maintain that one of the main objects of the intelligence responsible for the One-Horse Dawn scripts was to refer to Jebb's note and to indicate thereby the words* *μονόπωλον ἐς Ἀῶ*.

I pass on now to examine how far what is said in the scripts about the old man in white is appropriate to the *Oedipus* of the *Oedipus Coloneus*.

Great emphasis is thrown on the old man's dress and personal appearance. The references thereto, and some other relevant points, may be classified roughly as follows :

#### DRESS.

*μονοχιτωνος*. C, H.

Sine apparatu. C, P.

Albipannosus. C, D.

Long trailing draperies of white. D.

Long white drapery. H.

*Μονόστολος* (if = "single-vested"). H.

The long white robe. M, N.

*Sume togaculam caritatis*. P.

In white. R.

White long robe. U.

#### PERSONAL APPEARANCE.

Blind. Cf. A, B, O, T.

Longaevus. C.

Old. H, M, R.

Albicapillus, White-headed. D, H.  
 Barba alba. C.  
 Upright. H. Cf. U.  
 Long, thin, tall man. U.  
 In caput corona non aurea neque gemmata. C.  
 With the unjewelled crown. M.

#### OTHER POINTS.

Vagatur. A, I O.  
 Pererro. A, B.  
 Palely loitering. J.  
 Crux in dextra. C. Cf. P, S.  
 Going towards the east. D, O.  
 Carries a long stick. D. Cf. P, Q.  
 Carries a small square box or book. D, E.  
 Μονος μετα θεου ουδὲ ἄλλου τινος: H.  
 Μονόστολος (if = "journeying alone"). H.  
 Sine comite, Seen but not followed. H, J.  
 Nec sine monitore. O.  
 Monoicus. P.  
 Sine adiutore. T.  
 Signifer ille. C.  
 Non sine beneficio universi. P.  
 Magnum coercebit examen. T.

One question will at once present itself to those familiar with the *Oedipus Coloneus*. If the old man of the One-Horse Dawn scripts is the Oedipus of the *O.C.*, why is he described as dressed in a long white robe, when throughout the play he appears dressed in a beggar's garb? A Greek beggar of the classical period might, I suppose, have worn a white robe *faute de mieux*, but a stage beggar so habited would have had to explain his unconventional attire to the audience. The colour of Oedipus' garments is not mentioned in the play, though their squalor is twice referred to, once with great emphasis (*O.C.* 1257-1260 and 1597). But, though he wears his squalid beggar's garb so long as he is on the stage, we learn from the Messenger's speech that when he went forth, like Arthur, to meet death or he knew not what

mysterious doom, he put off his rags and clothed himself as for burial :

καθεζέτ'· εἴτ' ἔλυσε δυσπινείς στολάς.  
 κᾶπειτ' αὔσας παῖδας ἠνώγει ῥυτῶν  
 ὑδάτων ἐνεγκεῖν λουτρὰ καὶ χούας ποθεν·  
 τὼ δ' εὐχλόου Δήμητρος εἰς προσόψιον  
 πάγον μολοῦσαι τάσδ' ἐπιστολὰς πατρὶ  
 ταχεῖ 'όρευσαν σὺν χρόνῳ, λουτροῖς τέ νιν  
 ἐσθῆτί τ' ἐξήσκησαν ἥ νομίζεται.

(O.C. 1597-1603.)

(Then sate him down, and loosed his sordid raiment. And then he called his daughters, and bade them fetch water from some fount, that he should wash, and make a drink-offering. And when they went to the hill which was in view, Demeter's hill who guards the tender plants, and in short space brought that which their father had enjoined; then they ministered to him with washing, and dressed him, as use ordains.)

Jebb's note on ἐσθῆτι ἥ νομίζεται (literally: "with the raiment with which it is the custom") is as follows :

ἥ νομίζεται, as the dead were usually dressed for burial, i.e. in white. Artemidorus *Oneir.* 2. 3 ἀνδρὶ δὲ νοσοῦντι λευκὰ ἔχειν ἱμάτια θάνατον προαγορεύει, διὰ τὸ τοὺς ἀποθανόντας ἐν λευκοῖς ἐκφέρεσθαι. ['For a sick man to be wearing white clothes betokens death, because the dead are carried out for burial dressed in white.']

The old man in the long white robe, then, I take to be Oedipus dressed for burial. To the closing scenes of Oedipus' life I likewise refer the following phrases :

- (a) *μονος μετὰ θεοῦ οὐδὲ ἄλλου τινὸς* (in H) ;
- (b) "Seen but not followed. there were others there but he knew more than the rest"; and "illustre vagatur caelo sine comite" (in H and J) ;
- (c) "tenebrosum iter caeco viatore in orientem solem pedibus vagatur nec sine monitore" (in O) ; and
- (d) "caeco viatore magnum coercebit examen sine adiutore" (in T).

(a) is generally appropriate to the death-scene, and specially perhaps to the moment when, after the thunder and after the silence, he hears the voice of the god summoning him "with many callings and manifold" to enter into communion with the Unseen :

ὦ οὐτος οὐτος, Οἰδίπους, τί μέλλομεν  
χωρεῖν ; πάλαι δὴ τὰπὸ σοῦ βραδύνεται.

('Oedipus, Oedipus, why delay we to go? Thou tarriest too long.')

(b) can be applied with sufficient, though not complete, accuracy to the moment when Oedipus bids his daughters and the attendants depart from him, and keeps Theseus only with him "to see the end." "But he knew more than the rest" would be true of Theseus, for "by what doom Oedipus perished, no man can tell, save Theseus alone" (*O.C.* 1656-1657).

(c) "nec sine monitore" suits Oedipus led by the voice of the "unguessed accompanying God."

(d) Throughout the play Oedipus, blind, aged and feeble, cannot walk without support, until he goes forth to die; and then there comes a sudden change, thus described by Jebb in his note on *O.C.* 1542-1555 :

A more splendid dramatic effect could hardly be conceived than Sophocles has created here. Hitherto, throughout the play, Oedipus has been strongly characterised by that timidity in movement, and that sense of physical dependence, which are normal accompaniments of blindness. (Cp. 21, 173 ff., 495 ff., 1206, etc.) Now, suddenly inspired by the Unseen Power which calls him, he becomes the guide of his guides. . . . Eager and unfaltering, the blind man beckons them on. And so he finally passes from the eyes of the spectators.

A contrast may be intended between "the blind wayfarer not without a prompter" (*i.e.* a *divine* prompter) of Script O, and "the blind wayfarer without a helper" (*i.e.* a *human* helper) of Script T.

*Albipannosus* in C and D Mrs. Verrall translated "white-garmented." The word does not occur in classical authors, nor, I think, in medieval Latin; but it is correctly formed,

and certainly means "wearing a white *pannus*." Now, *pannus* usually means rags, and the adjective *pannosus* (except when it means "wrinkled") always means "ragged" or "tattered." Accordingly I am inclined to question the rendering "white-garmented," and I suspect that "*albi-pannosus*" is a "portmanteau" word, which serves to describe both Oedipus in his beggar's garb and Oedipus in his white burial garment. Something of the same kind of confusion or admixture can be traced in the statement made in Script D that the old man is "going towards the east," and in the statement made in Script O that the "*caecus viator*" "*in orientem solem pedibus vagatur.*" Both statements, I believe, are due to the automatist's having been confusedly aware of some sort of connexion between the old man and the blind wayfarer on the one hand and the idea of movement towards the east contained in the phrase—not normally known to her, of course—*μονόπωλον ἐς Ἀῶ* on the other.

Other allusions to Oedipus as beggar I find in C and P in the words "*sine apparatu*," which may hint as well at the contrast between his former magnificence as king of Thebes and the destitution of his old age; in P in the words "*pone superbiam sume togaculam caritatis*," where the same contrast may again be slightly suggested; in "*incumbe alieno bacillo*"<sup>1</sup> in P, and in "*nunc incumbe bacillo*" in Q.

So, too, the phrases in C and M—"in caput corona non aurea neque gemmata. viridenti coma *ἐλαίου τῆς Γλαυκωπιδὸς αὐτῆς*" and "the old man . . . with the unjewelled crown"—seem to allude to the lost kingship, and to mean that though Oedipus lost a corruptible crown

<sup>1</sup>"Incumbe alieno bacillo," which literally means "lean on another person's staff," may be an attempt to say "lean on another person for a staff." This is exactly what Oedipus does in the play (see ll. 848-849, 1109). Cf., moreover, Oedipus' description of his dependence on others (*O.C.* 146-148):

οὐ γὰρ ἂν ᾧδ' ἄλλοτρίοις  
 ὀμμασιν εἶρπον  
 κατὰ σμικροῖς μέγας ὥρμουν.

(Else would I not be walking thus by the eyes of others, and buoying my strength upon weakness.)

<sup>1</sup>*Ἀλλοτρίοις* here answers exactly to the *alieno* of the script.

For the contrast between Oedipus as king and Oedipus as beggar.



he obtained an incorruptible, made of the leaves of the sacred olive. Should some matter-of-fact critic object that such an idea is out of harmony with the sentiment of the play, I would reply in the words with which the Messenger closes his account of the death of Oedipus: "If to any I seem to speak folly, I would not woo their belief, who count me foolish."

In D the old man is said to carry a long stick in one hand and a "small square box" in the other. This, in spite of the fact that in E the automatist hedges—as all automatists will do—and says the box may be a book, I have little hesitation in identifying as the beggar's wallet, which was squarish and made of leather. (Hence, perhaps, the vacillation between a box and a book.) Oedipus' wallet is not specifically mentioned in the *Oedipus Coloneus*; but Jebb at least assigns him one, as witness his note on *O.C.* 1262:

φορεῖ is taken by some as 'obtains by begging'; but a *conjecture* to that effect would be hardly in place. Obviously it means simply 'carries,' and alludes to a wallet (πήρα) carried by Oed., for the reception of the σπανιστὰ δωρήματα (4) ["scanty gifts"]. This was a part of the conventional outfit for the wandering beggar; so, when Athena turned Odysseus into that guise, she gave him σκήπτρον καὶ ἀεικέα πήρην, | πικνὰ ῥωγαλέην· ἐν δὲ στρόφος ἦεν ἄορτήρ: 'a staff, and a mean, much-tattered wallet; and therewith was a cord to hang it' (*Od.* 13. 437).

In this connexion I would remind the reader of what has already been stated (see above p. 190), namely, that, long before I had the smallest notion that the One-Horse Dawn scripts contain references to Oedipus, I had noted

cf. the following lines in *Oed. Tyr.* 454-456, where the seer Teiresias forewarns Oedipus of the fate in store for him:

τυφλὸς γὰρ ἐκ δεδορκότος  
καὶ πτωχὸς ἀντὶ πλουσίου ξένην ἔπι  
σκήπτρῳ προδεικνὺς γαῖαν ἐμπορεύσεται.

(A blind man, he who now hath sight, a beggar, who now is rich, he shall make his way to a strange land, feeling the ground before him with a staff.)

that the old man carrying "a long stick in one hand, and a small square box in the other" might be Odysseus in disguise. I was thinking, not of the passage in the 13th Book of the *Odyssey* quoted by Jebb, but of the passage in the 17th Book where Odysseus is furnished by Eumaeus the swineherd with staff and wallet, and in the disguise of a wretched beggar starts for his home. My attention was drawn to this passage by a script of Miss Verrall's written in January 1915, which refers to it, and which also in all probability refers back to Script H. The matter, which is, it is true, a side-issue, but an important one, is dealt with in Appendix A.

*Crux in dextra.*

The first mention of the old man in white (Script C) begins with the words "*Crux in dextra*" ("a cross in the right hand"). The phrase is itself a *crux*, for it would be sheer nonsense to represent Oedipus with a cross in his hand. The simplest plan would be to dismiss the phrase as a mere mistake on the part of the automatist. A mistake I feel sure it was, but I think it is an explicable one.

The second mention of the old man in white (Script D) describes him as carrying "a long stick in one hand, and a small square box in the other." If he is supposed to be carrying a cross as well in one of his hands, he must have had that hand rather full. But I do not think that that is what is meant. The statement in Script D I take to be a *correction* (as also an amplification) of the statement in Script C, whereby "a long stick" is substituted for the cross. But how, it may be asked, did it come about, if all along a stick was the idea wanted, that in the first instance the idea that emerged was a cross? I would suggest that "*crux in dextra*" may have been the automatist's rendering of "a *crutch* in the right hand."<sup>1</sup> A crutch is a beggar's staff with a *cross*-piece

<sup>1</sup> So far as this conjectural explanation is concerned, it does not matter twopence whether the idea which the script is trying to express is being instilled into the automatist's mind *ab extra*, or whether it is merely an idea latent in some stratum of her own uninfluenced consciousness which

at the top, and is ultimately derived from the Latin *crux*, a cross. So either the similarity of sound between *crux* and "crutch," or the philological connexion between the two, or both, would easily enough account for "a crutch in the right hand" emerging as "*crux in dextra*." The occurrence for the first time in Script P, where the *crux* is again mentioned, of the word *bacillum*—the diminutive of *baculus*,<sup>1</sup> the proper word for a staff or crutch—tends, I think, to confirm the conjecture here advanced.

"*Crux et praeterea nihil*" in Script P—a phrase based, of course, on the proverbial "*Vox et praeterea nihil*"—may represent an attempt to dismiss the "*Crux in dextra*" of Script C as a mere empty echo. The outcome of the attempt, if it was made, was hardly a happy one; for it seems fairly clear that the phrase made the automatist's thoughts turn in a Christian direction, with the result that the remainder of the script is coloured in such a way (e.g. "*sune togaculam caritatis*," "*monoicus*," "*sanctissimi*") that no one, reading it by itself and without regard to its connexions with Scripts C and M, would imagine it referred to a legendary pagan character.

I suspect that the Christian associations aroused by "*crux in dextra*" are similarly responsible for the words

she is struggling to summon up. As everyday experience teaches, things we know we know but can't remember at a given moment, constantly emerge in some such fashion as I am suggesting here. I try to recall the word "cambric," and my mind in labour gives birth to the name Ypres,—a town which according to the worst authorities gave, like Cambrai, its name to a special kind of linen fabric. Such an association of ideas is considerably more involved than the one I am suggesting to account for "*crux in dextra*"; and yet no one, I venture to think, would consider it unlike what really happens.

<sup>1</sup> Seneca in his play of *Oedipus*, l. 656, uses *baculus* of Oedipus' staff or crutch:

"repet incertus viae,

*Baculo senili triste praetentans iter.*"

Jebb gives the Seneca quotation in his notes on *O.T.* 455-456 (referred to above, p. 200 footnote).

Diminutive forms—some extant, others not—of both Greek and Latin words are very common in Mrs. Verrall's early scripts. Script O alone furnishes two examples besides *bacillum*: viz. "*togaculam*" (in error for *togulam*), and *roscidulus* (a very odd and indefensible diminutive form of *roscidus*).

"signifer ille" ("he is a standard-bearer") being applied to the old man in white in Script C. To the automatist the old man with a cross in his right hand becomes the bearer of the Standard of the Cross. It is possible, however, that *signifer* is used, as it is by Cicero and others, in the sense of "leader," and dimly reflects *O.C.* 1520-1521, and 1588-1589 :

χωρον μὲν αὐτὸς ἀντίκ' ἐξηγήσομαι,  
ἀθικτος ἡγητήρος, οὐ με χρὴ θανεῖν

(Anon, unaided, and with no hand to guide me, I [Oedipus] will show the way to the place where I must die),

and

ὑφηγητήρος οὐδενὸς φίλων,  
ἀλλ' αὐτὸς ἡμῖν πᾶσιν ἐξηγούμενος

(with no friend to show the way, but guide himself unto us all).

*Sic semper monoicus sine apparatu non sine beneficio universi* in Script P Mrs. Verrall translated : "So ever living alone without pomp not without advantage to the world." The meaning of *monoicus* (= *μόνοικος*) is quite certain, though the word is only found as a surname of Hercules, "Hercules who dwells alone," and of the place where he was worshipped under this title, *Arx Monoeci*, the modern Monaco. *Monoicus*, in my view, harks back to the *μονοστολος μονοχιτωνος μονος μετα θεου ουδὲ ἄλλου τινος* of Script H ; only the word (*monoicus*) which, I suspect, suggested to the automatist a Christian hermit, but which should have denoted Oedipus bereft of all human companionship and walking with God alone, has got influenced by what I have called the "Christian associations" evoked by the opening phrase of the script, "*Crux et praeterea nihil.*" In Scripts H and P Oedipus is conceived of as dying in complete solitude ; nor is such a conception repugnant to the spirit, though it be to the letter,<sup>1</sup> of Sophocles' play ; for Oedipus forbids his daughters

<sup>1</sup> Ismene, however, ignoring the presence of Theseus, as I suggest the scripts do, speaks of her father as dying alone :

ἄταφος ἐπιτνε δίχα τε παντός (*O.C.* 1732).



—"dear though they are"<sup>1</sup>—to accompany him to the actual scene of his death; and, though he does take Theseus with him, he takes him not for the sake of companionship but solely as "a witness of those things which are to be"<sup>2</sup> and as the official repository of the secret of his tomb.

"To Theseus alone will be revealed the place appointed for his grave. At the approach of death, Theseus shall impart the secret to his heir alone; and, so, from age to age, that sacred knowledge shall descend in the line of the Attic kings. While the secret is religiously guarded, the grave of Oedipus shall protect Attica against invading foeman."<sup>3</sup>

It is to the benefit to be conferred by Oedipus' tomb on the State that I think that the words in Script P, "*non sine beneficio universi*," may possibly allude. It is true that "*universi*" cannot mean "the State," and must mean "the world";<sup>4</sup> but it is, perhaps, legitimate to assume that here as in other cases the automatist, like Ophelia,

"speaks things in doubt,  
That carry but half sense."

The phrase in Script T, "*Caeco viatore magnum coercebit examen sine adiutore*," does not make sense as it stands. Literally the words mean: "By the blind traveller he will hold in check a great swarm without a helper." "*Caeco viatore*" probably goes back to "*caecus pererro*" in B; and anyhow it is impossible to dissociate it from "*tenebrosum iter caeco viatori in orientem solem pedibus vagatur nec sine monitore*" in O. If there is any sense at all in "*magnum coercebit examen*," I would suggest that it is an attempted allusion to the protection against invasion that the grave of Oedipus will afford to the Athenian State. Cf. Oedipus' last speech to Theseus before he sets out to die:

Son of Aegeus, I will unfold that which shall be a  
treasure for this thy city, such as age can never mar.

<sup>1</sup> O.C. 1529.

<sup>2</sup> O.C. 1644.

<sup>3</sup> Jebb's analysis of the last speech of Oedipus (Introduction, p. xx).

<sup>4</sup> "*Universorum*" would, perhaps, have given the required sense.



Anon, unaided, and with no hand to guide me, I will show the place where I must die. But that place reveal thou never unto mortal man . . . ; that so it may ever make for thee a defence, better than many shields, better than the succouring spear of neighbours.

And thus shalt thou hold this city unscathed from the side of the Dragon's blood ; full many States [*αἱ δὲ μυρίαὶ πόλεις*] lightly enter on offence, e'en though their neighbour lives aright.

(*O.C.* 1518-1525, 1533-1535.)

"Magnum examen" would stand for the crop of armed men that sprang from the Dragon's teeth (*i.e.* Thebes, the traditional enemy of Athens), and for the *μυρίαὶ πόλεις*. For *examen* (which primarily means a swarm of bees) used in the sense of an army, see *Hor. C.* i. 35, 31 :

"Juvenum recens  
Examen Eois timendum  
Partibus."

#### SCRIPTS U AND V.

I have now dealt with all the scripts relating to the Old Man in White (A to T inclusive) which were produced by Mrs. Verrall before she learnt from her husband, on Oct. 17, 1902, that he had been making an experiment and what that experiment was. There remain, however, two scripts, U and V, written by Mrs. Verrall and Miss Verrall respectively, which deserve consideration, since, if I rightly understand them, they tend to confirm my interpretation of Scripts A to T.

On July 19, 1903, some nine months after Dr. Verrall, "finding no further development had occurred for a year,"<sup>1</sup> had related the whole experiment to Mrs. Verrall—after, that is, both parties to the experiment had abandoned it—, Mrs. and Miss Verrall for the first time sat together in the same room to write script simultaneously. This was only the ninth occasion on which Miss Verrall had pro-

<sup>1</sup> *Proc.* Vol. XX. p. 165.

duced script.<sup>1</sup> Five times out of the previous eight, Mrs. Verrall had been present when her daughter had been writing; but this was the first instance of simultaneous automatism.

Mrs. Verrall's script was marked by three unusual features :

- (1) all but the first two words were written "with extreme speed" ;
- (2) all but the first two words are absolutely meaningless ;
- (3) the script was preceded—a very rare, though perhaps not quite unparalleled phenomenon—by a vision ; and by a vision sufficiently impressive to make the automatist append a record of it to the script itself.

The first two words are "Horatio Brwn" [*sic*], and Mrs. Verrall's comment on them is : "H. Brown is associated in my mind with Venice." As her next two scripts both specifically mention Venice and a picture there, I regard the reference in U to Mr. Horatio F. Brown, the author of several well-known books about Venice, as the first emergence of the Venice topic, and as having nothing to do with the subject of the vision. The vision was of a "long thin tall man" in a "white long robe." Nowhere else, except in the One-Horse Dawn scripts, do Mrs. Verrall's scripts mention a man in a white long robe. Although Mrs. Verrall herself never associated the tall man of this vision with the old man in the long white robe "white-headed but upright" of Scripts C, D, E, H, M, N and R—at least so far as my information goes ; and it goes a long way, for Mrs. Verrall kept me fully and constantly acquainted with her views about her scripts—, I have no hesitation in identifying the two.

Miss Verrall's script contains the name "Conniston" [*sic*], and this is immediately followed, except for the word

<sup>1</sup> It is unfortunate that I have to deal in this paper chiefly with *early* scripts both of Mrs. and of Miss Verrall's ; because the early scripts of both, like those of all automatists known to me, are infinitely more halting, fragmentary, and inconsequent, and contain a far larger proportion of sheer rubbish than those produced when the automatic faculty has developed.

"riverside" (with which I will deal presently), by "let the name suffice": "the name" being evidently "Coniston." Next comes a reference to Mrs. Verrall as an automatic writer; and finally a drawing of a notice-board.

This is the only occurrence of the name Coniston in Miss Verrall's scripts, which by now number some 550. It never occurs in Mrs. Verrall's scripts; but it does occur twice in Mrs. Holland's scripts, and once in Mrs. Willett's. These scripts of Mrs. Holland's and Mrs. Willett's connect with other scripts of theirs which combine allusions to Brantwood, Ruskin's home near Coniston, to Mrs. Arthur Severn, Ruskin's niece who lived with him at Brantwood during the last ten years of his life, to Coniston Lake, and to a passage in Myers's *Obituary Notice* of Ruskin.

I should have liked to give these scripts of Mrs. Holland's and Mrs. Willett's in full; but they are long, they would require a good deal of detailed comment, and they introduce a variety of topics outside the scope of this paper. So, to save space, I shall cite only three short extracts from them.

*Mrs. Holland's Script of Dec. 22, 1909.*

. . . Brantwood—The other side of the lake [*i.e.* Lake Coniston]—The view Joan [*i.e.* Joanna, Mrs. Arthur Severn] liked best . . .

*Mrs. Willett's Script of July 16, 1911.*

. . . Well, he says, say Coniston. I am trying to give you a name you know quite well . . . I might get it through a line, he says. Oh, how very strange. Come Oedipus, he says, thou hast something or other long Col Col something Col Grove [*i.e.* Colonus Grove]. . . .

*Mrs. Willett's Script of March 15, 1912.*

. . . Oh he waited in the groves, unguessed accompanying god. . . . Who was the man with the rather beaked nose and the very blue eyes? [Ruskin.] Somebody said try the name of a river, it's not it but it's a finger post, S Serbern Severn someone said something that sounded like Brantwood.

In this last extract we see Mrs. Willett doing what she often does : namely, interpreting scripts of other automatists which she has seen. Here she is interpreting Mrs. Holland's script of Dec. 22, 1909, Miss Verrall's script of July 19, 1903 (Script V), and the following passage in Miss Verrall's script of Aug. 2, 1903, which I have not hitherto quoted :

reverstone Severn the banks merely the old place but new associations.

Mrs. Willett's script of March 15, 1912, calls the river Severn a finger-post (*i.e.* as pointing to Ruskin) in order to explain the "Conniston riverside . . . notice board" and "reverstone Severn" of Miss Verrall's early scripts. Both of Mrs. Willett's scripts (as do also two of those scripts of Mrs. Holland's which form part of the Coniston-Brantwood-Severn series) quote from the concluding passage of Myers's *Obituary Notice* of Ruskin.

This *Obituary Notice*, which appeared first in the *Journal of the Society for Psychical Research* for March 1900 (Vol. IX. pp. 208-210) and was reprinted in 1904 in Myers's *Fragments of Prose and Poetry* (pp. 89-94), ends thus :

And turning then, with heart full of such-like fancies, to that well-loved Leader's fate ;—imagining his baffled isolation, and the disheartenment of solitary years ;—I have pictured him waiting in the Coniston woodlands, as Ædipus in Colonus' grove,—waiting in mournful memory, in uncomplaining calm,—till he should hear at last the august summons,—nay, sounded it not like the loving banter ?—of the unguessed accompanying God. 'Come, Ædipus, why linger on our journey ? Thou hast kept me waiting long.'

In view of the foregoing facts, I interpret "Conniston" in Script V as implying a reference to this passage in Myers's *Obituary Notice* of Ruskin.<sup>1</sup>

On the assumption, then, that "Conniston" in Script V implies a reference to the death of Oedipus, and on the

<sup>1</sup> As I have not produced the whole of the evidence on which I rely, I am glad to be allowed to say that Mrs. Sidgwick and Mr. G. W. Balfour, who have seen all the Coniston-Brantwood-Severn scripts, agree with my interpretation.

assumption that the tall man in a white long robe of Script U is the same as the old man in white of the One-Horse Dawn Scripts, it appears that on July 19, 1903, within a few moments of Mrs. Verrall's vision of the tall man (whom on independent grounds I have identified with Oedipus going to his death), Miss Verrall by means of the name Coniston gets in her script an implied reference to the death of Oedipus. Thus two distinct lines of argument have led us to the same conclusion.

#### THE EMPHASIS THROWN ON "LONELINESS."

The ideas of *loneliness* and of *lonely wandering* are, as the following extracts show, considerably insisted on in the One-Horse Dawn scripts :

A. Pererro in solitudine.

H. Μονοστολος [= οἰόζωνος] μόνος μετὰ θεοῦ, etc.

J. Planet . . . illustre vagatur caelo sine comite  
[Alone and] palely loitering.

P. Monoicus . . . incumbe alieno bacillo.

T. Caeco viatore . . . sine adiutore.

Mrs. Verrall—who was, however, referring to part of the extract from H and to the extract from J only (see *Proc.* Vol. XX. pp. 164 and 392)—explained the allusions to lonely-wandering as attempts to give the sense of μονόπωλος preferred by her husband. I agree with this explanation, but think it incomplete. I have suggested above (pp. 203-204) that there is also an attempt to allude to the loneliness of the wandering Oedipus' death, although, strictly speaking, he was not alone. But to the stress laid on *loneliness* a third factor may have contributed : namely, the passage in the *Obituary Notice* of Ruskin, where Myers speaks of

“ his baffled *isolation*, and the disheartenment of *solitary* years.”

The lonely-wandering dawn, Oedipus οἰόζωνος and Oedipus parting from his daughters before his death, and the isolation of Ruskin ;—all these, I suggest, were among



the elements that went to form the total impression received and recorded by the automatist.<sup>1</sup>

If it be a fact that these elements did enter into the complex forming the One-Horse Dawn scripts, it will perhaps suffice to meet an objection which might, I feel, be raised, not against my interpretation of the One-Horse Dawn scripts, but against the manner in which, according to my interpretation, these scripts made a response to Dr. Verrall's experiment. A critic might put the objection in some such way as this :

"According to your theory, the aim of the scripts was to show knowledge of the words chosen by Dr. Verrall by pointing to Jebb's note on οἰόζωνον which refers to μονόπωλον ἐς Ἀῶ. You argue that μονόστολος represents οἰόζωνον, the subject of the note ; that εγίπποι, viridentia coma ἐλαίου τῆς Γλανκωπιδὸς αὐτῆς, etc., represent the first (ἐκατομπόδων Νηρήδων) of the three passages from the *Oed. Col.* cited in the note ; that the blind traveller and the old man leaning on a staff, etc., represent the second (πυκνόπτεροι ἀηδόνες) ; and that μονόστολος, besides representing οἰόζωνον, points to Jebb's third and last quotation from the *Oed. Col.* (διστόλους ἀδελφὰς). Without disputing your interpretation, I should like to raise one point which it involves. The scripts, as you yourself have observed, lay stress on the old man *in white*, namely, in your view, on Oedipus dressed for burial. But the context of none of the three passages quoted in Jebb's note relates to Oedipus being dressed for burial or

<sup>1</sup> With regard to the extract from Script J it may be objected that it is a Planet which "illustre vagatur caelo sine comite," and that a man is not a planet and is not spoken of in the neuter (*illustre*). To this I should reply that I take "Planet" to be used equivocally of the wandering dawn and of Oedipus πλανήτης (i.e. planetes = "wanderer") ; that the neuter *illustre* (if it really be neuter) is at once followed by the words "palely loitering," which in their original context in Keats' poem are applied to the Knight-at-arms and are therefore masculine ; and that the μονόστολος of H, to which the "vagatur sine comite" of J seems to correspond, is masculine also.

The Latin of the scripts being far from classical, it is possible to take *illustre*, not as neuter singular, but as the adverb ("brightly") of *illustris*, although apparently only the comparative and superlative forms, *illustrius* and *illustrissime*, are found.

to his death; and this being so, why do the scripts emphasise an incident—culminating point of the play though it be—between which and the passages quoted by Jebb no direct and immediate connexion is to be found?"

This imaginary criticism—which, having formulated it myself, I regard as quite reasonable—is, as I have said, to a large extent met, if we suppose that the intelligence responsible for the scripts aimed at combining with the allusions to Jebb's note allusions to the closing passage of Myers's *Obituary Notice* and so to the death of Oedipus, for the purpose of showing that it knew not only the actual words chosen by the experimenter but also the sense of loneliness which the experimenter thought the word *μονόπωλος* to possess.

Another consideration, however, may have actuated the intelligence responsible for the scripts. By repeatedly attempting to describe what is the climax of the play, the death of Oedipus, he may have sought to ensure the allusions to the *other* passages in the *Oedipus Coloneus* (i.e. those cited in Jebb's note on *οἰόζωνον*) being recognised as such. The fact that these attempts were not recognised for many years is not, I think, a sound reason for rejecting this suggestion.

#### FINAL REMARKS.

*If the interpretation put forward in this paper be accepted* (this conditional clause governs, of course, all that follows), it seems certain that, so far as the allusions to Oedipus are concerned, a result was obtained which, though successful, was so unlike anything expected by the experimenter, that he never realised the success achieved.

In ordinary life, if *A* tried to make *B* do a particular thing in a particular way, and *B*, while failing to do the thing in the way desired by *A*, nevertheless achieved *A*'s object by some totally different method, we should not ascribe the successful result to *A*, except in so far as by suggesting to *B* an object to be achieved he had stimulated *B* into activity in a given direction. We might attribute the successful result to *B*; but whether justi-

fiably or not would depend on circumstances; for *B* might have been coached by a third party, whose instructions had proved more acceptable or more intelligible than *A*'s. But anyhow *A* would get only the credit of having set the ball rolling.

We know that Dr. Verrall set the ball rolling; but what we don't know is whether it was he who *kept* it rolling.

I think we may assume with absolute confidence that Dr. Verrall did not *consciously* try to transfer telepathically to Mrs. Verrall the substance of Jebb's note on the word οἰόζωνον. Had he ever done so, not only would he have placed the fact on record, as he did when he deliberately "fixed his mind on the notion of 'horse'" (*Proc.* Vol. XX. p. 164); but he could hardly have failed to recognise the allusions in the scripts to the *contexts* of the passages from the *Oed. Col.* which Jebb cites in his note on οἰόζωνον. It is, I think, curious that he never recognised the allusions to Oedipus even though he did not in any way consciously associate Oedipus with the subject of his experiment; but that he should have failed to do so, had he consciously thought of Oedipus οἰόζωνος and of Jebb's note on οἰόζωνον in connexion with μονόπωλον ἐς Ἀῶ, is, to my mind, at least, incredible.

He was, of course, familiar with both the *Oedipus Tyrannus* and the *Oedipus Coloneus*; and, as a matter of fact, he possessed and used Jebb's editions of these two (and other) Sophoclean plays.<sup>1</sup> As, moreover, he was on terms of close friendship with Sir Richard Jebb, and was for several years a neighbour of his, and as both he and Jebb were devoted to the study of Greek dramatists, and were wont to exchange views on points of interpretation, grammar and so forth, it would be absurd to argue against the possibility of Jebb's note on οἰόζωνον having been known to him. That he may well have been acquainted with it, is certain; that he was acquainted with it, however, is not.

But, assuming that he had at one time been acquainted with it, how are we to explain his failure to recognise the allusions to it in the scripts?

<sup>1</sup> For detailed information see Appendix B.

"Oh!", I fancy I hear someone saying, "the explanation's simple enough. The whole thing was due to subliminal memory and subliminal activity. Dr. Verrall had no conscious recollection of Jebb's note, but his subconsciousness remembered it and impressed Mrs. Verrall telepathically with it."

Well, perhaps so; only I would point out that *in the circumstances* Dr. Verrall's failure to recover consciously a recollection of a thing so accurately retained in his subconsciousness is a very singular phenomenon. For what were the circumstances? He did not try the experiment for a moment or two, or an hour or two, or on one or two days, and then drop it for good and all. On the contrary, it occupied his conscious thoughts, and was the subject of his conscious efforts, over a long period, during which he regularly examined the scripts produced by Mrs. Verrall; and when the experiment was concluded, he made a careful study of the scripts. Moreover, even if it be granted that the allusions in the scripts to Jebb's note on οἰόζωνον are recondite—so recondite as to baffle what Mr. Bayfield has called Dr. Verrall's "more than Oedipodean acuteness as a solver of riddles"<sup>1</sup>—, still the allusions to the old man in white read in connexion with the Greek words or phrases in Scripts C, E and K, ought surely to have put one so versed in Greek drama on the track of Oedipus, *when ex hypothesi his subconscious thoughts were actively fixed on a note relating to Oedipus.*

I must confess that I find such a cleavage between the subliminal and supraliminal strata of Dr. Verrall's consciousness *in the particular circumstances* very hard to imagine. Ten years of life remained to him after the experiment was ended, and yet during all these years, notwithstanding his constant study of Greek literature, he was to come across nothing to awaken a conscious recollection of the connexion, latent in his mind, between Jebb's note and the words μονόπωλον ἐς Ἀῶ—the subject of his experiment—discussed in that note.

(It may be thought that I am here losing sight of the

<sup>1</sup> *Memoir* of Dr. A. W. Verrall by the Rev. M. A. Bayfield in Verrall's *Collected Literary Essays*, p. L.



fact that a submerged memory of Dr. Verrall's has been held to be responsible for the appearance in Script I of the word "moly." I have not lost sight of the point; but for certain reasons, which for convenience' sake I have relegated to Appendix C, I do not accept this explanation of "moly.")

But another explanation is possible. Dr. Verrall may have done no more than furnish Mrs. Verrall—telepathically, of course,—with the words *μονόπωλον ἐς Ἀῶ*; and Mrs. Verrall may have done the rest. She certainly may have known Jebb's note. She certainly had read the *Oedipus Tyrannus* and the *Oedipus Coloneus*; and she certainly sometimes consulted Jebb's editions of Sophocles' plays. I know that in the spring and autumn of 1915, a year before she died, she read in Jebb's edition the Chorus in praise of Colonus and Attica—the *εὐπιππος* Chorus—and also the Messenger's account of the death of Oedipus; and I know from comments she sent me at the time that she read Jebb's notes on both passages. Yet neither did the *εὐπιππος* Chorus convey any hint to her of the meaning of *εγυππιτοι* in Script K, nor the account of Oedipus' death any hint of the identity of the old man in white.

How strange an obfuscation of memory must be postulated, whether the origin of the Oedipus references be traced to Dr. or to Mrs. Verrall! Not that I am to be understood as advocating any theory in opposition to that of telepathy *inter vivos* to account for the phenomena under discussion. I am but trying to bring out how curious are the assumptions which this theory involves. It isn't by any means a *simple* theory.<sup>1</sup>

Personally I advance no theory of this particular case of which I gladly make a present to those who hold that telepathy *inter vivos* is the true explanation of the super-normal phenomena observable in scripts. They need, I fancy, cheering up a little; and if so be that from this case they can extract any comfort, so far as I am concerned, they are welcome to it.

Dec. 22, 1917.

<sup>1</sup> At the end of Appendix A I point out further difficulties that upholders of this theory must face.



## APPENDIX A.

## MISS VERRALL'S SCRIPT OF JAN. 28, 1915.

. . . Alone with God none other no not one<sup>(a)</sup>—the flowing tide<sup>(b)</sup>—there is a tide

ὦ Zeus [*sic*] ὅστας ποτ' ἐστὶ<sup>(c)</sup>  
the heaven born<sup>(d)</sup>—born again

To strive<sup>(f)</sup> & strive again—ἀλλ' ἵομεν<sup>(e)</sup>—Homer<sup>(e)</sup>—  
οδοπαπαλος<sup>(e)</sup>—

the wanderer home<sup>(e)</sup>—a wanderer on the face of the word [*sic*]—the earth

& wander till I die<sup>(f)</sup>—the song of the road<sup>(g)</sup>—Über  
allen Gipfeln ist Ruh'<sup>(h)</sup>

## COMMENTS ON THE ABOVE SCRIPT.

(a) Miss Verrall was, of course, familiar with her mother's One-Horse Dawn scripts. Furthermore, between May and December, 1912, she had gone through Mrs. Verrall's scripts of 1901-1904, for the purpose of translating the Greek and Latin contained in them. Consequently we can, I think, safely set down "alone with God none other no not one" as a reproduction of the phrase

μονος μετὰ θεοῦ οὐδὲ ἄλλου τινὸς

(translated by her "alone with God and none other"), which occurs in Mrs. Verrall's script of Sept. 4, 1901 (Script H). Neither the original Greek phrase, nor the translation of it, occurs elsewhere in any of the scripts.

(b) "The flowing tide" is a recurrent phrase in H. V. script, and comparison of the various contexts in which it occurs shows that its chief (though not necessarily its only) meaning is the tide of the river of death. The phrase forms the subject of a marked cross-correspondence

with several of Mrs. King's scripts, where it bears the same meaning, and in one of which (Dec. 12, 1913) it is definitely associated with the tide that "moving seems asleep" of *Crossing the Bar*. I cannot enter into particulars here; and so the reader who does not care to accept statements unsupported by detailed evidence can ignore what is said here on the subject of "the flowing tide."

(c) Aeschylus, *Agamemnon*, 160. For the immediate purpose in hand, I think this quotation may be fairly treated as carrying on the thought implied in "alone with God none other no not one"; though I do not say that this is its only significance. The context is as follows:

Ζεὺς, ὅστις ποτ' ἐστὶν, εἰ τόδ' αὖ-  
 τῷ φίλον κεκλημένῳ,  
 τοῦτό νιν προσεννέπω.  
 οὐκ ἔχω προσεικάσαι,  
 πάντ' ἐπισταθμώμενος,  
 πλὴν Διὸς, εἰ τὸ μάταν ἀπὸ φροντίδος ἄχθος  
 χρὴ βαλεῖν ἐτητύμως.

"Zeus, whosoe'er he is, I bespeak in simple wise, if such address be pleasing unto him; *there is none other name*, though I ponder all, nor cognisance of my imagining, save Zeus, which shall surely discharge my spirit of this heaviness." (George C. W. Warr's translation.)

(d) "Heaven-born," as the context shows, means Odysseus, to whom the epithet *διογενής* ("sprung from Zeus," or "heaven-born") is frequently applied in the *Odyssey*. See *e.g.* *Od.* x. 443, 488; xi. 405, 473, 617, etc.

(e) The allusion is to the scene in *Odyssey* xvii where Odysseus, accompanied by the swineherd Eumaeus, returns to his home after an absence of twenty years.

Now all this while Odysseus and the goodly swineherd were bestirring them to go from the field to the city; and the swineherd, a master of men, spake first saying:

'Well, my friend, forasmuch as I see thou art eager to be going to the city to-day, even as my master gave command; . . .

Come then, let us go on our way [ἀλλ' ἄγε νῦν ἵομεν], for lo, the day is far spent, and soon wilt thou find it colder toward evening.'

Then Odysseus of many counsels answered him saying: 'I mark, I heed: all this thou speakest to one with understanding. But let us be going [ἀλλ' ἵομεν], and be thou my guide withal to the end. And if thou hast anywhere a staff ready cut, give it me to lean upon, for truly ye said that slippery was the way' [ὁδὸς δέ μοι, εἴ ποθὶ τοι ῥόπαλον τετμημένον ἔσται, κ.τ.λ.]

Therewith he cast about his shoulders a mean scrip, all tattered, and a cord withal to hang it, and Eumæus gave him a staff to his mind [ἀεκέα βάλλετο πήρην, πυκνὰ ῥωγαλέην· ἐν δὲ στρόφος ἦεν ἄορτήρ. Εὐμαῖος δ' ἄρα οἱ σκῆπτρον θυμαρὲς ἔδωκεν.] So these twain went on their way . . . And the swineherd led his lord to the city in the guise of a beggar, a wretched man and an old, leaning on a staff [σκηπτόμενον]; and sorry was the raiment wherewith he was clothed upon. But as they fared along the rugged path [ὁδὸν κάτα παιπαλόεσσαν] they drew near to the town. . . . (Butcher and Lang's translation of *Odyssey* xvii. 182-205.)

The words ἀλλ' ἵομεν and οδοπαιπαλός are quite sufficient, even without their context in the script, to fix the reference to this passage. The word οδοπαιπαλός, it is true, does not exist, but no one, I think,—no scholar, at least—will question that it is meant for ὁδὸς παιπαλόεσσα, a phrase found only here and in *Iliad* xii. 168. The context in the script being utterly unsuited to the *Iliad* passage and suitable to the passage in the *Odyssey*, the choice must fall on the latter.

Now Jebb, it will be remembered (see p. 200 above), in his note on the word φορεῖ in *O.C.* 1262 maintains that it does not mean "obtains by begging," but simply "carries," and that the allusion is "to a wallet (πήρα) carried by Oedipus." And he quotes in illustration of the wallet forming "part of the conventional outfit for the wandering beggar" *Odyssey* xiii. 437-438 :

δῶκε δέ οἱ σκῆπτρον καὶ ἀείκεα πήρην,  
πυκνὰ ῥωγαλέην· ἐν δὲ στρόφος ἦεν ἄορτήρ.

If the reader will refer back to the Greek words interpolated in the English translation of the passage from *Odyssey* xvii, he will see that the words here underlined are the same as those used of the wallet there. In each case the word σκήπτρον is used of the staff, though in *Odyssey* xvii ῥόπαλον is used as well.

At the back of this script there lies, then, it seems to me, a knowledge of Jebb's note on φορεῖ in *O.C.* 1262, and of a connexion between it and the old man in white of the One-Horse Dawn scripts. For otherwise what happy chance led the automatist first to refer back to the old man in white "journeying alone" who is "alone with God and none other," and then to follow this by a reference to Odysseus as described in *Odyssey* xvii? If it be objected that the reference in Miss Verrall's script is not to the lines in *Odyssey* xiii quoted by Jebb, but only to a parallel passage in a later book, I would reply that there is a good reason for the substitution: the passage in *Odyssey* xvii involving a more pointed allusion to the home-coming of Odysseus (cf. "the wanderer home") than the passage in the earlier book would have done. The passage quoted by Jebb might, of course, have served to point to the home-coming in a general way; but the setting-out of Odysseus and Eumaeus "from the field to the city" as told in *Odyssey* xvii marks the final stage of the long-delayed return; and it is the *final* stage of the journey that is wanted to make a marked parallel with Oedipus going to his death.

It was this script of Miss Verrall's, as already stated (see pp. 190 and 200-201 above), with its allusions to *Odyssey* xvii. 182-205 that led me more than two years ago to conjecture that the old man in white of Scripts C and D might be Odysseus. I made a note to that effect on Script D, which I copy here:

"If the 'longaeuus senex' of M. V. 3049 [*i.e.* Script C] and here [*i.e.* Script D] means Odysseus disguised as a beggar, the words 'Mone inquit alteram ne titubet.' [in D] would have some sense. See *Odyssey* xvii. 196. Odysseus borrowed a staff (ῥόπαλον) from the swineherd because

the way was slippery. The 'box' [of D] would have to be the *πήρη* or wallet which Odysseus carried—not in his hand, but on his back. The *ρόπαλον* is also called a *σκήπτρον* (*ib.* 199). Cf. H.V. 17."

My reason for comparing H.V. 17 (*i.e.* Miss Verrall's script of Nov. 22, 1906) was that its opening words are as follows :

Senex cum albis capillis bifurcatis in sceptro incumbens  
senectute praelapsus.

(An old man with white hair parted in two (?) leaning on a staff, advanced (?) in age.)

The Latin is odd and incorrect. Thus, the word *bifurcatis* (formed from an imaginary verb *bifurco*) does not exist, though *bifurcus* ("two-forked"), which no doubt it represents, does. Here the sense intended seems to be "parted in two."<sup>1</sup> Next, *sceptro* is used as if it were the Greek *σκήπτρον* (*skeptron*), which may mean either a staff used for support in walking, or a staff borne by a king as an emblem of authority, *i.e.* a sceptre. But though the Latin *sceptrum* is the same word as *σκήπτρον*, and means a sceptre, it is not used in the sense of a staff. The use of *sceptro* in the script to mean a staff accordingly seems to point to a Greek rather than a Latin topic. *Praelapsus*, which in view of the context I have ventured to render "advanced," properly means "having glided forward."

But however the incorrect words be rendered, it is practically certain that the Latin sentence refers back to the "longaevus senex barba alba" of Script C, who in Script D is called "albicapillus," and to the "incumbe bacillo" of P and Q.

<sup>1</sup> Mr. G. W. Balfour suggests that if *bifurcato* be read instead of *bifurcatis* the allusion might be to Oedipus leaning on his two daughters. Cf. *Oed. Col.* 848-849 :

οὐκουν ποτ' ἐκ τούτων γε μὴ σκήπτρου ἔτι  
ὁδοπορήσης

(So *those* two crutches [*i.e.* Antigone and Ismene] shall never more prop thy steps);  
and 1109 (Oedipus addressing his daughters):

ὦ σκήπτρα φωτός

(Props of mine !).



(f) "To strive and strive again . . . And wander till I die." Though there may be a reminiscence here of "I wander'd till I died" in Matthew Arnold's *Thyrsis*—a poem several times quoted in H.V. script—the context points rather to the following lines in Tennyson's *Ulysses* (Ulysses being the Latin form of the name Odysseus):

"for my purpose holds  
To sail beyond the sunset, and the baths  
Of all the western stars, until I die.

. . . . .  
One equal temper of heroic hearts,  
Made weak by time and fate, but strong in will  
To strive, to seek, to find, and not to yield."

If the allusion is to these lines, it shows that "the wanderer home" means not only Odysseus returning to his home in Ithaca but Odysseus going to his long home.

(g) R. L. Stevenson, *A Song of the Road*.

(h) Goethe, *Wanderer's Nachtlied*.

It appears from what I have said above that Miss Verrall's script of Nov. 22, 1906 (H. V. 17) is connected with the One-Horse Dawn Experiment begun in 1901 and ended in October 1902. I have no explanation to offer of why the subject thus cropped up again four years after the experiment was brought to a close, unless it be that the publication in or about October 1906 of Mrs. Verrall's account of the experiment revived interest in it. But then what about the re-emergence of the subject on July 19, 1903, in Scripts U and V? So far as I am aware, there was nothing at that date to redirect attention to the experiment. There may, of course, have been something of which I never heard; but if so, how then did Mrs. Verrall fail to associate her vision of a tall man in a white long robe (Script U) with the old man in white of her One-Horse Dawn scripts?

Furthermore, I have argued that Miss Verrall's script of January 28, 1915, likewise harks back to the experiment of 1901-1902. What intelligence was *then* responsible for combining a "crib" from the One-Horse Dawn scripts—"alone with God none other no not one"—with the

home-coming of Odysseus: a combination which has every appearance of reflecting Jebb's note on Oedipus' wallet? If we assume a revival of interest on Miss Verrall's part in the One-Horse Dawn scripts of some thirteen years earlier, that will not explain the *combination* of topics. Was Dr. Verrall, who had been dead for two years and a half, the "agent"? And if so, before or after death? If before death, then Miss Verrall must have acquired her information telepathically from him more than two years and a half before it emerged in her script.

Or was Mrs. Verrall the "agent"? She saw Miss Verrall's script of January 28, 1915, for the first time on or about October 20, 1915. Between March and October 8, 1915, not only had her own script twice referred to the death of Oedipus, but on at least three different occasions she had been reading—in connexion, be it noted, with scripts and not in connexion with her classical studies—various passages in the *Oed. Col.*, and reading them in Jebb's edition, and consulting several at least of Jebb's notes on these passages. From notes she made between September 28 and October 8, 1915, in my possession, it is clear that she read carefully the part of the Messenger's speech where he describes Oedipus coming to the hill of Demeter Euchloös and being washed by his daughters; and in these notes she refers specifically to *O.C.* 1598-1602. Now since the latter part of l. 1602 and l. 1603 are

λουτροῖς τέ νιν  
ἐσθῆτι τ' ἐξήσκησαν ἥ νομίζεται

(Then they ministered to him with washing, and dressed him, as use ordains),

she must have read the actual lines which explain why the old man of the One-Horse Dawn scripts is dressed in white. Yet when, on October 20, 1915—or a day or two later—she saw in her daughter's script of January 28, 1915, the phrase "Alone with God none other no not one," which in her own script of 1901 had been applied to the old man in white, she failed to recognise it as a reference back to the old man. This failure, especially when her recent interest in the *Oedipus Coloneus* is taken

into account, seems to argue a singular impenetrability of her supraliminal consciousness, if less than nine months earlier her subliminal activities had really been responsible for the allusion in Miss Verrall's script to Jebb's note on the wallet of Oedipus. She neither recognised the reference back to Script H in "alone with God none other no not one," nor did she in any way connect her daughter's script with Oedipus. This I know because she sent me notes on Miss Verrall's script of January 28, 1915; and these notes make no mention of Script H or of Oedipus; and had she traced any connexion with either, I am perfectly certain she would have told me.

Whatever may be the true solution of the problem, it will, I think, be generally admitted that there is a very strong presumption indeed that whatever intelligence was responsible for the allusions to Jebb's note on οἰόζωρον in 1901-1902 was likewise responsible for the allusions to the tall man in a white long robe and to Coniston in 1903, and to the allusion to Jebb's note on Oedipus' wallet in January 1915.

## APPENDIX B.

### DR. VERRALL'S FAMILIARITY WITH JEBB'S EDITIONS OF THE *Oedipus Coloneus* AND *Oedipus Tyrannus*.

Dr. Verrall reviewed Jebb's edition of the *Oedipus Coloneus*, probably early in 1886. The edition of the *Oedipus Tyrannus* he had reviewed earlier. These facts I derive from the *Life and Letters of Sir Richard Claverhouse Jebb* (p. 262).

To the *Life and Letters* he also contributed a chapter on Jebb as Scholar and Critic. This chapter shows his thorough and detailed acquaintance with Jebb's work. Of Jebb's editions of Sophocles' plays he deals in this chapter only with the *Philoctetes* and the *Trachiniae*. He does not, I think, so much as mention the editions of the *Oedipus Coloneus* and *Oedipus Tyrannus*; though, of course,

this affords no reason for assuming that he was not just as well acquainted with them as with the editions of the other plays.

Mrs. Salter (Miss Verrall) has kindly allowed me to examine copies of Jebb's *Oedipus Tyrannus* and *Oedipus Coloneus* used by her father.

In the copy of the *O.T.* I have found no pencilled marginal notes either on the text or on the foot-notes; and only\* one marginal note in the Appendix. There is no note or mark of any kind on the page containing the foot-note on οἰόζωνον.

In his copy of Jebb's edition of the *Oedipus Coloneus* Dr. Verrall has entered a number of marginal notes, relating chiefly to the text or to the *apparatus criticus*; and has also marked a good number of the foot-notes, and occasionally made a comment on them.

As regards the three passages from the *Oed. Col.* quoted by Jebb in his edition of the *O.T.* in connexion with the word οἰόζωνον, I find that Dr. Verrall has made no mark against, or comment on, διστόλους ἀδελφὰς, and none on πυκνόπτεροι ἀηδόνες. Against Jebb's note on ἑκατομπόδων Νηρήδων he has placed the following comment: "Surely Sophocles means 100 Nereids." This comment does not concern Jebb's view that the second part of the compound adjective is equivalent to a separate epithet for the noun; but concerns merely Jebb's view as to the number of the Nereids, which he (Jebb) places at fifty, with characteristic matter-of-factness assigning them two feet apiece.

## APPENDIX C.

In *Proc.* Vol. XX. pp. 163-164 Mrs. Verrall dealing with the words in Script I (September 9, 1901):

"Find the herb moly that will help—it is a guide,"  
wrote as follows:

We could attach no meaning to the allusion to Milton's



phrase;<sup>1</sup> the passage in *Comus* (ll. 636-7) seemed to have no bearing on the context, and recalled nothing to my husband either at the time or later when he revealed his experiment to me, and we examined in detail together all the writing of these weeks. But in the spring of 1905, when I was writing this paper and had ascertained that the passage of the *Orestes* [containing the words *μονόπωλον ἐς Ἀῶ*] was set in the last paper of the Classical Tripos of 1873, it occurred to me to look at the other papers set in that year, and I found that the subject for Latin Hexameters in the Tripos of 1873 was the passage from *Comus*, ending,

“And yet more med’cinal is it than that moly  
Which Hermes once to wise Ulysses gave.”

It appears that the combination of the letters *m o l*, produced in the effort to give the word *μονόπωλον*, had, by some association of ideas, suggested a reminiscence of another paper in the same Tripos examination. The curious point about this is that the recollection had entirely gone from my husband’s mind; when I asked him if he had any recollection of other papers in the Tripos, and in particular of the Latin Verse, he could recall nothing, and even the sight of the passage in *Comus* did not revive any memory of having translated it. . . . My script seems to have registered here not only an existing mental impression of my husband’s, but also a forgotten past impression, once closely associated with the first.

Mrs. Verrall’s suggestion (for it is hardly a conclusion) that the coincidence between the “moly” of her script and the “moly” of the Tripos paper was not an acciden-

<sup>1</sup> I suppose that Mrs. Verrall spoke of “the allusion to *Milton’s phrase*,” because of the preceding: “dailey is more like,—daily bent,” which, presumably, she connected with

“and the dull swain  
Treads on it *daily* with its clouted shoon;  
And yet more med’cinal is it than that Moly,” etc.

If this was not her reason, I see no justification for calling the words in the script an “allusion to Milton’s phrase.”



tal one, seems to me to ignore two important considerations :

- (a) the wide field for chance-coincidence afforded by the papers set in a Classical Tripos examination ;
- (b) the constant appearance in her scripts of 1901 and 1902, both before and after "moly" was written, of words in which the letters *m o l* and *m a l* are prominent, and the absence of any indication that "Moly," rather than one of these other words, was the word wanted.

As regards (a) nothing further need be said, for it must, I think, be admitted that the opportunities for chance-coincidence were large.

As regards (b), the evidence, tedious though it be, must be given in full. I accordingly append a list of all "the words in *Mol*" (as for brevity I shall call them) that I have traced in Mrs. Verrall's scripts during the period covered by the One-Horse Dawn Experiment. The numbers attached to each extract will show how many scripts intervened between one instance of words in *Mol* and the next.

*M.V.* 3058 (*Aug.* 29, 1901).

. . . *μαλινδροδεα* letter by letter is easier to do but they are not right yet. Begin again. *MALVIDEA DENDRON*. The shape of the letters is archaic *CHΓ* and so on. . . .

*M.V.* 3059 (*Sept.* 2, 1901).

Canticlene has a word to say—one for him not for you. Fundet mith in tal mallim sham i tawan. There could be more. Malleeson a daughter . . .

*M.V.* 3060 (*Sept.* 4, 1901).

. . . now the letters *ΕC* agunto *CAΓUNTO* esagito. . . .  
*μονοστολος μονοχιτωνος μονος μετα θεου ουδε άλλου τινος*. . . .

*M.V.* 3062 (*Sept.* 7, 1901).

. . . *saepe sedebam illac solus vel cum illo μόνω*. . . .  
*Mol* es to but the *ΕC* is the end of a word —*ες*—  
there are o and l before the es. *ολ*—*ες*. . . .

*M.V.* 3063 (*Sept.* 9, 1901).

. . . Most of it but not all. ol un c es that's not right—but the m comes before the es agiles. I can't tell you the sense only the letters. . . . moleskin—that is more like, the look not the meaning. . . . dailey is more like,—daily bent —υ— is how it goes and the first rhymes to ā—Find the herb moly that will help—it is a guide. . . .

*M.V.* 3064 (*Sept.* 12, 1901).

. . . μολ—es ἑμολες mollis to wear.

*M.V.* 3065 (*Sept.* 14, 1901).

. . . MOLVES that is the old mistake—estote looks like a part. On the wall—mola or molina is more like. Strange it seems that you cannot read. on the left there are more AVENT then the word that ends in es and something after it. . . .

*M.V.* 3068 (*Sept.* 28, 1901).

. . . Let it go on. it will come clear. Martin was the word—a name not a swallow. Moly nnt no not that. Molyten or Molison a name—belongs to him. . . .

*M.V.* 3069 (*Oct.* 6, 1901).

. . . Molyneux is better than before.

*M.V.* 3072 (*Oct.* 26, 1901).

. . . Εολλταις or malveolus is more like. . . .

*M.V.* 3074 (*Nov.* 1, 1901).

. . . μαλλιδεστερον καὶ μάλα. ολδυνη. moles divan y sur—MOLDRESAGATO thats all.

*M.V.* 3081 (*Dec.* 5, 1901).

. . . D[o]esnt A. W. remember? the light fell from the right overhead—and the long white robe moved slowly while they played—Plainer to other eyes, but he must have seen. Kirkistan kirkward shall carry me—go on. not Helen but another and not Scotch. The light is hid—moles tone note not tone moles—ent but I cant get the rest—ends with escent and gives a pretty shineing—something before mol—ammolescent now you have left out the a moleas. no no ales and mol—

*M.V.* 3087 (Dec. 18, 1901).

. . . ἀλαζων αλεκτρωνος κλαγγα συνέτοισιν. πῶς οὐκ.  
νῶ συγγιγνώσκει μαλεδεστέρα ἥδη γεγραφε αὐτὸς. Put  
in the ν. Correlate the rest. . . .

*M.V.* 3096 (Jan. 17, 1902).

*Malliola malveola*. . . . *tenebrosum iter caeco viatori in  
orientem solem pedibus vagatur nec sine monitore*. . . .

*M.V.* 3132 (July 1, 1902).

. . . *Cannabis indica*—is more like the word I want, but  
it has not the meaning. *Cantaber induperatus* and the  
other word *moleston agon lesto*. *Molliston est* *μολαστὸ  
μόλις τὸ ἔστω μάλα δὲ ἡμῖ* no you do not understand  
leave it till it is clearer. till after Friday next. . . .

*M.V.* 3133 (July 7, 1902).

. . . Now again the word *moles n molens sto* and  
*Hannibal's Saguntum* belongs *Saguns traxit in infinitum  
verbum autem breve—cur non scribere potes? guns mola-  
guns no nono—*

*M.V.* 3137 (July 23, 1902).

. . . *Cur resolvere nolis? pertemptanti facillimum etsi tu  
nescis. Roga—roga—rogare semper Malleolus pro te—pro  
illo autem mansuescit in manu*. . . .

Comparison of these extracts convinces me that there is  
no justification for regarding "moly" as anything more  
than one of numerous attempts at *μονόπωλον* (*monopolon*).  
It might, perhaps, be claimed that the words that follow  
"Find the herb moly," viz. "that will help—it is a  
guide," suggest that there is some point of particular  
importance in "moly"; but I see no reason why they  
should be taken to mean anything more pointed than  
that "'moly' will help as a guide to the word  
'MonopOLon'"; and I should compare the passage  
in Mrs. Willett's script of March 15, 1912 (quoted on  
p. 207 above) where the river Severn is called a finger-  
post as pointing to Ruskin. I do not like to say  
positively that "Moly" is rejected in *M.V.* 3068, because

it would be just possible to argue that "Molyten" and "Molison" are attempts at a different word or name than "Moly"; but I think nevertheless that the natural meaning is that "Moly" is rejected in favour of other words which by the addition to "Mol" of the syllable "en" or "on" approach more nearly to MonopOLON. Moreover, no sooner has the word "moly" been written than in the next two scripts—not to speak of the ten other subsequent scripts—fresh shots at words in *Mol* continue to be made; and this, to my mind at least, strongly suggests *dissatisfaction* with "Moly."

The theory, then, that the "moly" of Script I is causally connected with Dr. Verrall's subliminal recollection of the occurrence of the word "moly" in a Classical Tripos paper, seems to me to rest on an insufficient foundation.

#### APPENDIX D.

In compliance with a suggestion made by Sir Oliver Lodge and Miss Alice Johnson, I give below in chronological order the dates of various events which either have or may have a bearing on the case.

1873. Passage from Euripides' *Orestes* containing the words *μονόπωλον* ἐς Ἄω set for translation in the Classical Tripos.

Passage from Milton's *Comus* containing the word "moly" set as the subject for Latin Hexameters in the Classical Tripos.

1882. Dr. and Mrs. Verrall married.

Dec. 1883.

Publication of Jebb's edition of Sophocles' *Oedipus Tyrannus*.

1886 (early in).

Publication of Jebb's edition of Sophocles' *Oedipus Coloneus*.

Jan. 17, 1901.

Death of F. W. H. Myers.

March 1901.

Mrs. Verrall's automatic writing begins.

April 1901.

Dr. Verrall devises and initiates *μονόπωλον ἐς 'Αῶ*  
Experiment.

April 10, 1901–May 31, 1902.

Scripts A to T written.

Oct. 17, 1902.

Experiment ends; and Mrs. Verrall told about it.

April 20, 1903.

Mrs. Verrall gives an account of the *μονόπωλον ἐς 'Αῶ*  
experiment at a Meeting of the S.P.R.

July 19, 1903.

Scripts U and V written.

1905 (Spring of).

Mrs. Verrall writes her account of the Experiment.

Dec. 9, 1905.

Death of Sir Richard Jebb.

Oct. 1906.

*Proc.* Vol. XX. containing Mrs. Verrall's account of the  
Experiment published.

Nov. 22, 1906.

Date of Miss Verrall's script beginning "Senex cum  
albis capillis."

June 18, 1912.

Death of Dr. Verrall.

Jan. 28, 1915.

Date of Miss Verrall's script associating "Alone with  
God none other no not one" with the homecoming of  
Odysseus.

July 2, 1916.

Death of Mrs. Verrall.

Nov. 1917.

J. G. P. reconsiders One-Horse Dawn scripts.

Nov.–Dec., 1917.

J. G. P.'s paper written.



## II.

EVIDENCE OF SUPER-NORMAL COMMUNICATIONS  
THROUGH MOTOR AUTOMATISM.

A PAPER READ AT A PRIVATE MEETING OF THE SOCIETY  
ON NOVEMBER 22, 1917.

BY SIR W. F. BARRETT, F.R.S.

THE cases which I wish to bring before the Society in this paper have this in common, that in them we see supernormal communication issuing in motor automatism. The source of the communication however differs in an important manner, for in the first case the communicator was in the body and in the second the message purports to come from the discarnate.<sup>1</sup>

I am indebted to my niece, Mrs. Cowdell Barrett, of Weymouth, for putting me into communication with her friend, Mr. Arundel Mackenzie-Ashton, of Dene Court, Taunton, who kindly sent me the contemporary documents which narrate this case.<sup>2</sup>

I am permitted to give his name and also that of Colonel Nicholson, whose account of the experiments, written down at the time, have fortunately been preserved

<sup>1</sup> I do not here raise the question of the method of communication, but a separate note by me on Telepathy and Telergy which follows this paper may suggest possibilities and tend to clearer thinking on the subject.

<sup>2</sup> Subsequent to the reading of this paper before the Society, the case was quoted in an article I published in the *Contemporary Review* for February, 1918.

and are before me, otherwise the case would be of little evidential value as it occurred some years ago. The experiments took place at Walesby Vicarage, Nottinghamshire, in 1882.

Mr. Mackenzie-Ashton writes to me as follows :—

DENE COURT, TAUNTON,  
October 9th, 1917.

I went to stay at Walesby Vicarage situated in Nottinghamshire in September, 1882. I was there a week or ten days and on leaving went to stay with my father and mother who lived at a place called Minewood in Hertfordshire. The distance between these two places is about 130 miles. After I left Walesby Mr. (now Colonel) Nicholson and Mrs. Nicholson went there, I believe the day following my departure. The manifestation referred to in Mr. Nicholson's letters, which I enclose, took place at the first sitting at which Mrs. Nicholson assisted.

Here I will give Mr. Nicholson's first letter to Mr. Mackenzie-Ashton, which was sent to me in its original envelope and dated post-mark, as also were his subsequent letters.

NEWARK ON TRENT, 14. 9. '82.

DEAR SIR,

I have been staying at Walesby Vicarage recently and last evening (Wednesday) we amused ourselves with table-turning. The table when asked by whose spirit it was possessed answered "Arundel-Mackenzie," and to the further question "where is he?" it said "His soul is here." To the following question "How is his body occupied?" it returned a perfectly definite answer. Would you mind informing me how you were really occupied last night from 10.30 to 11.30 p.m. and in whose company you were? Would you mind also telling me what you were doing out of doors in the day time? I hope you will excuse me, who am a perfect stranger to you, asking you these impertinent questions, but I am most anxious to be satisfied as to the truth or falsehood of the "manifestation."—Yours very truly,

E. H. NICHOLSON

Two days later Mr. Nicholson writes as follows :

NEWARK ON TRENT, *Sept.* 16.

DEAR SIR,

Will you assure me on your word of honour you have heard nothing from any person who was at Walesby Vicarage on Wednesday evening relative to the occurrence about which I wrote to you ?—Yours very truly,

E. H. NICHOLSON.

Mr. Mackenzie-Ashton having given this assurance then received the following letter from Mr. Nicholson describing what occurred :

NEWARK, *Sept.* 19, 1882.

DEAR SIR,

When I asked for your assurance I felt it was scarcely necessary, but the experiences being so extraordinary it seemed more satisfactory to have it.

The persons who had their hands on the table besides Mrs. Nicholson and myself were [giving their names]. The table began immediately to move and on being asked to tilt 3 times if a spirit were present it did so, asked "whose spirit," replied "Arundel-Mackenzie," and would give no further name. "Asked where is he, and what is he doing?" answered "His soul is here." Asked "what is his body doing," at first we obtained no reply and were rather puzzled how to proceed thinking possibly you were in bed. However after waiting, we asked the same question again and the reply was promptly given "Playing billiards." Time then was 11.15 p.m. Asked who is in the room with him? answer "Father," asked "who is winning the game?" answer "Son." "How many games have been played?" "Two." "What has he been doing during the day?" "Shooting." At this there was a general exclamation "Impossible!" for it was not believed you had any shooting, and H—— asked "Pheasants or Partridges" laughing, but we could get no more. H—— by request then left the table, and we asked the spirit why it had not replied. It answered "flippant." After a message 'silent spirit is here,' we could get no further manifestation.

This is a literal and exact statement of what took place. Before the letters at which the table tilted were reached a most peculiar tremor went through it, increasing in intensity till the letter was reached when the tilting was decided and distinct. The lights in the room were not lowered. This experience has thoroughly astonished me.—  
Yours faithfully, E. H. NICHOLSON.

Now all the above particulars given by Mr. Nicholson of Mr. Mackenzie-Ashton's doings were perfectly correct.

Mr. Mackenzie-Ashton writes :

“I had been shooting during the day and in the evening I had two games of billiards with my father. I won both of them, and after that I lay down on a couch in the billiard room and fell asleep. Then I had a dream that I was back in Walesby Vicarage. One point of interest is that I (my spirit) gave only my original name ; I took the additional name of Ashton later” [but prior to this experience].

It is unfortunate that Colonel Nicholson did not keep Mr. Mackenzie-Ashton's letters up to the present time, as in that case we should have written contemporary evidence from both sides. However, Colonel Nicholson informs me that he preserved the letters for a long time and corroborates Mr. Mackenzie-Ashton's statement.

Of the trustworthiness and evidential value of this case there can be no doubt. It is of considerable psychological interest on several grounds. Here we find telepathy from a living person giving rise to motor automatism in the table tilting, whilst answers to questions are given just as we are accustomed to find in spiritistic phenomena. As Colonel Nicholson informs me he has had similar experiences elsewhere, he was, presumably, the medium.

Telepathy from the living producing motor automatism in the percipient is by no means novel. We have the well-known case of the Rev. P. H. Newnham and his wife, where questions mentally asked by Mr. Newnham were automatically replied to by Mrs. Newnham through

planchette writing.<sup>1</sup> Though the distance apart of agent and percipient was here only a few feet, care was taken that no knowledge of the question, which was written down by Mr. Newnham, should reach his wife. Similar experiments were subsequently tried, with more or less success, between two graduates at Cambridge, and there are other cases on record where telepathic impressions from the living were able to produce motor automatism through planchette, etc. As regards table tilting, Prof. Richet<sup>2</sup> long ago—in 1884—made an arrangement whereby letters of the alphabet were silently pointed to by one person who traversed the alphabet mechanically, whilst Prof. Richet, standing apart from the alphabet and others present, thought of a name or word which neither the man at the alphabet nor the automatist had any means of knowing. The automatist was seated at a table, which tilted when the man at the alphabet pointed to the right letter in the word thought of by Prof. Richet. The experiment was fairly successful, the success being beyond mere chance coincidence. Here it will be noticed that both agent and percipient were in the same room and both awake and in their normal state. There is a case given by Mr. Myers, the Kirby case, where messages were given by table tilting which possibly came from a far distant and sleeping agent.<sup>3</sup>

In the last named case, as Mr. Myers points out, we cannot really say which is the easier hypothesis—telepathy or a psychical invasion from the distant agent. The well-established and well-known experiments by Mr. S. Beard, Rev. S. Moses, and Rev. C. Godfrey, where the different experimenters willed that they should be *seen* by a distant person who was unaware that the experiment was being made, were all successful when the agents were *asleep*. The self-projection did not occur when the agent was consciously willing it, but took place when he was unconscious in sleep. There are several well-attested cases where a person asleep has dreamt he has visited a distant friend

<sup>1</sup> *Human Personality*, Vol. II. p. 147.

<sup>2</sup> *Proc. S.P.R.*, Vol. II. pp. 239-264.

<sup>3</sup> *Human Personality*, Vol. II. p. 187.



and has been *heard* speaking by that friend. These and other cases suggest *bilocation*, or some *excursive action* of the soul or of the subliminal self of the 'agent' during sleep. Myers has some suggestive remarks on the freedom of the spirit from the material organism during sleep.

I will now pass on to a second series of cases of super-normal action where a *discarnate* intelligence appears to be the agent, causing vigorous motor automatism on the part of the automatist.

Some time ago my friend, the Rev. Savell Hicks, M.A., and myself read a paper before the Society describing the remarkable experiments with a novel form of ouija board, which a small circle in Dublin had been conducting with great care and critical ability for many months. These experiments have now been in progress for over two years, but no record of them has appeared in the *Proceedings* of our Society. In my recently published book *On the Threshold of the Unseen*, I have fully described how these experiments are conducted, and some of the startling evidence of survival after death which they appear to afford.<sup>1</sup>

Here I will only say that instead of the usual ouija board, with the alphabet printed on the board, the separate letters of the alphabet, on pieces of card, are placed on a small table below a sheet of plate glass which covers the whole table. The traveller or indicator, which is touched by the two sitters, is a small triangular or heart-shaped piece of wood or metal resting on three toes of felt, so that it is only raised some quarter of an inch from the glass. The alphabet can be arranged in any order, and in some critical experiments which I have described the letters were arranged in the most irregular and promiscuous fashion, whilst the sitters were out of the room. The glass top was then covered by an opaque cloth, the sitters were recalled and carefully blindfolded, taking every precaution to make the blindfolding absolutely effective. The cloth was removed, the traveller placed on the glass and the sitters each put one hand on

<sup>1</sup> *On the Threshold of the Unseen*, p. 179 et seq.

the traveller. The sitting then began in full light so that the recorder could note down the letters indicated; the recorder was either the Rev. Savell Hicks, myself, or a personal friend, who was a good shorthand writer; this was very necessary in some of the sittings, as the traveller rushed from letter to letter with such rapidity that it was difficult to keep pace with it in writing down the message. In one memorable instance, when a message was being spelt out with great rapidity, an opaque fire-screen was silently held over the traveller, so that had the sitters not been blindfolded they could not then see the alphabet below, and the recorder had to adjust the light and his position to enable him to take down the message, which came through rapidly just as before.

Some of the messages appeared to be pure *dream creations*, but given with great dramatic force. They may have been the product of some unknown intelligence who was asleep, whether incarnate or discarnate I do not know. Some messages were veridical and purported to come from different persons recently deceased. The sitters were usually the daughter of the late Professor Dowden, Mrs. Travers Smith, the wife of a well-known Dublin medical man, and her friend, Mr. Lennox Robinson, an author. Blindfolding was often dispensed with. In the case I narrated at a recent meeting of the Society, and which is given in my book, the "Pearl tie-pin case," the sitters were Mrs. T. Smith and a lady friend, Miss D. C., the daughter of a physician.

As the exact transcript of the foregoing message, taken down at the time, has not been published, I give it here. Miss C. had a cousin, a young officer in the army in France, who was killed a month previous to the sitting. This was known to the sitters, who were *not* blindfolded on this occasion.

The sitting took place at 61 Fitzwilliam Square, Dublin, in December, 1915. It began as follows :

Q. Who is there ?

A. ——— [The cousin's full name was given, Christian and surname.]

Q. Do you know who I am ?

A. Yes, you are D——.

Q. Have you any message ?

A. Yes.

Q. What is it ?

A. Tell my mother to give my pearl tie-pin to the girl I was going to marry. I think she ought to have it.

Q. What is her address ?

A. [An address in London was given.]

Q. What is her name ?

[Full Christian name and surname given (an unusual one).]

A. I want to go. Good-bye.

Neither of the sitters knew any such person nor of any engagement. On communicating with the deceased officer's family they knew nothing of the lady mentioned in the message; moreover, on writing to the address given the letter was returned by the Post Office. The whole message was therefore considered a fabrication.

Six months later it was discovered that the officer *had* been engaged, shortly before he left for the front, to the very lady whose name was given; he had however told no one. Neither his cousin nor any of his own family in Ireland were aware of the fact and had never seen the lady nor heard her name, until the War Office sent over the deceased officer's effects. Then they found that he had put this lady's name in his will as his next of kin, both Christian and surname being precisely the same as given through the automatist; and, what is equally remarkable, a *pearl tie-pin* was found in his effects. Both the sitters have signed a document they sent me, affirming the accuracy of the above statement, the message being recorded at the time, and *not* written from memory after verification had been obtained. Here there could be no explanation of the facts by subliminal memory, or telepathy or collusion, and the evidence points unmistakably to a telepathic message from the deceased officer.

Now this appears to be an unexpected psychical invasion of the sitters by some personality of whom they were not

thinking. A mere fragmentary message of an earth-memory, a voice from out of the darkness, "only a signal shown, then darkness again and a silence," and it suggests that it might have been a passing dream of the discarnate communicator which happened to synchronise with the sitting and receptive condition of his relative. Other evidence, as we know, points to the intelligent co-operation of two or more unseen communicators, which cannot be attributed to their passing dreams.

In the next case we are presented with a typical combination of romance and veridical statements which it is desirable to put on record in detail for the future student of experimental psychology.

The sitters were Mrs. Travers Smith and Mr. Lennox Robinson. An outline of the first part of this remarkable record has already been published by me under the title of the "Hugh Lane Case,"<sup>1</sup> but full details have not been given hitherto.

In the first of these sittings, on May 7, 1915, both sitters were *blindfolded*, and the recorder was the Rev. Savell Hicks, M.A., who writes to me as follows:

"It should be borne in mind that this sitting took place without any idea of obtaining anything startling or evidential. What came through was so entirely unexpected that both sitters were laughing and talking to one another as the message came through, and I gave them no hint of the purport of what was coming through until the message was completed. I am quite convinced that they had no idea of what their hands were spelling out. When the first part of the message was completed and I read it aloud, both the sitters broke down and wept, as they were both intimate friends of Sir Hugh Lane. Such a piece of heartless playacting, as one must assume if they were cognisant of what was coming through, is, as no doubt you will agree, knowing them both, quite unthinkable. Whether they were, in some mysterious way, sub-consciously aware of what they were doing, I cannot of course say; this of course can neither be proved or

<sup>1</sup> *On the Threshold of the Unseen*, p. 186.



disproved." [The affirmation would involve *clairvoyance* by the sitters, as they were blindfolded.]

Mr. Hicks goes on to say:

"At the time of the sitting it was known that the *Lusitania* had been sunk, but it was only after the first part of the message had come through that Mr. Lennox Robinson went down and brought up a stop press edition of an evening paper just issued that contained the news that Sir Hugh Lane was on board. [No news of his *death* was received till some days after this sitting.] That the possibility of his being on board may have been present in the minds of the sitters is, of course, conceivable. [As to this, see Mrs. T. Smith's letter which follows].

How much of the record can be attributed to super-normal agency is a matter which must be left to individual opinion; on this point the sitters have, as you know, an entirely open mind; and none of us concerned in this record have any dogmatic opinion on the subject."

Mrs. Travers Smith writes to me as follows:

DEAR SIR WILLIAM BARRETT,

As you were not present at our séance on the night on which we received the first communication from Sir Hugh Lane, telling us he was drowned, I think it is best that I should give the facts, which are as follows: Mr. Lennox Robinson and I were both friends of Sir Hugh Lane; we knew that he had gone to America, but he had been there for a very short time, and it never occurred to either of us that he might be on board the "*Lusitania*." We knew nothing of his plans. In the afternoon of the day on which the "*Lusitania*" sank, the Dublin papers announced "'*Lusitania*' reported sinking." We knew nothing further than this at 8 p.m. (when our séance began); and Sir Hugh Lane's name certainly never occurred to us in connection with the lost ship.

After the first sentences came through announcing Hugh Lane as present, and that he was drowned, a "stop press" was called in the street. Mr. Robinson ran down, brought a paper up, and pointed to Sir Hugh Lane's name in the list of "*Lusitania*" passengers.



The Rev. E. Savell Hicks, M.A., who was present, will bear witness that my statement is correct. I have his original record in my possession. He did not even know that Sir Hugh Lane had gone to America.

As to satisfactory blindfolding and *bona fides* of sitters at the séances (which took place at my house twice a week for seven or eight months), I can only say, as a sitter, that the blindfolding was perfect, and that we found the sittings rather dull work. We never had any idea of what was "coming through," and often chatted to each other and laughed, to pass time, even when tragic messages were received by the shorthand writer, who had great difficulty in recording the messages, owing to the amazing rapidity with which the traveller flew about.

HESTER TRAVERS SMITH.

I now give a verbatim record of all that transpired at this sitting.

FITZWILLIAM SQUARE, DUBLIN, *May 7, 1915.*

*Sitters*—Mrs. Travers Smith and Mr. Lennox Robinson.

Sitters both blindfolded.

*Recorder*—Rev. Savell Hicks, M.A., who put the questions :  
Control began—

She is awfully depressed.

*Q.* How many were drowned on the "Lusitania" ?

*A.* [Very doubtfully] About 47 (? 470). Pray for Hugh Lane, he is drowned.

*Q.* Who is speaking ?

*A.* I am Hugh Lane.

*Q.* Can you give us any evidence of identity ?

*A.* She made a great impression on me by her playing.

*Q.* Where ?

*A.* In her own house.

*Q.* When ?

*A.* In December. I never heard her before.

*Q.* Where did you live ?

*A.* In Cheyne Walk, Chelsea.

*Q.* What other celebrated men lived there ?

*A.* Carlyle.

Q. Tell us what happened when the "Lusitania" sank.

A. Panic.

Q. Tell us exactly what occurred.

A. I heard shouts and ran up on deck. Boats were being lowered. Women went first. I leaped into one, it was too full. I was thrown into the sea. All is dark.

Q. Did the submarines give warning?

A. Yes, about 7 minutes.

Q. How many [submarines] were there?

A. Two.

Q. All your friends will be very sorry.

A. A peaceful end to an exciting life.

Here the Stop Press was called in the street. Mr. Robinson ran down and bought a paper which gave a list of the "Lusitania's" passengers, including Hugh Lane.

Q. Any particular message for anyone?

A. Hester [Mrs. Travers Smith] must not tell Ellie tonight

Q. Is she to tell her later?

A. She will hear.

Q. Is she to tell her about this communication?

A. Yes. Tell Hester she must work at that fine art of making music-pictures.

Q. Can you see who is at the board besides Hester?

A. Lennox Robinson. I do not know who you are.

Q. I am Savell Hicks.

A. I know you preached on Wagner. I laughed with Ellie when I saw the notice boards at Westland Row.

Q. What was the No. of your cabin?

A. 52.

Q. Sure?

A. Yes.

Q. How many do you think were drowned?

A. 470.

Q. Can you give any names?

A. I had a man at my side who was called Kenneth Dowson.

Q. Any relative of the poet Ernest Dowson? Was he drowned?

A. I do not know.

Q. Can you give any other names?

A. I can't see them.

Q. What attracted you here ?

A. I saw a light. It was like a star on her head.

Q. Any other special message ?

A. The only one is to Jim. He and I were like brothers.

Tell him I shall wait till his face appears at the gate.

Good-bye my two artist mediums—good-bye.

Commenting on the foregoing, Mrs. Travers Smith writes to me as follows :

“A good deal of the message as you see is very personal. I had played for Sir Hugh Lane the December before and he kept me at the piano for a long time and made me play things I hadn't looked at for years. If you had known Sir Hugh well, you would understand how very characteristic of him the remarks he made were. Ellie and Jim are Mr. and Mrs. —, both intimate friends of mine and of Sir Hugh also. Mr. — and Sir Hugh were deeply attached to each other, and it was most natural the latter should wish me to tell Mr. and Mrs. — about the communication. Mr. Lennox Robinson and I were very much moved when the record was read to us.”

Telepathy from the recorder, Mr. Hicks, is excluded as he knew nothing about the above facts. As regards certain details given in the message, such as to the number on board the “*Lusitania*,” the cabin occupied by Sir Hugh Lane, and the person named Kenneth Dowson, I understand that no corroboration has been obtained.

Various other messages concerning his pictures came from Sir Hugh Lane which were of interest but not evidential. Meanwhile the relatives of Sir Hugh Lane doubted the authorship of the message which they understood began “Pray for the soul of Hugh Lane,” as that resembled a Roman Catholic expression and Sir Hugh Lane was a Protestant. The record, however, says “*Pray for Hugh Lane*,” not ‘soul of.’ The sitters themselves, however, were not wholly convinced, and when Mrs. T. Smith invited me to a sitting with Mr. Lennox Robinson at her house in 1917, we discussed the pros and cons of the veridical character of the message.

The sitting then began in full daylight in the afternoon of August 22, 1917, at 8 Upper Fitzwilliam Street, Dublin. Neither of the sitters (Mrs. Travers Smith and Mr. Lennox Robinson) were blindfolded on this occasion, but the latter, whose hand controlled the movement of the indicator, sat with head averted and eyes closed and soon fell into a partial trance. Lady Barrett and her sister besides myself were present, and the two former acted as recorders.

The same type of ouija board was used, a slab of glass with alphabet below. The right hand of Mrs. T. Smith and left of Mr. Robinson were on the traveller with little fingers interlocked. At first the traveller rushed round and round as if polishing the glass, and then proceeded more slowly to inspect, as it were, each letter of the alphabet, going round each letter till all were located. The decision and accuracy of this inspection were noticeable, albeit the sitters were not looking at the traveller.

I will give the whole record, as it presents the same curious *mixture* of, apparently, fictitious and veridical communications which are so characteristic of these automatisms :

*Sitting, August 22, 1917.*

Q. Is any one here ?

A. Peter Rooney [the usual control].

Q. Do you recognise any one present ?

A. There is a man here I saw in the other house, there was another man there also, a younger man. [This refers to myself and the Rev. Mr. Robertson at the sitting we had in Mrs. Travers Smith's former house.]

Q. Will you bring some one here we know ?

A. Let me make my experiment first.

[Mrs. T. Smith said this referred to guessing a number written on paper and held below the table. This was done and the traveller rushed to the corner of the table beneath which the number was concealed and then back to indicate the number ; but the success was only partial.]

Q. Will you go away ?

A. Yes I am going to send a new control.

[The hands were lifted off traveller for a moment and then replaced, and the following came] :

A. Why am I sent here ?

Q. Who are you ?

A. My name is Lennon.

Q. What is your Christian name ?

A. Frank.

Q. Where did you live ?

A. I lived at 22 Mills [or Mill] Lane, Sheffield.

Q. When did you pass over ?

A. March 3, 1917.

Q. What was the matter with you ?

A. Paralysis. I was an invalid for years.

Q. What was your age ?

A. I was born on September 3, 1854.

Q. Can you see any one sitting here ?

A. I can see one man and one woman.

[Presumably the two sitters.]

Q. Tell us the name of any one living in Sheffield.

A. Smithson.

Q. What was your occupation ?

A. I was a clerk at Smithsons.

Here the sitting was interrupted by those present disclaiming any knowledge of the persons whose names were given. Subsequent enquiry made by me through the Chief Constable of Sheffield showed that though there is a Mill Lane in Sheffield, no one named Frank Lennon was known there, and the whole of the details given appear to be fictitious.

Resuming, another control came :

Q. Who are you ?

A. I am Clara Samuels. Why are you trying to make me talk ? The letters look like being at school. A queer woman is here now. I am quite a little girl. Who is pulling this thing about ?

We replied no one is pulling it about.

A. Some one *is* pulling this thing about that you talk with. [This is explained by the advent of the next control.]



This child control was told to go away and hands were lifted off the traveller for a moment. When the two sitters replaced their hands an extraordinary change of control occurred. The traveller dashed violently about, rushing to one letter after the other so quickly that it was impossible to follow the message spelt.

Mrs. T. Smith said :

*Q.* Don't be so violent, do go quietly. Who are you ?

*A.* Surely this is Lennox.

*Q.* Who are you ?

*A.* I am Hugh Lane [this was spelt out most emphatically]. I have been waiting for a long time to talk, and am unable to communicate when you are not here.

The traveller became most excited and flew about so swiftly and violently that Mrs. T. Smith said :

*Q.* Why are you so furious ? Don't be so violent.

*A.* I am very angry with her, with Hester.

*Q.* Who is it you are so angry with ?

*A.* [Given most emphatically]. I am angry with Hester Travers Smith. I am vexed because I heard her saying it was not I who spoke that night. I made a great effort to speak that night and this is the way she doubts me. I was here again and again, and could not speak because Lennox was not here. I tell you I *am* Hugh Lane [most emphatically, even fiercely given], and I came to you the night I was drowned.

*Q.* Why did you say "Pray for the soul of Hugh Lane" ?

*A.* I did *not* say that [most emphatic]; the control who was at the board and guided me here said it. I would never have thought of saying such a thing. I only said "I am Hugh Lane." [The control was Peter Rooney, an Irish American R.C.]

Questions were then asked if Sir Hugh Lane remembered meeting Sir W. Barrett, and he replied, "Yes, quite well." Asked, can you see him ? The answer was "No, I only see you two." The question was then asked :

Q. What are you doing now ?

A. [Given in an angry, violent manner]. I did *not* come here to make an interesting sitting for your friends ; I came to tell you, Hester, what a fool you are !

Here we had to stop for a moment as Mr. Lennox Robinson, whose averted head had fallen down, seemed as if he would faint, and we asked :

Q. Can you not make use of Mrs. Travers Smith and leave Mr. Robinson alone ?

A. I only have hold of Lennox. I held him tight until I could get no more out of him.

Again we had to stop as Mr. Lennox Robinson was evidently on the point of complete collapse. So we led him to the sofa and made him lie down. In a few minutes he recovered, but evidently much exhausted, and before we had read to him the record, he said, "There was some very strong control at the sitting, it was so powerful that it has caused much pain in my arm, and filled me with emotion, a distinct feeling of anger and indignation is left in myself. This is very odd as there is no cause for it at all."

During the sitting Mr. Robinson's hand was obviously used to move the traveller, whilst Mrs. T. Smith did all she could to restrain its rapid and violent movement. All those present were convinced that Mr. Robinson could not see the alphabet, and was unaware of the messages coming through. Moreover, none of us with our eyes open, nor with the greatest effort, could spell out a sentence with the traveller approaching the rapidity with which these messages came through. Nor would any continued practice, I venture to say, enable such abnormal speed to be attained. This speed is not always attained, for the results vary from time to time. In this particular instance the result impressed the sitters as much as the recorders. Mrs. T. Smith, after it was over, wrote to me :—"The sitting at which you and Lady Barrett were present, was the most evidential we have so far experienced ; we are quite convinced that there was some

*outside* influence, for the message could not have been due to our sub-consciousness."

On the other hand it is possible to interpret some of the messages as dream-creations of the sub-conscious self of the sitters. Thus Mrs. Travers Smith has sent me the record of some recent sittings she had had with a Mr. Dodds; a startling and melodramatic story of an obsession came through, and also later on what purported to be a dream of which she had no recollection. The message went on:—"I woke you with a terrible fright and sat on your bed and laughed till I cried." Mrs. Smith says it then proceeded to describe her thoughts as *things* coming one by one into the room like little fantastic beings. It was all very weird. Here is the record of one of these sittings a month or so ago:

*Sitting, October 8, 1917.*

*Sitters*—MRS. TRAVERS SMITH and MR. DODDS.

I am the body of your thoughts. I have grown from day to day since you were a child. I am getting taller and taller, now that your thoughts are so full and round. You dream more than ever, and you always lived in your dreams. Soon the dream will be reality. [What do you mean?] I mean I am a dim form made of a part of you which is called imagination. The outward things are sharp and hard for you, and I keep you alive, the time is near when I shall be body and soul both. Dream on my lady. Do not check your slumbering soul; it would have died long ago from sheer hunger and thirst, but that sweet dreams kept you alive and gave you strength to endure. Let me grow taller still:—soon I shall have no longer an entity of my own.... Forget the world's misery, and let me grow until I am merged in you.

Another record Mrs. T. Smith sent me is of psychological interest. A control calling itself "Eyan" two years ago annoyed the sitters by constantly intruding itself and called itself Mrs. Travers Smith's "guide." At last Mr. Lennox Robinson, tired of this intrusion, drove him away persistently, and the control disappeared for a couple

of years ; however, when Mr. Wakeman and Mrs. Travers Smith were recently sitting the following message from Eyan unexpectedly came through with great dramatic force.

*Sitting, October 8, 1917.*

*Sitters—Mrs. TRAVERS SMITH and Mr. WAKEMAN.*

Never again,—the sun may shine the moon may shed her beams,—but I am banished for evermore. Lennox this is your doing. My revenge shall be to watch your soul die for I am banished for evermore. Never again,—the summer may come with all its flowers and joys, the Autumn may mean, the Winter may lie white like a corpse in a shroud,—but Lennox I shall have my revenge. Your soul dies a lingering and horrible death, for I am banished for evermore. Never again. The web of time is being woven, but the shears are ready to cut the thread. The Universe is throbbing but Lennox your soul is *dead*. You have no soul for you have no love. Your soul is dead. Never again.

Heaven is there, the paradise of the soul. Look, would you not enter if you could. Hell is there. The soul's torture. Would it not be better to feel the fire than be a dead thing? No not for you is either bliss or torture, only cold and numbness. *You have no soul* you wretched being, for you banished me for evermore.—EYAN.

The foregoing will illustrate the varied character of these automatisms, a larger collection of which Mrs. Travers Smith intends to prepare for publication in book form. Their explanation will afford interesting matter for future psychological enquiry. That the sub-conscious self of the sitters plays a considerable part is very probable, but unless we confer upon the sub-conscious or sub-liminal self transcendental faculties this explanation fails to explain all. Thus clairvoyance is constantly exhibited when the sitters are carefully blindfolded. For instance, quite recently, on a visit of Mrs. Travers Smith and Mr. Lennox Robinson to London, some friends were present, and the following experiment was made to test the question of



clairvoyance. In their normal state neither of the sitters is in the least clairvoyant.

First Mrs. Travers Smith was carefully blindfolded, the letters of the ouija board were then re-arranged promiscuously, and we asked for a sentence to be spelt out, when she and Mr. L. Robinson, who was not blindfolded, had their hands on the traveller. Immediately the words "New people again" were spelt out. The same sentence was repeated when Mr. L. Robinson was blindfolded carefully and not Mrs. T. Smith, the letters being rearranged after each experiment. Then *both* sitters were taken out of the room and most carefully and securely blindfolded, the letters entirely rearranged when they were out of the room, and we asked for the same sentence to be repeated. "New people again" was at once accurately spelt out. It is hardly necessary to say that I satisfied myself the blindfolding prevented the sitters seeing the letters, and they assured me also they could see nothing. We must therefore assume that the sub-liminal self of *both* sitters is clairvoyant, or that some extraneous spirit guided, through their muscles, the movement of the traveller.

Psychical researchers need to be on their guard against what Bacon calls "the idol of the market place," that is to say the error arising from the influence exercised by some catch word or phrase. Having found a *vera causa* for certain inexplicable psychical phenomena, many are apt to think it a *tota causa*. The word telepathy has been abused in this way, even by some who formerly believed it had no existence. I venture to think we are in some danger to the slavery of the term "the sub-liminal self," which is no more accepted as an explanation by official science than is that of an extraneous spirit influencing the medium. In connection with this, our distinguished colleague, Dr. W. M'Dougall, F.R.S., has truly said:—"The phrase, the sub-liminal self, may prove detrimental to the efficiency of our Society, if we do not sternly resist the tendency to use it as a mere cloak for our ignorance whenever we are confronted by inexplicable events."<sup>1</sup>

<sup>1</sup> *Proc. S.P.R.*, Vol. XIX. p. 431.



The history of physical science shows how progress has often been retarded by the facile use of phrases to account for obscure physieal phenomena, such as "the doctrine of sympathy," "phlogiston," etc.; words which explained nothing, and now are ridiculed, but were once employed as a learned solution of difficulties; they formed, as Dr. M'Dougall says, a convenient cloak to ignorance.

## III.

## NOTE ON TELEPATHY AND TELERGY.

BY SIR W. F. BARRETT, F.R.S.

THE words telepathy and telergy form part of the valuable terminology we owe to Mr. F. W. H. Myers. Telepathy is well known, and may be considered to have been established; but though recognized as a new and important addition to our knowledge by all serious students of the subject, it has not yet been accepted as indisputable by the general body of official science in any country. One reason for this is that, like other psychical phenomena, it cannot be demonstrated at any given time or place with the certainty of physical phenomena. Only by enlisting a wider range of interest and observation among scientific men and women can a more general acceptance of this fundamental fact of psychical research win its way into the accepted truths of science. "The mistake of agnosticism," as Mr. Lowes Dickinson has truly remarked, "has been that it has said not merely, 'I do not know,' but 'I will not consider.' Such a position is hampering not only to life but to truth. For the impulse to truth is *desire*, and all discoveries are prompted by hope and by faith."<sup>1</sup>

Mr. Myers has defined telepathy as "The communication of impressions of any kind from one mind to another independently of the recognised channels of sense." Telepathy therefore includes and extends the term "thought-transference," a word originally employed to denote those novel phenomena, the result of experiments at short

<sup>1</sup> *Religion and Criticism, a Forecast*, p. xi, by G. Lowes Dickinson (Brimley & Co.).

distances, which were first brought under the notice of science by the present writer some forty-one years ago.

I will return to the discussion of telepathy presently, but before doing so let us try to get at the meaning of the much less familiar term *telergy*.

In the valuable *Index* of the publications of our Society, which already extends over two volumes, no reference whatever is made to the word *telergy*. This is an omission, for it is found in our *Proceedings*, Vol. VI. (1890), p. 320, where Mr. Myers, in a paper on *Phantasms of the Dead*, says :

“When we come to *telergy*—the power of propagating influences or phantasms at a distance,—... The crisis which facilitated *telergic* action was not necessarily a moment of conscious excitement or strain. Quite otherwise, for it was proved that the ‘agent’ at the moment of the apparition was often asleep or fainting or in a state of coma.... It would thus be nearer the truth to say that *telergic* action varies *inversely*, than that it varies *directly* with the observable activity of the nervous system or of the conscious mind.”

The word *telergy* strictly means force or energy acting afar, or at a distance from its source; hence in the *Glossary of Terms used in Psychical Research* which Mr. Myers compiled and published in our *Proceedings*, Vol. XII., p. 174, he defines *telergy* as follows :

“A name for a hypothetical force, or mode of action, concerned with the conveyance of telepathic impressions, and perhaps with other supernormal operations.”

As time went on a somewhat different and more restricted meaning was given to *telergy*, for in the glossary prefixed to his *magnum opus* on Human Personality, Myers defines *telergy* as follows : “The force exercised by the mind of an agent in impressing a percipient,—involving a direct influence of an extraneous spirit on the brain or organism of the percipient.”

In his discussion of *telergy* in Vol. II. of *Human Personality*, Myers uses the term in a more general sense than that given in the above definition. Thus on p. 526 he writes :

“That law [that spirits should influence men] is the direct transmission of thought and emotion from mind to mind, and the *telergy*—to use here a word more active in its connotation than telepathy—the telergy by which this transmission is effected, may be as universally diffused in the metatherial world as heat in the material.” Again, on p. 197, speaking of telepathy as involving two factors, Myers says :

“The percipient’s mind must somehow receive the telepathic impression ;—and to this reception we can assign no definite physical correlative ;—and also the percipient’s motor or sensory centres must receive an excitation :—which excitation may be communicated, for aught we know, either by his own mind in the ordinary way, or by the agent’s mind in some direct way,—which I may call *telergic*, thus giving a more precise sense to a word which I long ago suggested as a kind of correlative to *telepathic*. That is to say, there may even in these apparently simple cases be first a transmission from agent to percipient in the spiritual world, and then an action on the percipient’s physical brain of the same type as spirit-possession. This action on the physical brain may be due either to the percipient’s own spirit, or subliminal self, or else directly to the agent’s spirit.”

Here Myers (recognizing as elsewhere, that telepathy is a psychical and not a mechanical process,) gives an alternative mode by which the telepathic action on the percipient’s brain may be made to reveal itself, and apparently would keep the word *telergic* to a direct action of the agent’s mind or spirit (he uses these words as synonymous) on the percipient’s brain. This view he states more definitely on p. 522, where he refers again to the two possible modes by which telepathy may influence the percipient’s brain : “Shall we say that the spirit of the agent affects the spirit of the percipient, and thus the spirit of the percipient influences his own brain ? Or shall we say that the agent’s spirit directly influences the percipient’s brain in like manner as it influenced his own ? There may seem little to

choose between two such unprovable conceptions. Yet . . . I think that the second alternative should provisionally not be excluded. . . . It is certainly simpler to suppose that here also the agent's spirit is directly affecting the percipient's brain,—not needing, so to say, to invite the percipient's own spirit to accomplish that task."

From this it would appear that Myers was disposed to regard the reception and manifestation of all telepathic influence as more simply explicable by the agent's spirit directly affecting the percipient's brain. "On this view," he says in the next paragraph, "we shall have an intelligible series—though a series advancing by leaps and bounds—to represent the achievements of Will, as it shakes itself free from the limitations which are but shadows as contrasted with its own reality. In the first place we have *hyperboulia*;—the extension of the Will's power over tissues in the organism which its mandates have ordinarily failed to reach. In the second place we have *telergy*;—the extension of its power over the brain molecules of an organism other than that with which it is primarily in connection. And in the third place we shall have '*telekinesis*' and the like;—a group of phenomena involving control over inorganic matter, and over organic matter both within and without its own organism."

Earlier in the same volume (*Human Personality*, Vol. II., p. 204) Myers points out that the mystery of psycho-physical interaction, whilst inexplicable, occurs in our ordinary life, where our own spirits affect our own bodies and are the standing examples of spirit affecting matter. He then makes his own position clear in the following sentence:

"It may not always be true even in the case of sensory automatisms that the distant spirit has made a suggestion merely to the percipient's spirit which the percipient's own spirit carries out; and in motor automatisms, as they develop into *possession*, there are indications, as I have already pointed out, that the influence of the agent's spirit is *telergic* rather than telepathic, and that we have extraneous spirits influencing the human brain



or organism. That is to say, they are producing movements in matter;—even though that matter be organized matter and those movements molecular.”

We thus arrive at the definition of telergy given in the glossary to *Human Personality*, which I have already quoted. Certainly one of the cases of motor automatism given in the preceding paper seems to me a case where telepathy merges into telergy. Any one who has been present at the sittings when the control purporting to be Hugh Lane violently manifested, completely submerging the personality of the automatist, would compare it to a case of possession. It was not mere telepathy, but a distinct psychical invasion of some extraneous power or personality; and with our present knowledge, it is, in my opinion, simpler to assume here telergic action rather than confer on the automatist hypothetical transcendental powers of muscular action and clairvoyance.

Nevertheless others, whose opinion is entitled to great weight, do not take this view, and dispute that any valid evidence has been adduced on behalf of telergy. Thus in a foot-note (*Proc. S.P.R.*, Vol. XXVIII., p. 320) to her valuable monograph “On the Psychology of Mrs. Piper’s Trance-Phenomena,” Mrs. H. Sidgwick states that whilst not dogmatically affirming that “no influence of a telergic kind can ever be exercised by an external mind,—i.e. that an external mind can never affect our nervous system in the same way our own mind does,—I think there is practically no evidence for it at present.” This statement is however somewhat modified in a later remark by Mrs. Sidgwick, viz.: “It is even possible that telepathy and telergy may merge into each other.”

In any case the existence of telergy can only be an inference, as it is incapable of being *experimentally* proved. Obviously the only definite proof of the direct action of an extraneous spirit on the molecules of the brain would be to evoke some response from a *corpse*, for when the percipient is merely unconscious or entranced, his subliminal life is not extinct, and may be in fact more accessible to a telepathic impact.

This lengthy discussion of the meaning of telergy may

be useful in removing misconception and ambiguity, though it adds nothing to the more important question of evidence on its behalf.

Turning to the subject of telepathy, it seems also desirable to remove some misconceptions which have arisen.

The words "agent" and "percipient," used in the Reports of the Committee on Thought-Transference published in the first two or three volumes of the *Proceedings* of the S.P.R., are apt to be misleading. They convey the idea that the agent, or transmitter, must be actively and energetically striving to communicate an impression from his mind to the passive percipient, like a vigorous electrical transmitter in wireless telegraphy. Now there is no valid evidence to indicate that telepathy depends for its success on the "agent" concentrating his mind upon some word or idea and energetically striving to transmit it. On the contrary, as the first case in the preceding paper shows, the agent may be asleep and the conscious mind for the time in abeyance. As Mr. Myers has remarked about telergy, in the passage quoted (p. 252), it would be nearer the truth to say that telepathic action varies inversely rather than directly to the observed mental activity of the agent or percipient.

It seems highly probable that telepathy, like many psychological phenomena, is the operation of the sub-conscious or subliminal self of the so-called agent, which in some unknown way influences the sub-conscious self of the automatist or percipient, and it is possible that a vigorous conscious activity of mind may often be more or less inimical to success. The word "agent," as used for the transmitter, must therefore be taken to mean the conscious or unconscious originating source of the impression conveyed.

A much more difficult question is the *mode of transmission* of telepathy. No doubt in many minds the first conception of thought-transference was a quasi-mechanical transmission of brain waves through space. The well-known phenomenon of resonance in physics supported this idea. A tuning-fork when struck will cause another tuning-fork, in exact unison, to respond,

even though they may be some distance apart. The resonance of a sensitive flame (a tall jet of gas) is still more remarkable; it will shorten nearly a foot in response to a note of the proper pitch 50 or more feet distant.<sup>1</sup> Moreover, it can respond to vibrations of the air too rapid for the ear to perceive.<sup>2</sup> In radio-, or wireless telegraphy, we have the resonance to undulations of the ether extending over thousands of miles. Whilst the transmission of intelligence by radio-telegraphy rendered telepathy less incredible to the public, it also supported the popular view that a somewhat analogous mode of transmission occurred in the two cases. This however is highly improbable; albeit some years ago Sir W. Crookes, in his Presidential Address to our Society (Vol. XII., p. 352), made a provisional suggestion that very high frequency vibrations [of the molecules of the brain] might generate minute ethereal waves and be the mode of telepathic transmission. Another high authority, Dr. W. M'Dougall, in his great work *Body and Mind*, does not altogether dismiss the idea of brain-waves as a possible explanation of telepathy through short distances.

It is therefore worth while to state the reasons why telepathy cannot be explained by any known method of mechanical transmission of 'brain-waves' through the ether, or other forms of radiant physical action. "Its laws," as Myers has remarked, "are not cognate to the known laws of the material world. It is a transference, not of a pattern of vibrations, but of a knowledge, an impulse, which seems to implant itself in the percipient's mind like a living thing" (*Op. cit.* p. 521). In support of this psychical view I may be permitted to quote an extract from an article of mine in the *Contemporary Review* for February, 1918:

"All radiant forces, such as light, heat, gravitation, etc., when freely diffused through space diminish in intensity as the square of the distance increases between the source and the receiver, if no absorbing medium intervenes. At a thousand feet apart the intensity is a million times less

<sup>1</sup> *Philosophical Magazine*, March, 1867, Paper by W. F. B.

<sup>2</sup> *Nature*, May 3, 1877: Note by W. F. B.

than at one foot apart. To transmit a wireless message across the Atlantic therefore requires a very powerful source of electric waves and a very sensitive receiver. Now there are well attested cases of telepathy occurring between individuals, not only thousands of feet apart, but thousands of miles asunder—if apparitions at or near the time of death are due to a telepathic impression, as seems probable—a phantasm being projected from the mind of the percipient. Yet, in such cases, there was no exhaustion, no exertion even, on the part of the unconscious source of these imaginary brain waves.

It is therefore highly improbable that telepathy is transmitted by waves radiating in every direction, like light from a candle. Nor can we conceive of unwritten or unspoken thought being carried by a messenger, or sent through a conduit, or fired like a bullet at a target. Moreover, in telepathy ideas and feelings, more frequently than exact words, impress the percipient. There is abundant evidence that emotions and sensations such as pain, taste, etc., experienced by one person are simultaneously felt by a distant percipient, under conditions that exclude the possibility of fraud or any verbal communication.<sup>1</sup> The remarkable fact is also coming to light, that telepathy may not be ultimately due to any conscious and voluntary operation of the mind, either in the originating or receiving personality, such as occurs in the ordinary operation of speech or writing.

Telepathy, then, cannot be explained by a process of mechanical transmission. It appears to be a case of 'action at a distance.' But physicists do not admit action at a distance as an ultimate fact, although the attracting influence of one body upon another throughout the realms of space appears to be such an action. Gravitation, however, is not likely to be an exception to other physical forces, though we may have to wait a long time

<sup>1</sup> Mr. Gerald Balfour has also pointed out (*Proc. S.P.R.*, vol. XXVI., p. 363) that whilst the transmission of wireless telepathy depends on the use of *symbols* there is good reason to believe telepathy in many cases is the direct communication of *meanings*. There is also, he remarks, something like a *selective* action in telepathy, a power on the part of the agent to direct the communication to a particular person and no other.



for its satisfactory explanation. Telepathy and gravitation are only alike in this, that at present we are ignorant how two different masses, and how two different minds, at a distance apart, can transmit their influence. The two operations are in wholly different categories—one belongs to the physical order, the other to the psychical order.

It may be, as my friend Mr. F. C. Constable suggested, in his work *Personality and Telepathy*, that we may find in telepathy evidence of the direct operation of a transcendental part of our being which is not conditioned in matter or space. In any case, telepathy and its implications will afford a profound and fruitful subject of psychological discussion in the near future."

"Telepathy," as Mrs. Henry Sidgwick has remarked, "if a purely psychical process—and the reasons for thinking it is so increase—indicates that the mind can work independently of the body, and thus adds to the probability that it can survive it."<sup>1</sup> For my own part I am convinced that telepathy is a purely psychical process, and if this be so it is difficult to conceive how an idea or impression can be telepathically conveyed except by the *direct* influence of the transmitting mind on that of the percipient; an operation which suggests an excursive action of the mind, or soul, or sub-liminal self; if indeed we can speak of excursive action in a process which is probably independent both of matter and of space. A "telepathic impact" from some distant mind would thus appear to be a psychical impact, for this impact, to quote Myers again (*op. cit.* p. 521), "is no blunt shock. It may be sudden; but it may also be persistent; it may sometimes be overwhelming, but it can be insinuating too. It is not a bolt discharged and done with; it is a vital influence at work on the percipient's subliminal self." Hence the distinction between this and a psychical *invasion* of the percipient by an extraneous mind, seems (in our ignorance of the *modus operandi*) to be only a question of the degree of interpenetrating influence or control which the extraneous mind or spirit can gain over the receptive organism. When the control by the usurping

<sup>1</sup> *Proc. S.P.R.*, Vol. XXIX., p. 247.



spirit is more or less complete, we have the varied phenomena of *possession*, on which subject an illuminating exposition has been given by Myers in Chap. IX. of his great work on *Human Personality*.

## REVIEW.

*Experiments in Psychical Research*, being the "Leland Stanford Junior University's Psychical Research Monograph No. 1." By JOHN EDGAR COOVER, Fellow in Psychical Research and Assistant Professor of Psychology. With a Foreword by David Starr Jordan, Chancellor Emeritus, an Introduction by Professor Frank Angell, Head of Department of Psychology, and a Part by Professor Lillien J. Martin, Professor Emeritus of Psychology. Stanford University, California. Published by the University. Pp. xxiv, 641.

PSYCHICAL Research having at length got itself endowed academically, by a spiritualist and brother of the late Senator Stanford, the authorities of Leland Stanford Junior University are evidently determined to prove that they are making a good use of the endowment given them, and are worthy of further favours. Hence this enormous volume. Hence also a good deal of padding in it, the three prefaces, the library catalogue of 72 pages, the abundant citations and summaries of opinions, which occupy 30 pages before the first experiments are reached; though it should be admitted that the summaries of the past history of the subject are sometimes distinctly convenient. The work is evidently intended to impress the world by its sheer weight (3 lbs.  $3\frac{1}{2}$  oz. avoirdupois), and especially the academic world. It is hardly meant to be read, at all events by the general public, to judge by the lengthiness and diffuseness of its style, and the academic jargon in which it is written. But this is all the more reason for summarizing its findings, for drawing attention to the important material it contains, and for discussing its value. For after subtracting the padding, six plates, and nearly a hundred pages of tables and 'curves,' there still remain over 400 pages of reports on experiments, which demand consideration.

The first subject to be investigated was Thought Transference without contact (Part I.). Pages 31-47 report experiments with guessing and Lotto Block Numbers, with Dr. Coover as the 'experimenter' (= 'Agent') and a student of psychology as the 'reagent' (= 'Perceptant'). The results were in general negative, showing no greater amount of success than could be ascribed to chance, and no correlation between the reagent's subjective feeling of certainty and the actual success.

Pages 48-143 deal with the guessing of Playing Cards (court cards omitted). Here the participators were numerous, numbering over 200, and may probably be regarded as a 'fair sample' of the Californian student population, so that the experiments constituted a good test of the hypothesis that the capacity for receiving telepathic impressions is faintly diffused throughout the human race. The method was to set 100 pairs of experimenters each to do a series of 100 experiments, in half of which (roughly) the agent knew the card and tried to transfer his knowledge, while in the other half he did not look at it until the reagent had made his guess. The agent determined whether a regular or a 'control' experiment should be tried by a throw of dice, and apparently (though this is not distinctly stated) the reagent never knew which it was. Nor were the results inspected until the series was completed. The results taken in bulk were again negative in the aggregate, and so did not support the belief in faint degrees of telepathy. 5135 'card-imaged' experiments, in which a transfer was attempted, yielded 153 correct guesses of the card and 538 of the number, though not of the suit, the most probable numbers ascribable to chance being 128 and 513. The 4865 'control' experiments (which were supposed to be pure guesses) yielded 488 correct Numbers, and 141 wholly correct, the 'probable' numbers being 486 and 122. There was consequently a (slight) excess over the most 'probable' number in both series, and a slight difference in favour of the 'experiments,' in which telepathy might conceivably be operative; but it was not sufficient to warrant any inference to the reality of telepathy, as it was not above the limits of chance variation. Thus the complete successes among the 'pure guesses' varied between 7 and 23 per 1000 (the probable number being  $12\frac{1}{2}$ ), while those among the 'experiments'

varied between 11 and 20; so that one series of a thousand 'pure guesses' might actually have been taken as better proof of telepathy than any series of 'experiments.'

When, however, we come to test the hypothesis that telepathy occurs in certain (*rare*) subjects, the interpretation of these figures is by no means as clear. For it then becomes legitimate to argue that *some* only of the 'reagents' had faint telepathic capacity, and to select their answers for separate analysis. Hence we may select 14 reagents (Nos. 1, 25, 26, 30, 32, 40, 42, 49, 59, 63, 64, 66, 78 and 97) and tabulate their results. It then appears that in 711 experiments they got 119 Numbers right and scored 54 'complete successes.' The 'probable' numbers are respectively 71 and 18. There was therefore a considerable excess over the ordinary chance distribution. But was it too great to be ascribed to chance, and must it be attributed to an unknown cause ('telepathy')? Dr. Coover goes fully into the methods of answering this question by the calculus of probabilities, though he only applies them to his aggregate results.

His tables appear to show (p. 92) that if in a series of 700 guesses 5 per cent. are complete successes, and 14·8 per cent. get the Numbers right, the excess above the 'probable' number becomes significant of something beyond chance, and of course the larger the number of guesses the smaller becomes the excess above the 'probable' number which suffices to establish this. Now in the set of reagents selected as possibly telepathic, the percentage of complete successes is actually 7·6, and of 'Numbers right' 16·73. This is on the face of it a considerable excess, and if the method of reasoning is sound, would appear to prove some degree of telepathy in the 14 selected reagents.

But it will no doubt be objected that some of the series of 'pure guesses' would show similar results if selected in this fashion. To test this suggestion let us take *all* those series of pure guesses which scored 3 or more 'complete successes.' They, too, happen to be 14 (Nos. 1, 2, 17, 25, 32, 51, 52, 64, 66, 71, 76, 93, 99, 100), and they add up to a somewhat smaller number, viz. 690. Out of these 49 were complete successes, and 91 got the numbers right. The resulting percentages are 7·1 and 13·18, which is appreciably

lower than 7·6 and 16·73, though higher, as regards complete successes, than is regarded as compatible with pure chance, the highest percentages so compatible being 5·1 and 15.

We must next notice that of the two sets of 14 best series the surprisingly large number of 5 are common to the 'experiments' and the 'pure guesses.'<sup>1</sup> In these 5 (Nos. 1, 25, 32, 64, and 66) 22 complete successes (8·46 per cent.) and 41 correct numbers (15·77 per cent.) were scored in 260 answers. Subtracting these, for reasons to be presently explained, 27 complete successes and 50 correct numbers remain in 430 answers. The percentages then work out at 6·28 and 11·63, which compare with 5·81 and 16·4 for the highest percentage compatible with chance in 400 answers. There is still an excess of complete successes, but its significance is evidently much reduced. The success of the five who succeeded alike as experimenters and as guessers, however, remains a problem.

On this problem we may shed some light by combining the 'pure guesses' and the 'experiments' in the five good series. We then get 41 complete successes and 86 correct numbers, in a total of 500. The percentages work out at 8·2 and 17·2, and are very markedly higher than the maxima attributable to chance according to Dr. Coover, viz. 5·46 and 15·7.

These figures therefore distinctly point to some source of rightness beyond chance in these cases. As it occurs in the 'pure guesses' as well as in the 'experiments,' it cannot be of the nature of conscious thought-transference. But may it not be due to a sort of 'lucidity' or clairvoyance in the 'reagent'? This possibility had long ago presented itself to my mind in connexion with some card-guessing

<sup>1</sup>How curious this correlation is may be shown by comparing the *worst* series of 'experiments' and 'pure guesses.' Twenty series of 'experiments' and 23 of 'pure guesses' did not score a single complete success. Among 1090 answers 82 'guesses' got the Number right (against a 'probable' 109 and 27 'complete successes'); among 1026 answers 68 'experiments' got the Number right (against a 'probable' 103 and 26 'complete successes'). But only 3 of the worst series were common to the 'guesses' and the 'experiments,' and in general no correlation could be traced between the *bad* series. In the bad 'experiments' the 'guesses' were about the 'probable' number, while in the bad 'guesses' the corresponding 'experiments' were above the average (38 instead of 30 'complete successes,' and 131 instead of 121 'Numbers right').



experiments by means of automatic writing made in 1886, and recorded in *Proc.*, Vol. IV. p. 220. In this case a dispute arose as to whether the results attained could be ascribed to chance, the automatist (my brother) maintaining that they could; so to test the matter we all embarked on series of 64 'pure guesses.' The results were curious. For while the other guessers got results in accordance with probability, the automatist, though he never did quite so well as with planchette, invariably scored 4-6 successes in his series of 64 (with a full pack).

Of course the long arm of coincidence may cover this also, for no series, however improbable, can ever be proved to be incompatible with chance; but Dr. Coover is hardly entitled to deduce from his data that "no trace of an objective thought-transference is found as a capacity enjoyed in perceptible measure by *any* of the individual normal reagents" (p. 124). He should recognize not only, as he does (p. 65), that his 'control' experiments assumed the non-existence of any 'lucidity,' but also that this may have been *wrong*, and that they may not have been 'pure guesses,' and endeavour to experiment further with the abnormal coincidence of good 'guessers' and good 'experimenters.' If the excess of right answers continues (with these subjects), he will be able to establish the existence of telepathy on a statistical basis. Experiments with these five good 'reagents' would appear on the evidence to be more promising than with the 10 'psychics,' whose 530 'experiments' only showed a comparatively slight excess over probability, and whose 'guesses' gave no hint of lucidity.

The 'feeling of being stared at' and the supposed power of 'willing people to turn round' was next investigated. It was found (by questionnaire) that these beliefs were entertained by 77 and 59 per cent. of the students in the psychology classes, and the experimenters were chosen from the believers. The results of 1000 experiments were negative. When the believers objected that the laboratory conditions differed too much from those of real life, another 1000 experiments were made in which the subjects were not told they were to be stared at but only had to 'introspect'; but in no case was the feeling of being stared at recorded. Other

experiments with a plurality of starers and with 'willing' proved similarly inconclusive. .

Part II., pp. 170-226, deals with Subliminal Impression, and confirms experimentally the results of other investigators as to the reality of this influence, though its numerical value was not found to be as high as in the earlier experiments. It seems obvious that the influence of the doubtfully and faintly perceived impressions, which are called 'subliminal,' can be varied to any extent by varying the conditions of experiment, and that a dispute can always be raised as to whether the stimulation was truly 'subliminal.'

Part III., pp. 227-366, is on Mental Habit and Inductive Probability, and first devotes some sixty pages to establishing the existence of mental habits in various matters having little likeness to the conditions in psychical research, such as the preference of judges for round numbers in sentencing criminals. It is then argued that mental habits must tend to increase the number of 'right' cases in thought-transference experiments. This may be admitted as regards experiments with ordinary diagrams, in which there is sure to be a preponderance of simple geometrical forms, and it may of course occur, also, if there is a coincidence between the number-habits of any pair of percipients and agents; but (in cases where there is no reason—such as the judges had—to give a preference to round numbers) we must also recognize the possibility that two such habits may clash and so *reduce* the number of successes; while with large masses of experimenters it may fairly be assumed that these contrary influences will cancel out without appreciably vitiating the results.

Part IV., pp. 367-408, reports experiments in Sound Assimilation which were designed to test the trustworthiness of the identification of articulate sounds, and the sceptical explanation that when 'speakers with tongues' are heard to be speaking to each man in his own language, this interpretation proceeds from the mind of the hearer. The results were surprising, important and conclusive. A number of lists of nonsense-syllables were prepared and dictated to the experimenters (1) by means of a dictaphone, (2) by telephone, (3) at a distance of 25 meters, (4) across the table. Under these conditions right answers were obtained, "from the dictaphone

less than 15 per cent., from the telephone less than 40 per cent., from the air less than 40 per cent., across the table less than 75 per cent.” The rest then of what one ‘hears’ is interpretation and the work of the mind. A sceptic, who would not believe that the results could be so bad, was invited to dictate a list to the dictaphone himself, and immediately afterwards to record what he heard, only got 37 per cent. correct, and even an expert stenographer could only get 42 per cent. It was further shown that this incorrectness was not due to a failure to hear the sounds themselves, but to their being heard as *other* sounds. This was proved by dictating a text which ‘simulated’ an English sentence which made sense, though it did not actually contain the sound it mimicked in a single instance. Half of the sounds heard were transformed into the corresponding English sounds, while when the recorders were simultaneously looking at the English text simulated less than 10 per cent. of the dictaphone sounds were thought to be wrong, and “90 per cent. came true to the English text—were heard as other sounds.” It is obvious that where suggestion or emotion guides the interpretations of the senses the gravest errors may thus be committed in perfectly good faith, and perception be falsified to an enormous extent. But of course this principle cuts both ways. It is not merely *abnormal* perceptions that are falsified by expectation and suggestion. Normal perception comes under the law even more plainly. It cannot but be an interpretation of what is there, in the light of personal and racial experience and social convention. And so it may conceivably be the ‘abnormal’ and ‘unstable’ alone who are sufficiently emancipated from the *idola tribus* and unbiassed to perceive things as they really are, and not as they are conventionally supposed to be.

Part V. consists of contributions by Prof. Lillien J. Martin. The first explains that a supposed prophecy of the great California earthquake of 1906, on a poster connected with an undergraduate skit in 1903 showing the Stanford University Memorial Arch in ruins, was really based on a geological lecture about the earthquake rift running through California. Then follows a study of ghost-seeing, which is attributed to the power of projecting visual images. The interpretation

is not very convincing, but the stories of 2 of the 4 seers are interesting. Prof. Martin also tabulates the answers given by her classes in psychology in 1912-6 to the Society's *questionnaire* about hallucinations, and remarks that hallucinations appear to be much commoner among Stanford students than among the English answers,<sup>1</sup> and also that auditory hallucinations were much commoner (more than 3 times) than visual, whereas in the English results visual hallucinations are commoner (nearly twice as common, crediting multiple hallucinations to each of the senses affected). This she attributes conjecturally to an omission of many simple auditory hallucinations from the English Report. But even if we added on a conjectural 3000 unrecorded auditory hallucinations to bring their ratio up to the Stanford students' level the 17,000 answers of the British census would only show about 28 per cent. who had experienced hallucinations, whereas at Stanford 256 out of 591 answers were affirmative, *i.e.* 43 per cent. Evidently the breezy Westerner is more susceptible to the things which aren't there than the stolid Britisher. It would be interesting to learn whether there is any marked sex-difference, but Prof. Martin's table is silent about this.

Lastly Prof. Martin gives in 'An Experimental Study of the Subconscious' a brief account of some attempts to get automatic writing, and a comparison of the value of this method of exploring the subconscious with one she prefers, the 'image' method. It contains nothing of special interest, save perhaps the story of the girl (p. 426) who gave herself away by repeatedly intruding into her English essays the name of a football hero she admired.

Among the Appendices 'C' is important as an elaborate criticism of the 'proof' of telepathy put forward in the experiments of the S.P.R. The early Creery experiments are regarded as utterly vitiated by the subsequent confessions of fraud, while Mr. D. Blackburn's revelations in 1911 about the Smith-Blackburn experiments of 1882 are fully discussed. Dr. Coover's verdict on the whole case is (p. 499) that "the best of the evidence . . . which occupied first place in the Society's authoritative *Proceedings* has suffered a fatal decline. The Committee showed caution in guarding against fraud

<sup>1</sup> Cf. *Proc.* Vol. X.



and error, and expressed their belief that both had been eliminated. Contemporaneous critics pointed out the possible operation of both, and challenged the trustworthiness of the results. Collusion was later confessed by one or more of the parties to the experiments in both the principal series. As against the presumption of false confession, or a segregation of untainted results, there remains in the published records of both series of experiments internal evidence of the use of a code." Also (p. 500) the general conduct of the investigation casts discredit upon the conclusions drawn. Appeal was constantly made for the assistance of incompetent investigators, which besides facilitating the accumulation of results which must be entirely untrustworthy through gross error in procedure and records, encouraged skilled collusionists to match wits with the Society's representatives in a contest so unequal that positive results of a spurious character were insured." The Society is also accused of suppressing and declining to publish "a very considerable amount of negative results." So "the Society, on account of its fiascoes and persistent lack of psychological vision, is immeasurably farther from its goal to-day than it was in 1886, in its effort to produce *proof* of thought-transference." In spite of this indictment, Dr. Coover does not think that the Society "has failed to justify its existence," for "it has been of great service to mankind, particularly in helping it to rid itself of fraud and delusion" (p. 501). The real moral of its failures is that "*technical experience in experimental psychology is requisite both for the control of the experiments and for the interpretation of the results.*" Hence the only hope for the Society lies "in cooperating with a psychological laboratory" (p. 502).

This contention about the value of laboratory apparatus in overcoming the difficulties which the dark *séance* offers to the scientific investigator is signally illustrated in Appendix D, which narrates how a 'Trumpet-Medium's' phenomena were traced to their source by quite simple apparatus recording her respiration and pulse. The exposure (or, as Dr. Coover prefers to call it, '*exposé*') was overwhelming, and is only enhanced by the moderation of the phrasing which ironically professes to leave the question open for a future investigation (which was of course refused by the medium) and by trans-



scribing the very inadequate protests of those members of the investigating Committee of the California Psychical Research Society who were unwilling to accept Dr Coover's demonstration. He may be said to have shown conclusively that in the trial of wits between the fraudulent medium and the scientist the victory should always rest with the latter, if he will only take the trouble to devise suitable apparatus.

From this conclusion, however, a number of morals may be drawn. For fraudulent mediums the moral is that they should be extremely careful and that their whole business is threatened with extinction, alike whether they refuse the test by apparatus or prefer to be detected, quietly and without a row, by the inexorable tracing of a kymograph. For the scientist who refuses to interest himself in psychical research on the plea that the conditions do not lend themselves to scientific investigation, the moral should be that this excuse has broken down, and that he can no longer absolve himself from the social duty of educating the public by routing popular superstition. For the psychical researcher, lastly, the moral plainly is that he should modernize his equipment, provide himself with a specially constructed laboratory, and no longer trust to his unaided senses and sheer intelligence. It may be suggested also that the present time, when there are so many millions who have been cruelly and abnormally bereaved and deprived of those in whom their hopes were centred, when there is such keen dissatisfaction with the evasive platitudes of conventional creeds, by which all societies have from time immemorial cheated the longing of the freshly-wounded human heart not to be totally severed from those it loved, and when nevertheless the critical spirit is strong enough in many not to rest content with consoling deceptions, affords a unique opportunity for obtaining a favourable response to an appeal for the means to establish and equip a Psychical Research Laboratory, in which all the alleged phenomena may be systematically, fairly, and sympathetically examined. Such an appeal should be launched by our Society, which has been in existence long enough to have become widely known and has won public confidence by its fair-mindedness, prudence and candour, and has made comparatively few mistakes. For it is by this time clear that the world will

not accept the verdict either of those who will believe anything or of those who will believe nothing. Both the spiritists, on the one side, and the experimental psychologists on the other, have (as a body) shown themselves to be too bitterly biassed. The time is ripe for a serious investigation which prejudges no question, and is biassed only in favour of the truth, however strange and unacceptable it may prove to be.

Even supposing, however, that our Society had obtained its laboratory and the men to man it, we should be prepared to find that the question could not be easily or rapidly settled. For it is one of those questions which inevitably arouse party spirit, and neither party is ever convinced as a whole, though individuals may pass from one side to the other. To expect the question of another world to be settled one way or the other by the ordinary methods of scientific investigation would be as quixotic as to expect to decide in this way whether the conservative party or the liberal was scientifically right. And for the same reason. It may confidently be predicted that if the investigation should yield entirely, or predominantly, negative results, like Dr. Coover's, the believers will at most drop such parts of their case as have been too obviously exploded, while clinging to the rest with an intenser affection. Or, more probably, they will repudiate the methods, and impugn the fairness, of the investigators. If, on the other hand, there should result a report favourable to the claims of a subject which is viewed with intense repugnance (for reasons which are by no means all creditable or avowed) by a large and influential section of human opinion, it will as certainly be alleged that the investigators were dishonest or incapable and deceived by undetected sources of error, which their critics may not even trouble to specify. If the results should lie between these two extremes, the present unsatisfactory state of affairs will continue, and it will depend on every man's taste and temper how much or little he chooses to believe.

What then is to be done? Is the situation hopeless? By no means, if the parties to the dispute can only be induced to provide themselves with an adequate logic. The old logic, which abstracted from human feeling and the disturbances

it introduced into human truth-seeking, knew of no higher ambition than to applaud the triumphal march of pure thought. It would not recognize the very impure thought of actual humanity and could make nothing of its procedure, which finds every step in advance stubbornly resisted by prejudice, ignorance and indolence, and has to fight its way through errors and obstacles of every description, so that it wins no truth save at a cost fully commensurate with its value.

The new pragmatic logic, however, does not deem it unworthy of the dignity of human reason to notice these facts. It can consequently observe that wherever truth has become a party question, its discovery ceases to be a purely theoretic problem. To 'prove' a truth, cogently, absolutely, to all, and for all time, becomes impossible. It becomes a question of inducing those to accept it who could, if they wished, hold out against it, and of providing them with a sufficient motive to give their assent to it. Now, experience shows that the sole sort of truth which silences all opposition, and becomes indisputable, is that which develops such value as to become practically indispensable. Not only in ordinary life, but also in the sciences, beliefs which are so convenient that all work with them, and so useful that all act as if they thought them true, become indisputable: theoretic scruples about their truth die away, because they function as effective truths. Thus no one now urges, or confutes, the metaphysical objections to the use of anaesthetics which were once common, because their use has become a part of the regular routine of medicine: but such scruples are still urged against the use of hypnosis, because this treatment is not yet so firmly established in medical practice.

It follows that it is mistaken and vain to dispute with objectors like Dr. Coover about the scientific value of certain historical records as a proof of telepathy. His sweeping condemnation of the Society's pioneer work will seem to most of us entirely unjust. But nothing would be gained by disputing about its justice. The best, and ultimately the only, way to confute, and also to convert, the critic is to develop telepathy into a working method of communication. If telepathy occurs as a fact in nature, it must be supposed that it occurs under certain conditions. If we ascertain these

conditions, we obtain control of the phenomena. We can then not only repeat at will the theoretic proofs of its existence and multiply the evidence for it to any desired extent, but, what is far more rapidly and universally convincing, we can *use* it and exploit it as an alternative to telegraphy. Neither scientific scepticism nor popular indifference can long refuse recognition to a truth-claim which is actually working, and yielding valuable results. But we have no right to expect that the investigation of anything worth knowing will be cheap and easy.

F. C. S. SCHILLER.





# PROCEEDINGS

OF THE

## Society for Psychical Research

PART LXXVII.

JULY, 1919.

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I.

PRESIDENTIAL ADDRESS.

*Delivered on April 11th, 1919,*

BY THE RIGHT HON. LORD RAYLEIGH, O.M., F.R.S.

BEFORE entering upon the matters that I had intended to lay before you, it is fitting that I should refer to the loss we have sustained within the last few days in the death of Sir William Crookes, a former President of the Society during several years from 1896-1899, and a man of world-wide scientific reputation. During his long and active life he made many discoveries in Physics and Chemistry of the first importance. In quite early days his attention was attracted by an unknown and brilliant green line in the spectrum, which he succeeded in tracing to a new element named Thallium, after its appearance. Later he was able so to improve vacua as to open up fresh lines of enquiry with remarkable results in more than one direction. The radiometer, a little instrument in which light, even candle-light, or ordinary day-light, causes the rotation of delicately suspended vanes, presents problems even yet only partially solved. And his discoveries relating to electric discharge in high vacua lie near the foundation of the modern theories of electricity as due to minute charged particles called electrons, capable of separation from ordinary

chemical atoms, and of moving with speeds of the order of the speed of light. One is struck not only by the technical skill displayed in experiments more difficult at the time they were made than the younger generation of workers can easily understand, but also by the extraordinary instinct which directed Crookes' choice of subjects. In several cases their importance was hardly realised at the time, and only later became apparent.

I shall have occasion presently to notice in some little detail his early "Notes on Phenomena called Spiritual." It was these that attracted my own attention to the subject. In 1889 he published further "Notes of Séances with D. D. Home" in Vol. VI. of our *Proceedings*. I fancy that he was disappointed with the reception that his views met with, having been sanguine enough to expect that he would obtain the same credence when he wrote on psychical matters as when he was dealing with Physics or Chemistry. In later years I understand he did not often introduce the subject, but when questioned was firm that he had nothing to retract. One would give much to know whether this attitude is still maintained.

Any hesitation that I may have felt in undertaking the honourable office to which you have called me was largely due to the fact that I have no definite conclusions to announce, and that such experiences as I have had were long ago, and can hardly now carry weight as evidence to anyone but myself. But I have always taken an interest in questions such as those considered by the Society, and I may perhaps as well give a short account of what I have seen, for it will at any rate help to explain my attitude and serve as a foundation for comment.

I may begin with what is now called hypnotism. This is an old story; but many have forgotten, or never realised, the disbelief which was general in the fifties of the last century both on the part of the public and of medical men. As to the former, reference may be made to *Punch*,<sup>1</sup> and as to the latter

<sup>1</sup> Vol. XXIV., p. 120 (1853), *Lecturer on Electro-biology*, "Now, Sir! you can't jump over that stick." *Subject*, "Jump? Eh! Ugh! Lor bless me, jump? No, I know I can't—never could jump—Ugh!" (Thunders of Applause from the Gentlemen in the cane-bottom chairs—[i.e. believers]).

I suppose there can be no doubt, although of course there were distinguished exceptions. At the present day orthodox medical opinion has so far shifted its ground as to claim for the profession control of what was formerly dismissed as impossible and absurd—certainly a less unreasonable position.

It was some ten or eleven years from the date of *Punch's* cartoon that I witnessed in a friend's rooms at Cambridge an exhibition of the powers of Madame Card. I think eight or ten of us were tried, including myself. We were made to gaze for a time at a "magnetic" disc; afterwards she made passes over our closed eyes, and finally defied us to open them. I and some others experienced no difficulty; and naturally she discarded us and developed her powers over those—about half the sitters—who had failed or found difficulty. Among the latter were personal friends of my own and two well-known University athletes. One was told that he could not give his name, another that he would have to cross the room towards her when she beckoned, and so on. In spite of obvious efforts to resist her influence they had to obey. In conversation afterwards they assured me that they could not help it; and indeed they made such fools of themselves that I had no difficulty in believing them. From that evening I have never felt any doubt as to the possibility of influencing unwilling minds by suggestion; and I have often wished that on other occasions, where dubious phenomena were in question, some of which I shall presently refer to, conviction one way or the other had followed this precedent. I ought to add that, although stories were afloat to that effect, I never saw the influence of Madame Card conveyed otherwise than by word or gesture.

After this experience I was not disinclined to believe that what was, or at any rate had recently been, orthodox opinion might be quite wrong, and accordingly became interested in what I heard from friends of the doings of Home and other so-called mediums. Some of the stories could, as it seemed, be explained away only on the supposition of barefaced lying, or more charitably as the result of hallucination, whether self-induced, or due to the suggestion and influence of others. The possibility of the latter view cannot be left out of account, but I have never seen anything to show that it has the

remotest application to my own experience or that of the friends with whom I have co-operated.

The interest that I felt was greatly stimulated by the appearance of Sir W. Crookes' "Notes of an Enquiry into the Phenomena called Spiritual during the years 1870-73."<sup>1</sup> I was acquainted with some of the author's scientific work, and knew that he was a skilful experimenter and likely to be alive to the precautions required in order to guard against sense illusions. Presumably also he would feel the difficulty of accepting conclusions so much out of harmony with ordinary and laboratory experience. If heavy tables in a dining-room can leave the floor, how is it that in the laboratory our balances can be trusted to deal with a tenth of a milligram?

I have lately read over again Sir W. Crookes' article, and I do not wonder at the impression it produced upon me. I am tempted to quote one or two passages against which I find my old pencil marks. Under the heading—The Appearance of Hands, either Self-luminous or Visible by Ordinary Light, he writes, "I have retained one of these hands in my own, firmly resolved not to let it escape. There was no struggle or effort made to get loose, but it gradually seemed to resolve itself into vapour, and faded in that manner from my grasp." I believe that the rationalistic explanation is that the hand was an inflated glove, like a rubber balloon, from which the air gradually leaked away, but I gave Sir W. Crookes credit for being able to retain the rubber.

Another incident of an entirely different character is thus described. "A lady was writing automatically by means of the planchette. I was trying to devise a means of proving that what she wrote was not due to 'unconscious cerebration.' The planchette, as it always does, insisted that, although it was moved by the hand and arm of the lady, the *intelligence* was that of an invisible being who was playing on her brain as on a musical instrument, and thus moving her muscles. I therefore said to this intelligence, 'Can you see the contents of this room?' 'Yes,' wrote the planchette. 'Can you see to read this newspaper?' said I, putting my finger on a copy of the *Times*, which was on the table behind me, but without looking at it. 'Yes,' was the reply of the planchette.

<sup>1</sup> *Quarterly Journal of Science*, Jan. 1874.



‘Well,’ I said, ‘if you can see that, write the word which is now covered by my finger, and I will believe you.’ The planchette commenced to move. Slowly and with great difficulty, the word ‘however’ was written. I turned round, and saw the word ‘however’ was covered by the tip of my finger.”

“I had purposely avoided looking at the newspaper when I tried this experiment, and it was impossible for the lady, had she tried, to have seen any of the printed words, for she was sitting at one table, and the paper was on another table behind, my body intervening.”

The two mediums whose names are mentioned in the article, and with whom most of the observations were made, are Home and Miss Fox, afterwards Mrs. Jencken. A highly desirable characteristic of Home’s mediumship was the unusual opportunity allowed to the sense of sight. Home always objected to darkness at his séances. “Indeed,” says Sir William Crookes, “except on two occasions . . . everything that I have witnessed with him has taken place in the light.”

I found (and indeed still find) it difficult to accept what one may call the “knave and fool theory” of these occurrences; but failing that, it would seem to follow that one must admit the possibility of much that contrasts strongly with ordinary experience, and I was naturally anxious to obtain first hand information on which I could form an independent judgment. Home was no longer available, but I was able to obtain the co-operation of Mrs. Jencken, who stayed in my country house as guest during two or three visits extending altogether, I suppose, over fourteen days or so. She was accompanied by a nurse and baby, and for a small part of the time by Mr. Jencken, who seemed curiously slow to understand that we had to regard him as well as his wife with suspicion, when I explained that we could not attach importance to séances when both were present. It may be well to add that they received nothing beyond the usual courtesy and entertainment due to guests.

The results were upon the whole disappointing, and certainly far short of those described by Sir W. Crookes. Nevertheless there was a good deal not easy to explain away. Very little



of importance occurred in a good light. It is true that at any hour of the day Mrs. Jencken was able to get raps upon a door by merely placing her fingers upon it. The listener, hearing them for the first time, felt sure there was some one on the other side, but it was not so. The closest scrutiny revealed no movement of her fingers, but there seemed nothing to exclude the possibility of bone-cracking with the door acting as sounding-board. However, on one or two occasions loud thumps were heard, such as one would hardly like to make with one's knee. With the exception of her fingers Mrs. Jencken seemed always to stand quite clear, and the light was good.

On the other hand, during séances the light was usually bad—gas turned very low. But in some other respects the conditions may be considered good. Before commencing, the room was searched and the doors locked. Besides Mrs. Jencken, the sitters were usually only Lady Rayleigh and myself. Sometimes a brother or a friend came. We sat close together at a small, but rather heavy, pedestal table; and when anything appeared to be doing we held Mrs. Jencken's hands, with a good attempt to control her feet also with ours; but it was impracticable to maintain this full control during all the long time occupied by the séances. In contrast to some other mediums, Mrs. Jencken was not observed to fidget or to try to release her limbs.

As I have said, the results were disappointing; but I do not mean that very little happened or that what did happen was always easy to explain. But most of the happenings were trifling, and not such as to preclude the idea of trickery. One's coat-tails would be pulled, paper cutters, etc., would fly about, knocks would shake our chairs, and so on. I do not count messages, usually of no interest, which were spelt out alphabetically by raps that seemed to come from the neighbourhood of the medium's feet. Perhaps what struck us most were lights which on one or two occasions floated about. They were real enough, but rather difficult to locate, though I do not think they were ever more than six or eight feet away from us. Like some of those described by Sir W. Crookes, they might be imitated by phosphorus enclosed in cotton wool; but how Mrs. Jencken could manipulate them

with her hands and feet held, and it would seem with only her mouth at liberty, is a difficulty.

Another incident hard to explain occurred at the close of a séance after we had all stood up. The table at which we had been sitting gradually tipped over until the circular top nearly touched the floor, and then slowly rose again into the normal position. Mrs. Jencken, as well as ourselves, was apparently standing quite clear of it. I have often tried since to make the table perform a similar evolution. Holding the top with both hands, I can make some, though a bad, approximation; but it was impossible that Mrs. Jencken could have worked it thus. Possibly something better could be done with the aid of an apparatus of hooks and wires; but Mrs. Jencken was a small woman, without much apparent muscular development, and the table for its size is heavy. It must be admitted that the light was poor, but our eyes were then young, and we had been for a long time in the semi-darkness.

In common, I suppose, with most witnesses of such things, I repudiate altogether the idea of hallucination as an explanation. The incidents were almost always unexpected, and our impressions of them agreed. They were either tricks of the nature of conjuring tricks, or else happenings of a kind very remote from ordinary experience.

A discouraging feature was that attempts to improve the conditions usually led to nothing. As an example, I may mention that after writing, supposed to be spirit writing, had appeared, I arranged pencils and paper inside a large glass retort, of which the neck was then hermetically sealed. For safety this was placed in a wooden box, and stood under the table during several séances. The intention was to give opportunity for evidence that would be independent of close watching during the semi-darkness. It is perhaps unnecessary to say that though scribbling appeared on the box, there was nothing inside the retort. Possibly this was too much to expect. I may add that on recently inspecting the retort I find that the opportunity has remained neglected for forty-five years.

During all this time I have been in doubt what interpretation to put upon these experiences. In my judgment the

incidents were not good enough, or under good enough conditions, to establish occult influences; but yet I have always felt difficulty in accepting the only alternative explanation. Some circumstances, if of secondary importance, are also worthy of mention. Unlike some other mediums that I have known, Mrs. Jencken never tried to divert one's attention, nor did she herself seem to be observant or watching for opportunities. I have often said that on the unfavourable hypothesis her acting was as wonderful as her conjuring. Seldom, or never, during the long hours we were together at meals or séances did she make an intelligent remark. Her interests seemed to be limited to the spirits and her baby.

Mr. Jencken is another difficulty. He, an intelligent man, was a spiritualist, and, I have no reason to doubt, an honest one, before he married his wife. Could she have continued to deceive him? It seems almost impossible. He bore eye-witness to the baby—at the age of three months I think it was—taking a pencil and writing a spirit message, of which we saw what purported to be a photograph. If, on the other hand, he had found her out, would he have permitted her to continue her deceptions?

After the death of Home and Mrs. Jencken, so-called physical manifestations of a well attested kind seem rather to have fallen into abeyance, except in the case of Eusapia Palladino. Although I attended one or two of her séances at Cambridge and saw a few curious things, other members of the Society have had so much better opportunities that I pass them by. There is no doubt that she practised deception, but that is not the last word.

One of the difficulties which beset our inquiry is the provoking attitude of many people who might render assistance. Some see nothing out of the way in the most marvellous occurrences, and accordingly take no pains over the details of evidence on which everything depends. Others attribute all these things to the devil, and refuse to have anything to say to them. I have sometimes pointed out that if during the long hours of séances we could keep the devil occupied in so comparatively harmless a manner we deserved well of our neighbours.

A real obstacle to a decision arises from the sporadic char-

acter of the phenomena, which cannot be reproduced at pleasure and submitted to systematic experimental control. The difficulty is not limited to questions where occult influences may be involved. This is a point which is often misunderstood, and it may be worth while to illustrate it by examples taken from the history of science.

An interesting case is that of meteorites, discussed by Sir L. Fletcher, formerly Keeper of Minerals in the British Museum, from whose official pamphlet (published in 1896) some extracts may be quoted:—"1. Till the beginning of the present [*i.e.* 19th] century, the fall of stones from the sky was an event, the actuality of which neither men of science nor the mass of the people could be brought to believe in. Yet such falls have been recorded from the earliest times, and the records have occasionally been received as authentic by a whole nation. In general, however, the witnesses of such an event have been treated with the disrespect usually shown to reporters of the extraordinary, and have been laughed at for their supposed delusions: this is less to be wondered at when we remember that the witnesses of a fall have usually been few in number, unaccustomed to exact observation, frightened by what they both saw and heard, and have had a common tendency towards exaggeration and superstition."

After mention of some early stones, he continues:—

"3. These falls from the sky, when credited at all, have been deemed prodigies or miracles, and the stones have been regarded as objects for reverence and worship. It has even been conjectured that the worship of such stones was the earliest form of idolatry. . . . The Diana of the Ephesians, 'which fell down from Jupiter,' and the image of Venus at Cyprus appear to have been, not statues, but conical or pyramidal stones."

"5. Three French Academicians, one of whom was the afterwards renowned chemist Lavoisier, presented to the Academy in 1772 a report on the analysis of a stone said to have been seen to fall at Lucé on September 13, 1768. As the identity of lightning with the electric spark had been recently established by Franklin, they were in advance convinced that 'thunder-stones' existed only in the imagination; and never dreaming of the existence of a 'sky-stone' which had no



relation to a 'thunder-stone,' they somewhat easily assured both themselves and the Academy that there was nothing unusual in the mineralogical characters of the Lucé specimen, their verdict being that the stone was an ordinary one which had been struck by lightning."

"6. In 1794 the German philosopher Chladni, famed for his researches into the laws of sound, brought together numerous accounts of the fall of bodies from the sky, and called the attention of the scientific world to the fact that several masses of iron, of which he specially considers two, had in all probability come from outer space to this planet."

In 1802 Edward Howard read a paper before the Royal Society of London giving an account of the comparative results of a chemical and mineralogical investigation of four stones which had fallen in different places. He found from the similarity of their component parts "very strong evidence in favour of the assertion that they had fallen on our globe. They have been found at places very remote from each other, and at periods also sufficiently distant. The mineralogists who have examined them agree that they have no resemblance to mineral substances properly so called, nor have they been described by mineralogical authors." After this quotation from Howard, Fletcher continues:—

"13. This paper aroused much interest in the scientific world, and, though Chladni's theory that such stones come from outer space was still not accepted in France, it was there deemed more worthy of consideration after Poisson (following Laplace) had shown that a body shot from the moon in the direction of the earth, with an initial velocity of 7592 feet a second, would not fall back upon the moon, but would actually, after a journey of sixty-four hours, reach the earth, upon which, neglecting the resistance of the air, it would fall with a velocity of about 31,508 feet a second."

"14. Whilst the minds of the scientific men of France were in this unsettled condition, there came a report that another shower of stones had fallen, this time . . . within easy reach of Paris. To settle the matter finally, if possible, the physicist Biot was directed by the Minister of the Interior to inquire into the event on the spot. After a careful examination . . . Biot was convinced that on Tuesday, April 26, 1803, about



1 p.m., there was a violent *explosion* in the neighbourhood of l'Aigle . . . . that some moments before . . . . a *fire ball* in quick motion was seen . . . . that on the same day many stones fell in the neighbourhood of l'Aigle. Biot estimated the number of the stones at two or three thousand . . . . With the exception of a few little clouds of ordinary character, the sky was quite clear. The exhaustive report of Biot, and the conclusive nature of his proofs, compelled the whole of the scientific world to recognise the fall of stones on the earth from outer space as an undoubted fact."

I commend this history to the notice of those scientific men who are so sure that they understand the character of Nature's operations as to feel justified in rejecting without examination reports of occurrences which seem to conflict with ordinary experience. Every tiro now knows that the stones to be seen in most museums had an origin thought impossible by some of the leading and most instructed men of about a century ago.

Other cases of strange occurrences, the nature or reality of which is, I suppose, still in doubt, are "Globe lightning" and "Will of the wisp." The evidence for globe lightning is fairly substantial, but in the judgment of many scientific men is outweighed by the absence of support in laboratory experience. At one time I was more disposed to believe in it than I am now, in view of the great extension of electrical experimenting during the last thirty years. Kelvin thought it might be explained as an ocular illusion. By a lightning flash the retina is powerfully impressed, it may be excentrically, with the formation of a prolonged positive "spectrum" or image which, as the eye tries to follow it, appears to sail slowly along. Some seconds later, the arrival of the sound of thunder causes a shock, under which the luminous globe disappears and is thought to have burst explosively. I think this explanation, which would save the good faith and to some extent the good sense of the observers, deserves attention.

Then again the Will of the wisp<sup>†</sup>, for which I take it there used to be plenty of evidence. I have been told by the Duke of Argyle—the friend and colleague of Gladstone—that in his youth it was common at Inveraray, but had been less seen

latterly, owing, he thought, to drainage operations. Chemists will not readily believe in the spontaneous inflammation of "marsh gas," but I have heard the suggestion made of phosphoric gases arising from the remains of a dead sheep that had got entangled.

The truth is that we are ill equipped for the investigation of phenomena which cannot be reproduced at pleasure under good conditions. And a clue is often necessary before much progress can be made. Men had every motive for trying to understand malaria. Exposure at night on low ground was known to be bad; and it had even been suggested that mosquito nets served as a protection; but before Pasteur, and indeed for some years after, it seems never to have occurred to any one that the mosquito itself was the vehicle. Sir A. Geikie has remarked that until recent times the study of the lower forms of life was regarded with something like contempt. Verily, the microbes have had their revenge.

But when all this has been said we must not forget that the situation is much worse when it is complicated by the attempts of our neighbours to mislead us, as indeed occasionally happens in other matters of scientific interest where money is involved. Here also the questions before this Society differ from most of those dealt with by scientific men, and may often need a different kind of criticism.

Such criticism it has been the constant aim of the Society to exercise, as must be admitted by all who have studied carefully our published matter. If my words could reach them, I would appeal to serious inquirers to give more attention to the work of this Society, conducted by experienced men and women, including several of a sceptical turn of mind, and not to indulge in hasty conclusions on the basis of reports in the less responsible newspaper press or on the careless gossip of ill-informed acquaintances. Many of our members are quite as much alive to *a priori* difficulties as any outsider can be.

Of late years the published work of the Society has dealt rather with questions of another sort, involving telepathy, whether from living or other intelligences, and some of the most experienced and cautious investigators are of opinion

that a case has been made out. Certainly some of the cross-correspondences established are very remarkable. Their evaluation, however, requires close attention and sometimes a background of information, classical and other, not at the disposal of all of us. In this department I often find my estimate of probabilities differing from that of my friends. I have more difficulty than they feel over telepathy between the living, but if I had no doubts there I should feel less difficulty than many do in going further. I think emphasis should be laid upon the fact that the majority of scientific men do not believe in telepathy, or even that it is possible. We are very largely the creatures of our sense-organs. Only those physicists and physiologists who have studied the subject realise what wonderful instruments these are. The eye, the ear, and the nose—even the human nose—are hard to beat, and within their proper range are more sensitive than anything we can make in the laboratory. It is true that with long exposures we can photograph objects in the heavens that the eye cannot detect; but the fairer comparison is between what we can see and what can be photographed in say 1-10th second—all that the eye requires. These sense-organs, shared with the higher animals, must have taken a long time to build up, and one would suppose that much development in other directions must have been sacrificed or postponed in that interest. Why was not telepathy developed until there could be no question about it? Think of an antelope in danger from a lion about to spring upon him, and gloating over the anticipation of his dinner. The antelope is largely protected by the acuteness of his senses and his high speed when alarmed. But would it not have been simpler if he could know something telepathically of the lion's intention, even if it were no more than vague apprehension warning him to be on the move?

By telepathy is to be understood something more than is implied in the derivation of the word, the conveying of feeling or information otherwise than by use of the senses, or at any rate the known senses. Distance comes into the question mainly because it may exclude their ordinary operation. Some appear to think that all difficulty is obviated by the supposition of an unknown physical agency capable of propagating effects from one brain to another, acting like the

transmitter and receiver in wireless telegraphy or telephony. On a physical theory of this kind one must expect a rapid attenuation with distance, not suggested by the records. If distance is an important consideration, one might expect husbands and wives with their heads within two or three feet of one another to share their dreams habitually. But there is a more fundamental objection. Specific information is, and can only be, conveyed in this manner by means of a *code*. People seem to forget that all speaking and writing depend upon a code, and that even the voluntary or involuntary indications of feeling by facial expression or gestures involves something of the same nature. It will hardly be argued that telepathy acts by means of the usual code of common language, as written or spoken.

The conclusion that I draw is that no pains should be spared to establish the reality of telepathy on such sure ground that it must be generally admitted by all serious inquirers. It is quite natural that those who have already reached this position should be more interested in the question of communications from the dead. To my mind telepathy with the dead would present comparatively little difficulty when it is admitted as regards the living. If the apparatus of the senses is not used in one case, why should it be needed in the other?

I do not underrate the difficulties of the investigation. Very special conditions must be satisfied if we are to be independent of the good faith of the persons primarily concerned. The performance of the Zanzigs may be recalled. When there could be no question of confederates, answers respecting objects suddenly exhibited were given with such amazing rapidity that secret codes seemed almost excluded. But when a party in which I was included, attempted to get a repetition under stricter conditions, there was an almost entire failure. Our requirement was simply that the husband should not speak *after* he had seen the object that was to be described by the wife. But I must add the inevitable qualification. Towards the end of the evening cards were correctly told several times, when we were unable to detect anything that could serve as audible signals.

I have dwelt upon the difficulties besetting the acceptance of telepathy, but I fully recognise that a strong case has been



made out for it. I hope that more members of the Society will experiment in this direction. It is work that can be done at home, at odd times, and without the help of mediums, professional or other. Some very interesting experiences of this kind have been recorded by a former President, Prof. Gilbert Murray. With perhaps an excess of caution, he abstained from formulating conclusions that must have seemed to most readers to follow from the facts detailed. I trust we may hear still more from him.

It is hardly necessary to emphasise that in evaluating evidence it is quality rather than quantity with which we are concerned. No one can doubt the existence of apparently trustworthy reports of many occult phenomena. For this there must be a reason, and our object is to find it. But whatever it may be, whether reality of the phenomena, or the stupidity or carelessness or worse of the narrators, a larger sweep is sure to add to the material. However, we may hope that such additions will occasionally afford clues, or at least suggestions for further inquiry. And if the phenomena, or any of them, are really due to supernormal causes, further solid evidence of this will emerge. I feel that I ought to apologise for giving utterance to what must seem platitudes to the more experienced working members of the Society.

Some of the narratives that I have read suggest the possibility of prophecy. This is very difficult ground. But we live in times which are revolutionary in science as well as in politics. Perhaps some of those who accept extreme "relativity" views reducing time to merely one of the dimensions of a four-dimensional manifold, may regard the future as differing from the past no more than north differs from south. But here I am nearly out of my depth, and had better stop.

I fear that my attitude, or want of attitude, will be disappointing to some members of the Society who have outstripped me on the road to conviction, but this I cannot help. Scientific men should not rush to conclusions, but keep their minds open for such time as may be necessary. And what was at first a policy may become a habit. After forty-five years of hesitation it may require some personal experience of a compelling kind to break the crust. Some of those who



know me best think that I ought to be more convinced than I am. Perhaps they are right.

However this may be, I have never felt any doubt as to the importance of the work carried on by the Society over many years, and I speak as one who has examined not a few of the interesting and careful papers that have been published in the *Proceedings*. Several of the founders of the Society were personal friends, and since they have gone the same spirit has guided us. Our goal is the truth, whatever it may turn out to be, and our efforts to attain it should have the sympathy of all, and I would add especially of scientific men.

## II.

NOTE ON MR. PIDDINGTON'S PAPER CALLED  
"FRESH LIGHT ON THE ONE-HORSE DAWN  
EXPERIMENT."

BY SIR OLIVER LODGE.

IN reading Mr. Piddington's extraordinarily able and interesting paper in the *Proceedings*, Vol. XXX., pp. 175-229, I have a feeling that his meaning is masked and real intention to some extent obscured by the semi-satirical or humorous treatment of his theme.

Probably his real meaning is so clear to himself that he fails to realise the haste and comparative inattention of the majority of readers—inattention which I feel sure would vanish if they perceived clearly what he was driving at.

Let me ask Mr. Piddington whether his intention is not something like what I conceive it to be; and, for brevity, let me state what I think it is, and ask for correction.

Dr. Verrall then, in his lifetime, tried a telepathic experiment on his wife, who had recently become an automatic writer, without informing her of the fact. He endeavoured to transmit to her at intervals, over a considerable period of time, a phrase from the *Orestes* of Euripides, *μονόπωλον ἐς Ἀῶ*. The first of these three Greek words has usually been taken to mean "with one horse"; but Dr. Verrall thought it meant the attribute "solitary journeying," or "lonely-wandering," applied to Dawn.

Myers, who was deceased and ostensibly in touch with Mrs. Verrall through her automatic writing, got wind somehow of this intended experiment of Dr. Verrall's, as well

as of his interpretation of *μονόπωλον*, and thought he could use the intended experiment for his own purposes and show that much that we regarded as direct telepathy between A and B was really effected through the agency of a third intelligence C,—usually a discarnate intelligence.

To Myers the idea of “wandering lonely towards a dawn”—whether derived from Verrall or otherwise—seems to have suggested the pathetic and tragic figure of *Œdipus* in Sophocles’ play of *Œdipus Coloneus*, who in the strength of a divine summons arose superior to his rags and blindness, cast aside his props and guides, and set forth solitary, clad in white, towards the end of all his sorrows and the dawn of a new life.

Myers also seems to have been aware, somehow, that a certain note of Sir Richard Jebb’s, in his edition of Sophocles, contained material that would serve his purpose. For in this note, Jebb, in commenting on the word *οἰόζωνον* (solitary journeying) occurring in the *Œdipus Tyrannus*, gives a list of adjectives of similar type. In this list he (rather singularly) includes the *μονόπωλον* phrase from Euripides, *Orestes*, as well as three other examples all taken from Sophocles’ play *Œdipus Coloneus*.

These three passages, therefore, Myers contrived to infuse into Mrs. Verrall’s automatic script, in the midst of the gradual development of Dr. Verrall’s telepathic experiment; and also, in order to direct attention to what he had done or was doing, he proceeded to emphasise that particular play by constant and repeated reference to its best known and most dramatic incident. That this incident had specially aroused Myers’s imagination we know, because of the striking use he had made of it in connexion with the death of John Ruskin. For in his *Obituary Notice* of Ruskin, Myers likens the end of the long period of helplessness at Coniston to the passing of the blind *Œdipus*, who was thus lovingly summoned by the unguessed accompanying God to enter into the brightness which awaited him:

“Come, *Œdipus*, why linger on our journey?  
Thou hast kept me waiting long.”

Accordingly the scripts, ostensibly influenced by Verrall but really dominated and inspired by Myers, make persistent reference to an old man clad in white and going with outstretched hand and raised staff on foot towards the rising sun, alone with God and with none other. By whose aid also a great swarm would be held in check. Fragments of this apparently alien theme—quite remote from the bare Euripidean phrase and from anything intended by Dr. Verrall—are scattered throughout the attempts at telepathic production of the desired words. Yet this incursion, both at the time and subsequently, when ultimately Dr. and Mrs. Verrall discussed the scripts jointly, is treated by the experimenters as rubbish inevitably superposed upon, and somewhat confusing and choking, the main telepathic transmission;—which after all was in due time more or less accomplished:—the word *es*, and words beginning with *mono*, and some reference to horse as well as dawn, being obtained.

But the scripts themselves, in their comments on what was obtained, pass these successes by as comparatively unimportant, and emphasise instead the theme of the blind traveller, an old man in white. This theme was repeated and called attention to as if it were the most important part of the script:—*e.g.*, an interim statement,

“your husband's thought was good but not complete. The old man in white was the best part of it but I have not been able to finish that, and now it has all gone away. Put it aside, it will return some day.”

To clinch the matter a clear reference to Coniston and Ruskin was made in the script, so as to assure anyone who had begun to grasp the main theme that he was right.

I venture to think that the whole experiment is of the utmost importance as showing of what nature some of our telepathic experiences are, and how closely those on the other side of the veil can watch and stimulate and modify and improve our efforts.

But all that Mr. Piddington allows himself to indicate of this theory, save in a manner which may be sufficient for those who have the patience to dissect it out, is that

if people choose to consider the whole incident a case of telepathy between the living, he is not going to say them nay. Witness the following quotations from his paper:

“Not that I am to be understood as advocating any theory in opposition to that of telepathy *inter vivos* to account for the phenomena under discussion. I am but trying to bring out how curious are the assumptions which this theory involves. It isn't by any means a simple theory.

“Personally I advance no theory of this particular case, of which I gladly make a present to those who hold that telepathy *inter vivos* is the true explanation of the supernatural phenomena observable in scripts. They need, I fancy, cheering up a little; and if so be that from this case they can extract any comfort, so far as I am concerned, they are welcome to it.”

This is just the semi-satirical conclusion which one is liable to find in Mr. Piddington's recent papers—a satire due no doubt to the kind of uninstructed comments with which they have been received even by persons of high intelligence;—and it is in the hope that he will allow to posterity at any rate some clue or hint of his real meaning that I write this purely interrogative note. For to one who has worked closely at any given phenomenon a theory must have occurred; and a worker's opinion concerning any given theory is of far more value than that of a mere reader. If then the worker does not put his opinion on record, in clear and unmistakable form, it may happen that future students, overwhelmed by the mass of material set before them, may pass over lightly and cursorily any episode which is not properly emphasised and stressed by the original worker. If he has not found clear evidence of anything valuable therein, it will seem unlikely that anything better than a negative and rather muddled conclusion can be deduced from it.

There are one or two minor points on which I might ask questions, but I will content myself with one, in case Mr. Piddington desires to say anything about it.

On page 212, at a time when Mrs. Verrall got the word



'euhippoi' in her script, Dr. Verrall is said to have "fixed his mind on the notion of horse." This interpretation of *polon* was different from the 'wandering' translation in Dr. Verrall's mind, but perhaps it was so simple and natural and obvious a rendering that he chose to give the horse *motif* a chance; and certainly the attempt appeared to be successful, though the form in which it appeared in the script is peculiar and suggestive.

## III.

## A REPLY TO SIR OLIVER LODGE'S NOTE.

BY J. G. PIDDINGTON.

SIR OLIVER LODGE asks me to make clear what was the object of my paper called "Fresh Light on the One-Horse Dawn Experiment." I had several objects; and I will begin by stating what these were, and then go on to deal with the question of how far Sir Oliver has correctly represented my views.

My first object was to offer a new interpretation of Mrs. Verrall's One-Horse Dawn scripts. Mrs. Verrall's interpretation of them, first given at a meeting of the Society in 1903 and afterwards published in 1906 in *Proc.*, Vol. XX., met with general acceptance and held the field for some fourteen years. It may, roughly speaking, be said to have amounted to this:—That, amid a mass of irrelevant rubbish, efforts to give the sound or sense of the three words, *μονόπωλον* ἐς Ἀῶ, were plainly discernible, and that knowledge was shown of the fact, normally unknown to Mrs. Verrall, that her husband was trying to transmit these three words, and also, perhaps, of Dr. Verrall's particular view about the meaning of the word *μονόπωλον*. This interpretation involved the rejection of a very considerable amount of the contents of the scripts, and claimed intelligibility for only a comparatively small residuum.

My interpretation claims to make sense of much that Mrs. Verrall discarded as rubbish by referring it to a certain note of Jebb's, in which the words *μονόπωλον* Ἀῶ are actually quoted, and in which the precise meaning of

the adjective *μονόπωλον* and of other analogous compound adjectives is discussed.

My second object was to show that, whereas in Mrs. Verrall's view reference to the experiment ceased in the scripts when in 1902 the experimenter abandoned it, in reality the subject was pursued at intervals for years afterwards up to 1915, and that these later references fall into line with and throw light upon the earlier references which Mrs. Verrall had rejected as rubbish.

So far, I think, my intention should have been clear to any but a careless reader.

My third object I thought would be clear too; and if I expressed myself ironically, I hoped thereby not to obscure but rather to emphasise my meaning. The knowledge one happens to possess oneself one is apt to impute to others; and so, I suppose, I assumed the body of our members to be more familiar with the publications of our Society and especially with the past history of the One-Horse Dawn case than they really are. Let me, then, take advantage of the opportunity kindly afforded me by Sir Oliver Lodge—whose interest in my paper I greatly value—to repair my omission, and recall the past history of the One-Horse Dawn case, and by so doing prepare the way for explaining my third object.

When Mrs. Verrall first laid the facts of the One-Horse Dawn case before the Society, she classified it provisionally as “telepathic, in the sense that the facts in question were known to some living person at the time that reference to them was made in the automatic writing” (*Journal*, Vol. XI., p. 71). It is true that Sir Oliver Lodge expressed at the time the view that “there might be some third intelligence at work” (*id. ib.* p. 74); but, barring this mildly-worded *caveat*, the case was generally accepted by psychical researchers of all schools of thought as one of telepathy *inter vivos*. And, indeed, neither the experiment as devised, nor its result as interpreted by Mrs. Verrall, differed in any essential feature from ordinary cases of successful, or partially successful, thought-transference, such as those where an agent tries to convey a number or a diagram to a percipient, except for the

spiritistic setting in which the percipient-automatist framed her impressions.<sup>1</sup> Reduced to its simplest elements the case might be thus summarised :

*AGENT (Dr. Verrall).*

*PERCIPIENT (Mrs. Verrall).*

An experiment is being made.

An experiment is being made.

I am making the experiment.

My husband is making the experiment.

The subject of the experiment is the words *μονόπωλον* ἐς Ἀῶ.

Attempts at the three Greek words, and frequent references to Dawn and East.

Accordingly those who, while not disputing the insufficiency of normal causes to explain the scripts, yet argued that the supernormal forces at work were human, found in this case an effective spoke to put in the wheel of those who were inclined to the view that the supernormal forces were spiritistic. This was the line taken by Mrs. Anna Hude in her *Evidence for Communication with the Dead*, by various speakers during discussions at our meetings, and frequently in private conversations. Then, in 1909, Professor A. C. Pigou, in his discussion of whether "the complementariness in complementary cross-correspondences is *intentional* or not" (*Proc.*, Vol. XXIII., pp. 286, ff.), rested one of his chief arguments on the assumption that the phenomena of the One-Horse Dawn case were, and admittedly were, due to telepathy between the living. Sir Oliver Lodge in a reply to Professor Pigou's article (*Journal*, Vol. XIV., pp. 134 ff.)—either forgetting, or for his immediate purpose ignoring, the *caveat* he had previously entered—did not dispute this assumption. Mr. Gerald Balfour, likewise, agreed not to contest Professor Pigou's argument that it is superfluous to invoke spiritual agency to explain the phenomena of the One-Horse Dawn case, though he was careful to add that he did not consider "the argument from superfluity" "absolutely conclusive" (*Proc.*, Vol. XXV., p. 44).

<sup>1</sup> It is not necessary, I think, to regard Mrs. Verrall's ignorance of the fact that an experiment was being made as constituting an essential difference; for by making a regular practice of writing automatically she was thereby putting herself into much the same attitude of expectancy and receptivity as a "percipient" falls into when he knows that an "agent" is trying an experiment.

The One-Horse Dawn case has proved, then, a stumbling block in the way of those who attribute to spiritual agency more or less of the supernormal knowledge shown in scripts. And, indeed, how could it have been otherwise? For it seemed certain that Dr. Verrall was the source of whatever knowledge of things unknown to Mrs. Verrall these scripts of hers displayed, and yet, when this knowledge emerged in them, instead of its being said to come from Dr. Verrall or of its being given in a colourless manner without indication of source, it was represented as coming from a discarnate mind: the "I" of the scripts unquestionably purporting to be either Frederic Myers or one of the group of discarnate friends whom the scripts represent as collaborating with him. In view of the admittedly human source of the knowledge shown in the scripts, why, it was argued, treat these pretensions and the whole spiritistic setting of the "communications" as anything more than subliminal romance and masquerade? Had there been anything in the scripts apposite to the subject of the experiment for which it was not easy to hold Dr. Verrall responsible, or which did not appear likely to have been contributed by Mrs. Verrall after she had telepathically grasped the purport and subject of the experiment, then it might have been worth while to examine whether there was any warrant for the claim of spiritual agency. But there did not appear to be anything of the sort.

It is here that the third object of my paper comes in. If my new interpretation of the One-Horse Dawn scripts is right, then the assumption that the knowledge displayed in them had its source in Dr. Verrall's mind can no longer be made with anything approaching to the same confidence, or allowed to pass with the same mild protest, as before. Would Sir Oliver Lodge, for instance, *now* be content to say no more than that "there might be some third intelligence at work"; or would Mr. Gerald Balfour agree not to contest the assumption that Dr. Verrall was the sole undoubted "agent"? Or would Professor Pigou himself make the same assumption, without at least feeling it necessary first to refute my reading of the facts?



So much for the three chief objects I had in view in writing my paper. I will now proceed to deal with other points raised by Sir Oliver Lodge in his Note.

I confined myself to trying to show some of the difficulties in the way of attributing the allusions to Jebb's note on οἰόζωνον to Dr. Verrall or to Mrs. Verrall; and I deliberately refrained from attempting to identify the intelligence responsible for them. I will explain why I took this line.

Although as a matter of fact I believe, as Sir Oliver rightly divines, that Frederic Myers, either alone or in collaboration with other discarnate scholars, was responsible for the allusions to Jebb's note on the word οἰόζωνον, to the death of Oedipus and to the *Obituary Notice* of Ruskin, I do not find in the One-Horse Dawn scripts themselves evidence for this view cogent enough to be worth putting forward. (My belief rests on considerations, to explain which I should have had to travel far outside the particular case I was concerned with; and that would have been undesirable.)

The knowledge displayed in the answer made by Myers<sub>P</sub> and Myers<sub>V</sub> to Mrs. Verrall's question about αὐτὸς οὐρανὸς ἀκύμων (*Proc.*, Vol. XXII., pp. 107-172), and in the answer made by Myers<sub>P</sub> to Mr. Dorr's question about Lethe (*Proc.*, Vol. XXV., pp. 86-144), was *characteristic* of Frederic Myers. It was the kind of thing he knew, and it was *not* the kind of thing that the experimenters or the automatists concerned did know; and so I was ready to argue that the nature of these answers pointed to Myers as the author of them. Similarly,—though the cases are not on all fours with the preceding, because the "communications" were not evoked by questions, but given spontaneously—in the "Statius" and "Dionysius' Ear" cases (*Proc.*, Vols. XXVII., pp. 221-243; XXIX. pp. 197-238) where the knowledge shown had once been provably, or almost provably, possessed by the *soi-disant* "communicator," and was not normally possessed by the automatist, the emergence of this knowledge in this automatist's scripts could be urged in support of the communicator's claim. But the knowledge of Jebb's

note on οἰόζωνον cannot, it seems to me, be fairly claimed as *characteristic* of Myers or of any of his collaborators. Myers was not, I believe, interested in the *minutiae* of classical scholarship. At the same time, since he greatly admired Jebb's scholarship and, as Jebb's *Life* shows, was on terms of intimate friendship with him, and was himself a classical scholar of rare attainments, there is no reason why he should not have been acquainted with Jebb's note. But to say this, is quite a different thing from maintaining that he *was* acquainted with it, or that knowledge of it would be characteristic of him.

Hence for purposes of argument I should prefer to call the intelligence responsible for the allusions to Jebb's note X, and to leave it at that; provided that I have made it clear that anyone who should seek to identify X with Dr. or Mrs. Verrall ought not to shirk the difficulties in the way of this identification, and should recognise how profound a dislocation it involves between the conscious and sub-conscious strata of whichever of the two he may fix upon as the guilty agent.

Sir Oliver represents me as supposing that "Myers" was switched on to the topic of Oedipus' death by the idea of "lonely wandering towards a dawn" derivable from μονόπωλον ἐς Ἀῶ, and that "somehow"—apparently, in a casual sort of way—he became aware of Jebb's note. This is not my view. In the first place I do not see why words which may mean "to the lonely-wandering dawn," but which cannot mean "lonely wandering to the dawn," should *by themselves* remind anyone of Oedipus going to his death. In the second place, Sir Oliver seems to me to reverse the natural logical order in which these two topics would have been evoked by the words μονόπωλον ἐς Ἀῶ. It was surely the note of Jebb's containing and discussing these very words that must first have come into X's mind when he got scent of the subject of Dr. Verrall's experiment, and only subsequently that the death of Oedipus was suggested to him partly by the quotations from the *Oedipus Coloneus* in Jebb's note and partly by Dr. Verrall's interpretation of μονόπωλον

as involving the idea of solitariness and, perhaps, that of wandering.

Sir Oliver draws attention to the fact that, in spite of Dr. Verrall's thinking that the second half of the word *μονόπωλον* means "wandering" rather than "horse," he nevertheless at one point in the experiment "fixed his mind on the notion of horse." I see no difficulty here. I presume that Dr. Verrall tried any and every means that occurred to him of transmitting the three words, and that if he had thought he could improve the chances of success by fixing his mind on "Monopoly," or on any other word or idea suggestive of the sound or sense, he would have done so, as everyone else does (if I may judge from my own practice) when acting as "agent" in a thought-transference experiment.

There is this, though, to be observed about this particular effort of Dr. Verrall's. If my interpretation of Scripts F, G, I, and K (*Proc.*, Vol. XXX., pp. 181-182, 193-194) is right, attempts had been made at the word *εὐίπποι*—the word, that is, which is supposed to have been written as a result of Dr. Verrall's stimulus—two or three weeks before he "fixed his mind on the notion of horse." Personally I am inclined to think that Dr. Verrall's concentration on "horse," by reinforcing the hitherto unsuccessful efforts of X to get *εὐίπποι* written, helped X to achieve his end. Whether this was so or not, it is worth noting that the word (*εὐίπποι*) that did finally emerge corresponded only partially to Dr. Verrall's thought, but did fit in perfectly with X's previous allusions to the *Oedipus Coloneus*, for X had already in Script C, and perhaps also in Script E, alluded to the Chorus in that play which opens with the word *εὐίππου*.

I avail myself of this opportunity to touch on three points not mentioned in my paper: the first two being points of detail, the third of more importance.

(a) The word *μονόστολος*, used in Script H to point to, and as an equivalent for, the word *οἰόζωνος* which forms the subject of Jebb's note, was not, though it might well have been, included by Jebb among the examples that he

gave of compound adjectives analogous to οἰόζωνος. It looks as if X meant to add μονόστολος to Jebb's list.

(b) The Old Man in White, *i.e.* Oedipus, is called "signifer" in Script C, and "viator" in Scripts O and T. I noticed recently that both these words occur again in Mrs. Verrall's script of June 21, 1903, in the following context :

Viator

Monadelphas signifer οὐχι λάμπει. ἐν ἐν σκότῳ πάντα οὐδὲ  
ὁρατὰ τὰ ὀρώμενα. σκέψει.

The Greek, which means "does not shine. Everything is in darkness, nor are the things seen visible. Consider," recalls the first reference to the blind wanderer Oedipus in Script A :

αρατοι [οἱ, αρατα] omnia nigrant ante oculos nec imago  
superest erro pererro in solitudine.

But it is to the non-existent word "Monadelphas" (μοναδελφας) that I want specially to draw attention. It looks uncommonly like an attempt at διστόλους ἀδελφὰς, one of the three phrases from the *Oedipus Coloneus* quoted by Jebb in his note to illustrate the peculiar idiom of adjectives like οἰόζωνος. The attempt failed, I suggest, owing to the word μονόστολος (*monostolos*) obtruding itself, and then being run into διστόλους ἀδελφὰς (*distolous adelphas*), and so producing the "portmanteau" *monadelphas*.

(c) On the assumption that the One-Horse Dawn scripts did by way of response to Dr. Verrall's experiment refer to Jebb's note and so on, we may, I would urge, see in this fact the first manifestation of a novel and striking type of phenomenon not hitherto recorded in the history of psychical research.

Frederic Myers died in January, 1901. None knew better than he did how greatly the difficulties of demonstrating the agency of the dead had been increased by the evidence for telepathy between the living. Broadly speaking, up to the time of his death the evidence for communication from the dead was, if I may so express it, of a straightforward kind. Even when varied, it was simple



in character; it consisted largely of trivial and everyday details; and even in the best examples, such as the G. P. case, it showed no such marked divergence from the results obtained in ordinary thought-transference experiments as to debar a critical mind from treating it as more than an intensive exhibition of telepathy *inter vivos*.

I have implied above that the results obtained up to the time of Myers's death in thought-transference experiments, where there is no question of any but the living being concerned, were of a simple type. Our published records show that to have been the case (and our later records, I may add, tell the same tale). The agent thought of a Cat: the percipient got an impression of a Cat. So uniform was the simplicity of the phenomena that when on one occasion the thoughts of two agents became merged into one in the impression received by the percipient, the fact is singled out for remark (*Proc.*, Vol. II., p. 194 and p. 196).

This, in broad outline, was the position when Myers died. Then within a few weeks of his death Mrs. Verrall begins to write automatically; and after the lapse of a few more weeks Dr. Verrall starts his experiment. Except that he did not tell her what he was doing, he was making just the same, straightforward kind of experiment as had hitherto been the rule, and was aiming at and hoping for just the same kind of straightforward result as we were all quite pleased to obtain at that time. No one had at that time evolved the theory of complex cross-correspondences, or suggested that oblique and non-obvious answers to questions might carry more weight evidentially than direct and expected ones.

The indirectness, the complexity, the ingenuity and the literary quality of the response made in the scripts to Dr. Verrall's experiment were an entirely original departure; and the credit—or should I say the discredit?—of it must be ascribed to the intelligence whom I call X. If X is only Mrs. Verrall's subconsciousness, whether acting independently or stimulated telepathically by Dr. Verrall, we must admit that the moment was well chosen



for this novel display of the powers of the subliminal mind. Not three months had passed since Myers had died, convinced himself of survival, but conscious of the weak spots in the evidence on which his belief was based. If fact, how natural! if fiction, how plausible! that his death should be promptly followed by the appearance of a completely new type of phenomenon, adapted to supply a deficiency inherent in the old evidence, and suggestive, too, of the workings of his complex and richly-endowed mind.

And this new type of evidence has neither ceased with the One-Horse Dawn case nor been confined to the scripts of Mrs. Verrall, who might be supposed to be—and, indeed, was—not unfitted by education and natural endowments to create a subliminal personation of Frederic Myers. It has, as our *Proceedings* testify, continued ever since; and the infectious example has spread, and spread not to highly-educated automatists only like Mrs. Holland, Mrs. Salter and Mrs. Willett; but Mrs. Piper, too, supplies us with a “Myers” who, when asked what the word “Lethe” suggested to him, gave not a simple and direct reply such as Mrs. Piper might have coined herself or drawn from the mind of the experimenter, Mr. Dorr, but a non-obvious and scholarly reply: a reply, in fact, that resembles very closely in character X’s response to Dr. Verrall’s experiment.

## IV.

“THE REALITY OF PSYCHIC PHENOMENA.”<sup>1</sup>

By W. WHATELY SMITH.

## I.

It is probable that no branch of Psychical Research has proved more uniformly disappointing to investigators than the study of what are commonly known as “physical phenomena.” The history of such investigations forms an almost unbroken record of fraud and malobservation, of initial plausibility and subsequent exposure. Again and again cases have been reported of mediums who could produce the most striking phenomena “under the strictest test conditions,” and again and again it has been found on further investigation that insufficient precautions had been taken to exclude trickery. Even the cases in which no fraud has been found have usually borne so close a resemblance to others in which it has that the cautious student, arguing by analogy, rightly hesitates to attach any great importance to them. Moreover, as we learn more of spurious methods, so the standard we demand becomes increasingly strict, and for this reason we are obliged still further to discount some of the older records.

In face of all this it looks rather like asking for trouble to profess a strong opinion in favour of any phenomena of this class.

None the less I believe that “The Reality of Psychic Phenomena” is likely to become a classic of the subject, for, as I hope to show, the experiments described therein present features not to be found in any similar research.

<sup>1</sup> *The Reality of Psychic Phenomena.* By W. J. Crawford, D.Sc. John M. Watkins. London, 1916. 4s. 6d. net.

I need hardly say that I do not proffer this opinion in a spirit of dogmatic assertion. I am well aware that a single sitting, however satisfactory, is not sufficient evidence for the formation of *final* judgments, especially on so precarious a subject. But, in the last analysis *all* sound judgments are provisional; even our so-called "certainties" are never more than assessments of probabilities at a fraction closely approaching unity, and I think that on the most conservative estimate we can fairly say that Dr. Crawford's work has raised "physical" phenomena to a position very near indeed to the top of the "credibility scale."

It is true that results of similar importance would not be unreservedly accepted, by Physicists for example, without thorough confirmation by independent investigators, and, in spite of the rarity of good cases of this kind, it is especially necessary in Psychical Research to relax in no smallest degree the most rigorous canons of Scientific Caution. Still, I see no reason for professing doubts which I do not feel or inventing criticisms merely for the sake of appearing judicious, so I may as well state outright that I quite agree with Dr. Crawford when he says: "To all visitors the phenomena are so manifestly and palpably genuine that they are never troubled again with doubts as to whether there is such a thing as psychic force."

## II.

The experiments dealt with cover some three years' work concentrated almost exclusively on the two phenomena of "raps" and "levitation without contact."

The salient features of the results, all of which were obtained through the remarkable mediumship of Miss Kathleen Goligher of Belfast, are as follows:

### A. LEVITATION.

(i) Levitation without contact of any kind has been obtained on numberless occasions and with the utmost regularity. It is by no means capricious or erratic in

its occurrence, but can almost invariably be produced on demand.

(ii) During levitation the weight of the medium is increased by an amount practically equal to that of the table.

(iii) There is, normally, no pressure on the floor vertically under the table during levitation.

(iv) If a balance-supported platform is inserted under the table, a downward pressure is exerted on it during levitation, provided that its height above the floor exceeds 3-4 inches. This pressure increases with the height of the platform above the floor and may be considerably in excess of the weight of the table.

(v) There appears to be a definite connection between the medium and the table possessing all the usual characteristics of a rigid structure except visibility and palpability. It is approximately of V form, one limb supporting the table while the other is attached in some fashion to the body of the medium.

(vi) A thin rod may be passed freely across the space occupied by this structure without producing any effect, but the interposition of a large object appears to interfere with the structure and causes the table to drop.

(vii) This structure can resist or transmit torsional, compressional, tensional or shearing stresses of considerable magnitude.

#### B. RAPS.

(i) Raps of every degree of loudness up to "sledge-hammer blows" have been obtained in great abundance.

(ii) They cannot be produced unless the medium's weight is first reduced. The usual reduction is about 8 lbs.

(iii) The intensity of the rap is apparently directly proportional to the decrease in weight of the medium.

(iv) The loss of weight is only temporary.

(v) The loss of weight is not effected suddenly but, on the contrary, quite gradually.

(vi) After a time (for a given experiment) the loss reaches a final amount and thereafter does not vary.

(vii) Any rap or blow produces a momentary reaction on the medium.

## C. GENERAL.

(i) The phenomena are under the control of some kind of intelligence which seems to co-operate actively with the experimenter.

(ii) The production of phenomena is apparently accompanied by the removal of actual matter, in some form or other, from the body of the medium, and this process seems to be an indispensable preliminary to their occurrence.

(iii) These experiments have all been performed in a good red light—not in darkness.

(iv) Copious *quantitative* measurements have been made of the forces involved.

The foregoing is no more than a bald *résumé* of results and inferences which lack of space prevents me from giving *in extenso*. For the full details of the actual experiments and reasoning reference should be made to Dr. Crawford's book.

It is particularly fortunate that the study of these very interesting phenomena should have fallen to the lot of a scientist accustomed to look at things from a mechanical standpoint. Every investigator must have a natural tendency to employ the methods with which he is most familiar, and there can be little doubt that Dr. Crawford's position as Lecturer in Mechanical Engineering at the Municipal Technical Institute of Belfast must have influenced his decision to begin his research with a thorough analysis of the fundamental mechanics of the phenomena. It is unlikely that any other line of attack would have yielded such satisfactory results, and it has, in addition, automatically introduced a far greater measure of control than would have accompanied more recondite methods.

For the benefit of those who are not familiar with Dr. Crawford's book, and in order to give a general idea of the kind of experiment on which his conclusions are based, I will here quote a few paragraphs dealing with some of the more important examples.

“*Experiment 2: Reaction on the medium during levitation.*”

The table used was No. I. (the ordinary séance table, . . . ). I accurately balanced the weight of medium,



chair on which she was sitting, and drawing board. [On the weighing machine which frequently supported the medium in these experiments. W. W. S.] The medium sitting perfectly still, I asked the operators<sup>1</sup> to levitate the table and keep it as steadily levitated as they possibly could—*i.e.* without up-and-down or to-and-fro motion—while I was making my observations. Immediately on request the table rose about 8 in. into the air in an approximately horizontal plane . . . and became to all appearance quite steady in the air. As soon as I was satisfied that all was right and that the medium was sitting perfectly still as I had placed her, I examined the weighing machine. The steelyard, which before the levitation was just on the balance, was now hard up against the top stop. I moved the rider along until it again just balanced. The following were the readings :

Weight of medium + chair + draw- ing board, before levitation, - }	= 9 st. 4 lbs. 14 oz.
Weight of medium + chair + draw- ing board during steady levitation } = 10 "	0 " 10 "
Increase in medium's weight due to levitation. - - - - }	9 " 12 "
Weight of table,	10 " 6 "

*Conclusion.* The increase in weight of the medium due to levitation is 10 oz. short of the weight of table.

*Notes.* The levitation was as nearly perfect as could be, and time was not a factor, as I had concluded my observations and there were no signs of the table descending. I had in fact to inform the operators that I had finished, and to ask them to drop the table, which they did suddenly, so that it reached the floor with a crash."

*"Experiment 7: The effect on the medium's weight of levitated table jerking vertically up and down in the air.*

The table used was No. I. (the ordinary séance table).

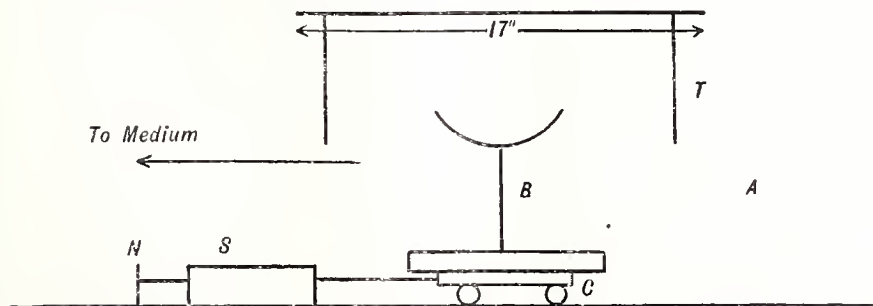
<sup>1</sup>Dr. Crawford considers that the phenomena are directed by "the spirits of human beings who have passed into the Beyond." These are the "operators" referred to. There can be no doubt that the phenomena are under intelligent control of some kind; but I myself prefer to suspend judgment as to its nature. W. W. S.

*Method.* The medium being seated quietly on the weighing machine, with hands on knees as in Experiment 2, I asked for steady levitation of the table, which was immediately given. The weight of the medium + chair + drawing board before levitation was 9 st. 4 lbs. During the period of steady levitation the combined weight was 10 st. 0 lb. 8 ozs. Having balanced the machine at this, I asked the operators to jerk the table (which up to then was steadily levitated) vertically upwards into the air. This they at once did, the table rising quickly from 6 in. to 8 in. into the air. I asked them to do it several times. The result was always the same. At each upward jerk of the table the steelyard of the weighing-machine rose and pressed against the top stop, and then returned to its position of balance.

I also asked the operators to let the table slowly sag vertically in the air, and to arrest its motion suddenly before it reached the floor. This they did several times. I found that this motion also synchronised with instantaneous and temporary increase of the medium's weight in addition to the increased weight due to steady levitation.

*Conclusion.* When the table is steadily levitated the medium's weight is increased by an amount practically equal to the weight of the table. If the table is jerked up and down in the air, there is an additional instantaneous weight on the medium while the jerking is proceeding.”

“*Experiment 48: To find the horizontal component of the reaction [exerted during levitation on a compression balance placed under the table. W. W. S.].*



. . . B is the compression balance (reading to 14 lb.) placed on top of an iron carriage C, which runs on ball bearings, and which is so free from friction that a force of  $\frac{1}{16}$  lb. suffices to pull it along the floor. N is a nail driven into the floor. S is an ordinary Salter tension spring balance reading to 20 lb., tied to the nail N and to the carriage C. T is the levitated table. Between A and N is my approximate position of observation.

I placed a finger of the right hand on the pointer of the tension balance S, and a finger of the left hand on the pointer of the compression balance B. I then asked the operators to levitate the table, when in the usual way the pointer on B gradually moved to  $14\frac{1}{2}$  lb. against the stop, and then the table sprang up into the air. The pointer on the tension balance also simultaneously moved along the scale, and the average of half a dozen levitations gave for it a rough value of about 4 lb. . . .

*Conclusion.* The horizontal component of the reaction when the séance table of weight  $10\frac{3}{8}$  lb. is levitated above the 14 lb. balance is apparently about 4 lb.; and this component acts directly outwards from the medium."

There are many other experiments I should like to quote if space permitted, but the foregoing, selected almost at random, are typical and should suffice to indicate their simplicity and directness and what I may call the commonsense nature of the methods employed.

The following account of the sitting witnessed by myself is taken from my contemporary notes. For the sake of brevity I have omitted a few irrelevant details, but none which would affect the main issues involved.

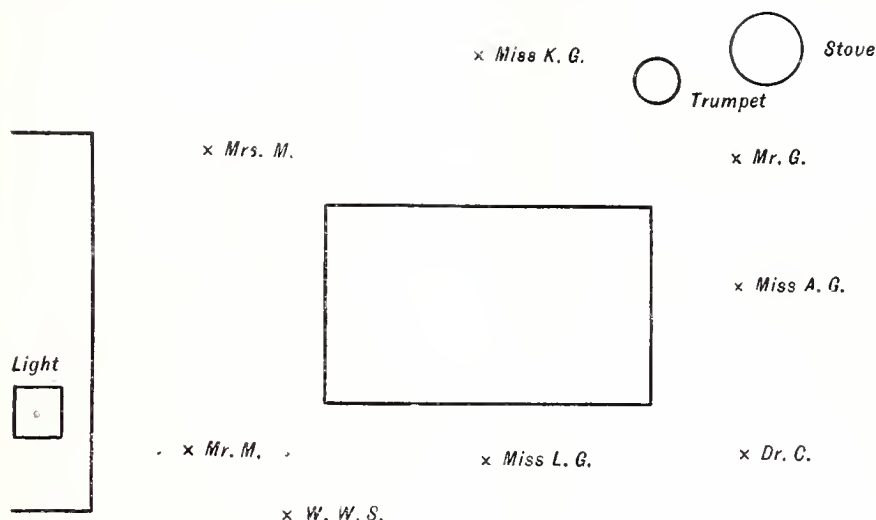
This sitting took place in Belfast on Saturday, Dec. 9th, 1916, at 8.0 p.m. It was held in the room in which most of Dr. Crawford's work has been done, at the house of Mr. Goligher, the father of the medium. There were present Mr. Goligher, Miss Anna Goligher, Miss Lily Goligher, Mr. Morison, Mrs. Morison and Miss Kathleen Goligher, the medium.

These formed a circle of about 5 ft. in diameter, sitting

with joined hands in the order named, *i.e.*—with Miss Kathleen Goligher between Mrs. Morison and Mr. Goligher.

Dr. Crawford and I sat outside the circle and were free to move about as we pleased.

The ordinary séance table was placed in the centre of the circle and a large two-piece metal trumpet stood just outside the circle, between Mr. Goligher and the medium. The arrangement is shown in the diagram.



The room was lighted by a fish-tail gas burner enclosed in a sheet-metal box fitted with ruby glass sides and placed on the chimney-piece to the medium's right front as shown. It was warmed by a gas-stove which stood on the floor diagonally opposite the light. This was rather important, as will appear later.

It is difficult to give any precise idea of the degree of illumination given by the gas. I can, perhaps, best indicate it by saying that it was a good deal stronger than I should care to use in a photographic dark-room. I found that when my eyes had become accustomed to the light, *i.e.* after about ten minutes, I could clearly see every object in the room unless it happened to be in deep shadow.

The proceedings opened with singing. After a few minutes, and while the singing was still in progress, strong raps were heard which beat time to the tune. These

were apparently produced on the floor in the neighbourhood of the medium. They sounded very definite, that is to say, as if someone were knocking firmly on the floor with a piece of hard wood; they in no way resembled the sound of an electric discharge as some raps have been said to do by certain observers.

The singing stopped and the proceedings proper began.

First came a variety of raps of all kinds from scarcely audible taps to real "sledge hammer" blows which shook the whole floor. These latter could not normally have been produced without the aid of some heavy percussive instrument or violent kicks with the heel of a boot.

The members of the circle were holding hands and all hands were clearly visible to me. I am sure that no one present could have made sufficiently violent movements with their feet without attracting my attention.

When the raps ceased the large metal trumpet already mentioned moved into the circle sliding along the ground apparently under its own power, so to speak, the sitters next to it (Miss Kathleen Goligher and Mr. Goligher) raising their hands to allow it to pass. It then fell on the floor under the table, and after a few moments' seuffling about it was separated into its two component parts. These two parts then rose into the air and projected towards me from under the table, being at this juncture not more than 18 inches from me.

I was invited to take hold of these two parts and I accordingly grasped each in turn.

I found, in each case, that I could move the end which I held to and fro in any direction with the greatest ease, although I was conscious of a slight elastic resistance. But when I tried to twist either of them about a longitudinal axis I was quite unable to do so. So great was the resistance to torque that I can only describe it by saying that it felt as if the lower ends of the two parts were embedded in a large mass of solid concrete, freely suspended so as to allow of transverse and longitudinal movement, but so heavy as to preclude twisting.

After a few moments these two parts of the trumpet



fell to the ground, and shortly after the table began to move about.

This table was about 2 feet long and  $1\frac{1}{2}$  feet broad and was made of dark painted or stained wood. It had four legs of the ordinary turned variety, which had no cross-bars between them, and weighed about ten pounds.

First it moved to and fro over a range of about a foot. Then it was rotated about a vertical axis at the rate of about 15-20 revolutions per minute. At the request of Dr. Crawford the direction of rotation was reversed without delay and apparently without difficulty. This rotation was distinctly jerky rather than smooth, and on the whole I should say that this irregularity was due rather to the intermittent nature of the rotating impulses than to inequalities of friction against the floor.

The table then moved again slightly, to adjust itself apparently, gave one or two tilts, and finally rose clear off the floor to a height of at least 12 inches.

In the course of the evening it did this some six or more separate times. On each occasion I bent down and looked clear under the table. I was particularly well situated for this observation, since, as already explained, the gas stove used for warming the room was diagonally opposite me and emitted a reddish glow from the heated metal, as well as gleams of light from cracks or the like. It was easy, as the table swayed gently to and fro in the air, to bring each leg in turn in line with this glow—by moving my head slightly from side to side—and thus to satisfy myself that there was nothing in contact with any of the legs.

On two occasions when the table was clear off the ground all the members of the circle lifted their hands above their heads, in which position they were verified by me.

After two or three of these preliminary levitations I was invited to step inside the circle, and I accordingly did so. I grasped the table firmly with both hands and did my utmost to prevent it moving, but I was quite unsuccessful. By dint of great exertion I could prevent it from moving in any one direction and could keep it

steady for a second or so, but it instantly moved in some other direction, the force changing with great rapidity. The amount of force exerted was quite extraordinary, indeed incredible to anyone who has not actually experienced it. I estimate that at times I exerted pressures of fully 100 lbs. weight. At one time the table was made so heavy that I could not lift it. At another time, when I had for a moment relaxed my grip, it levitated within six inches of me. While it was thus suspended in the air I again took hold of it and found that although I could move it, within limits, easily in any direction in the plane of its top, I encountered a remarkably solid resistance when I tried to push it downwards and towards the medium at an angle of about 45 degrees. So great was the resistance in this direction that it felt like pushing against a solid strut of wood or metal.

During the whole of this time I was standing within three feet of the medium and, most of the time, facing her. I could see distinctly the whole of her body down to the knees, and the light from the lamp fell directly on to her lap. Her feet were in shadow and I could not make them out distinctly. This is natural as she always sits with them tucked under her chair and her heels against its crossbar.

I could infallibly have detected any movement of the medium, and I can certify that she sat absolutely motionless during the whole time that the table was performing these violent evolutions.

I later sat on the table and, with my feet clear of the floor, was moved a distance of about six or eight inches. In addition, the table was three times tilted up to such an angle that I was unable to retain my seat.

Finally, after I had dismounted, it pushed me to the extreme edge of the circle, moving to a distance of fully four feet from the medium in the process. In this position I tried my hardest to push it back. Again it felt like pushing against a solid strut. By putting out all my strength I was only able to move it an inch or so.

Certain minor incidents also took place, and one or two interesting variations on the above were introduced.

For instance, raps were produced on the under surface of the table while I rested my hands on the top, and I could plainly feel the wood quivering under the blows.

Again, at one time the table was thrown upon the ground, levitated in this position (legs horizontal and pointing towards the medium), and finally restored to its upright position. This last process was performed with difficulty and only succeeded after several attempts. It was done by a series of strong jerks, exactly as if manipulated by an invisible hand which appeared to try to change its grip rapidly but sometimes missed it.

### III.

In discussing these phenomena the first question to be dealt with is that of genuineness, for, as Dr. Crawford says “ . . . all the experiments recorded . . . depend for any value they may have on the fact that the table movements, levitations, raps, blows and other phenomena are genuine productions due to the action of psychic force and in no way caused by fraudulent action on the part of the medium or members of the circle.”

The two possibilities which must be considered in this connection are Illusion and Fraud.

*ILLUSION.* (i) It may be doubted whether true illusion has ever been a source of error in the study of cases of this type. By ‘true illusion’ I mean the direct imposition by a trickster of an hallucination which has no foundation in objective reality, as opposed to faulty conclusions arising from malobservation, or unwarranted extrapolation from correct observations or unsound reasoning, which have, of course, been common enough, as have also false *suggestions* by the performer. Such hallucinations may be imposable on suitably sensitive subjects in certain hypnotic states, but I am not aware of any evidence which suggests that normal persons can be so deluded.

(ii) One of the mainstays of the professional illusionist is the creation in the minds of his audience of an anticipation that a certain event is about to happen, followed by

a suggestion that it has happened and commonly supplemented by an adroit distraction of attention at the moment when it is supposed to happen but does not. I may say in parenthesis that several excellent examples of this method are to be found in Zöllner's account of his sittings with Slade, who seems to have been a past-master at this sort of thing. But the method can only work when the illusionist is in charge of the proceedings, which is not the case here.

(iii) It is impossible to reconcile the idea of illusion, whether imposed or self-induced, with results recorded by mechanical apparatus.

(iv) Finally, speaking personally, I cannot believe that my own very vigorous "wrestle" with the table—a considerable exertion I may say—could have been an hallucination imposed and removed without my knowledge.

I do not think it likely, however, that anyone will attempt to explain away the phenomena along these lines, so I will say no more, except that if anyone does seriously think that illusion is a probable explanation and can adduce evidence to support his views I shall be pleased to undertake a more exhaustive analysis of the possibilities.

*FRAUD.* The possibility of trickery demands much more serious consideration, and I am sure that neither Dr. Crawford nor the members of the circle will resent my discussing it with the utmost care, especially as I anticipate that the great majority of those who are disinclined to accept the experiments at their face value will base their objections on an accusation of fraud. Nor do I blame them, for fraud has occurred so frequently throughout the history of Psychological Research, has stultified so much research and vitiated so many cases in which there is reason to suppose that genuine phenomena were also produced, that it is both natural and necessary to suspect its presence in contemporary cases of similar type.

But this attitude of suspicion, right and proper though it is, arises from an argument by analogy, and is only legitimate in proportion as the analogy is exact. Essentially this argument runs as follows :



"It is found from experience that there is a chance "P" of any member of a class "A" of objects  $a_1, a_2, a_3, \dots$  etc., possessing a certain quality "B": the object  $a_n$  belongs to the class "A"; therefore there is a chance "P" that the object  $a_n$  possesses the quality "B."

This is no more than a thinly disguised form of the syllogistic type: "All S is P: M is S; therefore M is P." Its soundness in this particular case is most likely to be vitiated by the inaccuracy of the minor premise—"the object  $a_n$  belongs to the class "A."

In other words, we have found from experience that of a certain class of cases 99 out of 100, say, are fraudulent; we therefore argue that the chances are about 99 to 1 in favour of another case of the same class being also fraudulent. But this argument only holds good provided that the characteristics of the particular case under consideration are sufficiently like those of the previous cases to warrant our placing it unreservedly in the same class with them.

If they are wholly dissimilar, the special case cannot be placed in the previously experienced class at all and the argument from analogy is wholly inapplicable.

If the resemblance is only partial we must proportionately discount our deduced chance of the presence of the quality "B" (in this case fraud).

Now although at first sight the fact that this case is one of a "physical" phenomenon may seem sufficient to warrant our classing it without more ado with all other cases of "physical" phenomena, I do not think that this will hold good in practice. In the first place, physical phenomena shade off gradually into non-physical, and it is hard to draw any exact boundary between the two. It would be unwise, for instance, unreservedly to class telekinetic phenomena, such as these, with parakinetic<sup>1</sup>, or with the obscure manifestations of the "Direct

<sup>1</sup>The distinction between "telekinetic" and "parakinetic" phenomena is that in the former there is no contact of any kind between the object moved and the members of the circle, whereas in the latter there *is* contact, but not of a kind to account for the observed movements on normal lines. Ordinary "table-turning" is an example of parakinesis.



Voice," which, if all that is claimed for them be true, must be at least quasi-physical.

Moreover, the characteristics by which various cases are classified for the purpose of forming such an *a priori* expectation must be those presented by them *before* the question of their genuineness was decided by the "reagent" of a special investigation *ad hoc* conducted under test conditions, may be, or by particularly stringent observers.

In other words, the special conditions which determined the frequency of association of the quality "B" with members of the class "A" must not be used for defining the class "A" or for identifying the object  $a_n$  as a member of that class.

In this case, for example, it would be fallacious to argue that phenomena originally produced in a good light are, for the purpose of assessment of the *a priori* chance of fraud, to be counted, without qualification, as members of the same class which includes phenomena originally produced in darkness and subsequently found to be fraudulent when the additional factor of good light was added.

In fact, all *a priori* judgments are comparative judgments based on evidence available up to a certain point, and it is essential that this point should be the same for the two sets of experiences compared. It may be defined, for present purposes at any rate, as the point where casual observation ends and systematic observation begins. If we place it later for early cases possessing a known probability of fraudulence we must do the same for the present case, and we are at once committed to the formation of a judgment which is not *a priori* at all.

It follows that *a priori* judgments have their logical basis in the similarity of *superficial* characteristics, and that our resultant expectation must be suitably discounted if the similarity is imperfect.

I do not pretend, of course, that this reasoning can be applied with quantitative precision to this or any other special case of the type we are considering.

The point I wish to make is that we are only entitled

to approach the case with a strong expectation of fraud if we have first satisfied ourselves that its superficial characteristics are truly similar to those of cases with which we have come to associate fraud in the past, and we must discount this expectation in proportion to any dissimilarity we may find.

I have dwelt on this point at some length because *a priori* judgments are too commonly formed without any real comprehension of the logical processes involved.

If now we compare what I have called the superficial characteristics of these experiments with those of past cases of "physical" phenomena I think we shall find a number of points of marked difference. I am somewhat handicapped by writing without books, so I cannot bring out these differences point by point, giving chapter and verse as I should like to do. But I do not think it likely that anyone well acquainted with the literature of the subject could fail to be struck by the difference between the general "atmosphere" of these experiments and that of other previous cases of which I suppose that of Eusapia Palladino is the classical example. Of special points the following are among the more obvious characteristics where important differences may be looked for:

- (i) The type of phenomenon produced.
- (ii) The order of their intensity.
- (iii) The regularity and ease with which they are produced.
- (iv) The degree of light in which they occur.
- (v) Whether the medium is entranced or not.
- (vi) Whether he or she is a paid professional or not.
- (vii) His or her past history.

I am sure that any comparison of this kind is bound to lead us to the conclusion that our *a priori* prepossessions in favour of fraud must be heavily discounted by reason of the difference between the superficial characteristics of this and previous cases.<sup>1</sup>

<sup>1</sup>I wish to make it clear that I am not in any way trying to depreciate the value of the evidence obtained from the study of these "previous cases," which was of the utmost intrinsic value. My point is that the conditions obtaining at Belfast have been so different from and, incidentally, better than those of

It must be noted that this is an argument from mere differences as such and is in no way dependent on the *sense* of these differences. It would apply with equal force even if all the differences were of such a nature as to *increase* the suspicion of fraud when forming an *a posteriori* judgment. This is not the case here as I shall now proceed to show.

Fraud is frequently discussed under the two heads of Conscious and Unconscious, but in this case the distinction is unnecessary for the question is one of fact only. Is it *possible* for the medium to produce the phenomena observed by ordinary physical means, in spite of the prolonged and close scrutiny of Dr. Crawford and in view of their characteristic features? If it is possible, does she in fact do so?

These are questions which must be answered, and I think that the evidence at our disposal is sufficient to enable us to do so with a very high degree of certainty.

I do not propose to dwell at length on whether there might be a desire or motive for deception, preferring to treat the question as a matter of bare fact.

None the less, it is well to point out that the sittings at which these phenomena are produced are entirely private in nature, and therefore cupidity or the desire for notoriety, which may form a powerful incentive in the case of the professional medium, are here entirely lacking. Dr. Crawford has never paid a penny for the facilities accorded him—often at the cost of considerable inconvenience—by the medium and her family. Nor do the members of the circle encourage the promiscuous introduction of persons other than their own friends; and as a matter of fact, the sittings have recently been restricted solely to scientific work.

previous cases that we must exercise considerable care in “carrying forward” past experience and applying it in this case.

The records of earlier investigators who claim to have obtained levitations without contact (cp. Sir William Crookes’ “Researches in Spiritualism” and the Naples experiments with Eusapia Palladino, reported in *Proc. S. P. R.*, Vol. XXIII.) are, of course, greatly strengthened, if we accept the Belfast phenomena as genuine.

I feel that it amounts to something very like an impertinence on my part to presume to testify to the integrity of those concerned; but, for the purpose of mere scientific record, I may say that the members of the circle struck me as being eminently upright, honourable and likeable people of the best type—quite incapable of practising a mean and objectless trickery.

But these considerations, however much they may weigh with those who have come under their immediate influence, cannot be expected to appeal with the same force to others who approach the subject only at second hand. Nor are they admissible as evidence of the first order from the strictly scientific point of view.

It is right, therefore, for the purpose of the immediate discussion, to assume that the desire to deceive may exist, and that it may be coupled with the utmost imaginable cunning and ingenuity.

As already indicated, my own strong opinion is that the phenomena are genuine. To be more specific, I believe that when the table is levitated it is not supported either by the hands or feet of the medium or of any member or members of the circle, or by any mechanical contrivance devised or controlled by her or by them or by a confederate. I do not mean by this, of course, to dissent from Dr. Crawford's "cantilever" theory, with which I entirely agree; but this is not a "mechanical contrivance" in any usual sense of the word.

I think the reasons supporting this view may conveniently be divided into two groups. First, there are general considerations obtained from Dr. Crawford's own records and from the comparison of this case with preceding cases; and, secondly, those arising from my own personal observations. It should be noted that the latter inevitably strengthen the former. Even a single sitting by an independent observer is a very valuable check on the original observer's work. Unless I and all other observers who have seen the phenomena are *ipso facto* suspect, it eliminates the possibility of Dr. Crawford being mad, or himself implicated in a fraud—and even such far-fetched possibilities are worth putting out of court.



Again, if the main features of a piece of work of this kind are substantiated, there is little need to worry about the minor points.

As regards general considerations, then, it may first be noted that a comparison of such features of this case as exert a direct influence on the possibility of fraud with the corresponding features of preceding cases is heavily in favour of these phenomena being genuine.

This comparison is, of course, essentially a matter of the *sense* of differences, not of their mere existence, as was the case when I was discussing the formation of *a priori* prepossessions, and includes the results of "systematic observation" as well as the "superficial characteristics."

(i) It is well known that a trick which appears mystifying at first sight is easier to detect every time that it is repeated. Dr. Crawford has observed some hundreds of levitations, has worked under and all round the table, both with and without apparatus, and the conditions of observation have been uniformly favourable.

(ii) The phenomena occur with the utmost regularity. It is easy to make errors of observation when events take the observer by surprise and when it is necessary to look for everything at once. But this is not the case when a phenomenon is repeated again and again at the word of command and with variations caused only by the observer's own modifications of conditions, for this means that he can attend to various points one by one and with any amount of checking that he pleases.

(iii) The lighting has been good. This is enormously important, for our sense of sight is by far the most reliable that we possess, and without its help an investigation is very heavily handicapped. I do not know of any well-authenticated case of phenomena of this intensity occurring in a good light, except perhaps those of D. D. Home many years ago. But in this case the light available for observation is undeniably good, although it is, of course, to be hoped that Dr. Crawford may ultimately be able to use a much stronger light by finding and eliminating the particular wave-lengths which prevent phenomena developing.



(iv) There is a great difference between quantitative and qualitative work. The former, which has been abundant in this case, postulates an intimate control of the phenomena and cannot be extensively undertaken when they are fugitive or sporadic. Conditions must be very good indeed for qualitative observation before they become possible for quantitative measurements.

(v) Difficult as it is to see any opening for fraud at all, it becomes much more so when we reflect that the fraudulent person or persons would have been obliged not only to simulate the phenomena but to “fake” the readings of the apparatus at the same time, and, moreover, in such a way as to give *concordant* results uniformly pointing towards a definite theory, and maintaining this concordance even in the face of experiments especially designed by Dr. Crawford to test it, and whose import was unknown to the members of the circle.

Dr. Crawford has dealt very thoroughly with this aspect of the question on pp. 16-26 of his book, and there is therefore no need for me to enlarge further on it.

(vi) The research has been continuously conducted throughout by the one observer only—with checks on the main features by various independent observers, such as myself. It is clearly far more difficult for a trickster to maintain a deception in the face of continuous observation of this kind—unless the chief investigator is quite extraordinarily gullible—than it is in cases where the investigation takes the non-cumulative form of the observation of a few sittings each by a series of committees who do not know quite what to look for and who can easily be put off, if need be, by a sudden “failure of power,” “bad conditions,” or the like.

(vii) As already pointed out, there seems no *motive* for fraud.

In addition to these general considerations there are more specific reasons for believing fraud to be absent.

A spurious levitation could be accomplished in one of three ways only :

(a) The medium or one of the other members of the circle might use their hands or feet directly.

(b) They might use hands or feet indirectly, that is to say, by the intermediary of rods, clamps or similar appliances.

(c) A special and elaborate apparatus might be installed, operating, *e.g.* through trap-doors in the floor, and controlled either by a member of the circle or by a confederate.

The last possibility is inserted only for the sake of logical completeness. It may be eliminated at once, for, in addition to its inherent improbability, it must be remembered that all the principal phenomena in question have, on occasion, been produced in Dr. Crawford's house and in various other rooms. The direct or indirect use of hands is also eliminated, because, as already stated, I have myself twice seen the sitters raise their joined hands above their heads while the table was levitated clear of the ground.

We are left with the possibility of the direct or indirect use of feet by the medium or a member of the circle.

The members of the circle other than the medium may be left out of the question, because, in the first place, all Dr. Crawford's quantitative work goes to show that the medium is primarily responsible for the phenomena, and, in the second, during the time I was within the circle myself I moved all round the table except into the space between it and the medium. This would have prevented any member of the circle from using his or her feet, because my own legs would have been in the way.

The question, therefore, reduces to whether the medium uses her feet or not.

The following points seem to me to answer this satisfactorily:

(i) I tried to lift the table with my feet myself but failed. The legs have no cross-bars and it is impossible to get a proper grip.

(ii) When the table was levitated I was in a position to see each leg in turn against the light from the stove—as already explained—and there was nothing in contact with any of them.

(iii) When the table was thrown into the horizontal position with the legs pointing towards the medium there was, naturally, no shadow thrown by its top to hinder observation. In this position all four legs were clearly visible simultaneously and were not in contact with anything.

(iv) In the course of the proceedings the table moved to a distance of at least four feet from the medium, which is well beyond the reach of a person sitting upright in a chair.

(v) The leverage exerted by a ten-pound table at a radius of the legs is considerable, as anyone may test for themselves. Even if it were possible for the medium, by long practice or the use of specially devised clamps, to raise the table from the ground, it would be physically impossible for her to keep it steady for any length of time. This is doubly so when the very heavy pressures exerted by myself are taken into account.

(vi) I know a little of the way muscle behaves when fatigued. Throughout the séance the table moved with a poise and precision which did not at all convey the impression of muscular action.

(vii) When the table was levitated I tried the effect of pushing it in various directions. The direction of maximum resistance was about  $45^{\circ}$  downwards and towards the medium. This is just about the least favourable angle for resistance on the assumption that the medium was using her feet, because at that angle my pressure would exert an approximately maximal turning moment about the medium's hips. The direction most favourable for resistance would, of course, be along the line of the legs—*i.e.* more or less horizontally towards the medium, but somewhat upwards, since she could not raise her legs above the horizontal without moving her knees, which were in full view. In practice the resistance was extraordinary and quite beyond the medium's normal physical power.

(viii) At the time that I was within the circle until I was pushed to its confines by the table, I was within three feet of the medium, and, as already explained,

I could see clearly the whole of her body down to her knees. Even if we postulate the most ingenious mechanism for grasping the table and a physical strength on the part of the medium quite disproportionate to her weight and general build, it is surely impossible that she could have sat absolutely motionless, as she did, while the table writhed and twisted beneath my hands with the utmost violence.

(ix) Several times while pushing hard against the table I suddenly relaxed my pressure. If the medium had been pushing against me she could not have restrained a synchronous jerk. No such movement took place.

In concluding this account of my reasons for believing the phenomena to be wholly genuine I cannot refrain from saying that I consider that a certain *onus probandi* rests with those who support the theory of fraud as well as on those who do not. No accusation of trickery should be made unless its author is prepared to show, roughly, at any rate, *how* such trickery could be effected. I do not think anyone has answered Dr. Crawford's challenge (see pp. 21-26), but, speaking as one to whom the explanation of fraud has always seemed the most likely in these cases, I should be exceedingly interested to hear of any really plausible explanation on these lines, if any reader can produce one, *which will cover the facts and contains a sketch of the 'modus operandi.'*

It may be noted here that Dr. Crawford's work has already had the effect of greatly lightening the labours of future students of telekinetic phenomena. When next we find a good case of the type, we need not begin *de novo* groping in the dark. We can get to work right away confirming his fundamental experiments and following up the methods which he has inaugurated. This should result in a great economy of time and of rare material.

#### IV.

In view of the reasons which I have adduced in support of the genuineness of the phenomena it seems permissible



to conclude with some observations based on the assumption that fraud may be regarded as eliminated.

I do not propose to discuss the ultimate origin of the phenomena, or whether the controlling intelligence is incarnate or discarnate, a primary or a secondary personality. Such questions, associated with the problem of survival, do not constitute the principal and peculiar interest of phenomena of this type. The evidence for survival must always reduce to a matter of identity and of identity alone, and although the evidential matter necessary for its study may be obtained by "physical" phenomena—*e.g.* by raps—its evidential value, if any, is to be found in its content and not in the manner by which it is received.

The peculiar interest of telekinetic phenomena lies, then, in their proximate rather than their ultimate causes. There can be no doubt, in this case at least, that they are directed by an intelligence of some kind or other, and it follows that we have a case of a Consciousness<sup>1</sup> acting upon matter otherwise than through the usual intermediary of brain, nerve and muscle to which we are accustomed.

This being so, it is clearly probable that a study of the means whereby this control is exercised may throw light on the relation which matter and consciousness bear to one another.

Consciousness normally acts on matter through the body, and hitherto we have not succeeded in discovering the precise nature of the connection between the two, largely by reason of the experimental difficulties involved.

In this case some mechanism, using the word in its widest sense, seems to be employed which must be of a very different nature.

On the one hand, since it is under intelligent control, it must be in contact, so to speak, with Consciousness; on the other, since it affects matter, it must be quasi-physical.

<sup>1</sup> "Consciousness" is admittedly a somewhat vague and controversial word to use here. It must not be taken as indicating any special philosophic or metaphysical doctrine on my part beyond a general belief in the "transmissive" view of the relation between brain and consciousness.



It forms, as it were, a mean proportional between the physical and mental realms, and if we succeed in elucidating its precise nature we shall, I believe, have obtained the missing link which will enable us to understand something of the relation between the two and to express both in terms of a common and coherent whole.

This might almost be described as the primary aim of Psychic and Psychological Science.

The results so far obtained by Dr. Crawford do not enable us to form any definite conclusions on the subject of a positive nature. They do, however, allow us to eliminate certain possibilities with considerable assurance.

I do not propose to deal with the sort of explanation which speaks vaguely of undefined "forces" or "negative gravity" or postulates the existence of an "etheric duplicate" of the material table. These fantastic "explanations" simply do not explain: for explanation consists essentially of the restatement of the highly obscure in terms of the less obscure and is not effected by the introduction of new concepts as unintelligible as the original problem.

It is therefore necessary, in accordance with the universal scientific principle of minimum assumption, to exhaust all known modes of action and analogues thereof before launching out into entirely unprecedented lines of speculation.

This method has been pursued by Dr. Crawford with the happiest results.

Before dealing with the line of explanation to which he has been led I will first mention one or two possibilities which may be definitely eliminated from the start.

Matter moves only when force is applied to it, and forces may normally be transmitted in one of two ways only.

(i) Through the intermediary of matter, *e.g.* by the direct action of a mechanical structure capable of transmitting tension, compression, torque or shear, or by the impact of material particles as in the case of the pressure of a gas.

(ii) Without the intervention of matter, that is to say, when the force is transmitted solely by the ether, as in

electrical or magnetic actions or gravitation. In all cases of this class the forces obey the law of inverse squares and are propagated rectilinearly.

The whole of this second type of force transmitted may safely be rejected at once. The behaviour of the table in no way resembles the effect of any of the forces comprised in this group. I am sure that no one who has seen the phenomena and has any acquaintance with the nature of electro-magnetic forces could possibly think that the movements of the table are produced by the action of any force obeying the inverse square law and emanating from the medium or any other source or sources.

The same applies to any supposition that the table is bombarded by a stream of material particles projected from the medium or elsewhere. This idea is negatived by the normal absence of any reaction on the floor vertically under the table, by the failure of a manometer to detect any pressure and by the extreme rapidity with which the force changes its direction.

I may say, however, that although this line of explanation seems untenable in its simplest form, I should not be surprised to find that it entered into the complete explanation in a modified form and in an ancillary capacity.

As opposed to these possibilities, with which the observed phenomena present no analogy, we find a striking and indeed perfect resemblance to the simplest of all forms of force transmission, namely, a rigid structure.

The direction and magnitude of the forces measured correspond accurately with those which would obtain, if the connection between the medium and the table were a material beam of a certain shape and possessing considerable rigidity.

Dr. Crawford has been at pains to test this hypothesis by deduction and experiment, and the results have been uniformly coherent and confirmatory. We may therefore say, at least, that although we can neither see nor feel any material structure between the medium and the table, yet the latter behaves precisely as if such a structure

were there. Not only is this the case as regards the forces called into play during the phenomena, but, in addition, it is possible to locate the structure and to determine approximately its size and form by observing in what positions an interposed solid object causes the levitated table to drop, and by tracing out the lines of stress in the space between the medium and the table. These methods confirm the conclusions drawn from measurements of the forces.

At this point we are faced by a somewhat awkward dilemma. Short of denying the facts—a course which I hold to be unjustifiable on the evidence—we must admit one of two things.

Either we must say that there exists a concatenation of forces of an entirely unknown nature and so adjusted as to produce a perfect but illusory simulacrum of a rigid cantilever, or we must admit that there can exist a material, or quasi-material, structure which combines the properties of rigidity and impalpability.

The former is in every way unsatisfactory; it is unprecedented and quite fails to throw any real light on the subject. The latter is a mechanical contradiction in terms.

None the less, it is the second alternative which I think we should adopt. Most, if not all, scientific discoveries have originated in the observation of facts which at first sight have appeared incompatible, and have remained so until the unifying clue has been forthcoming.

I believe that the whole essence of the problem before us in this case lies in the reconciliation of these contradictory properties of the cantilever.

When we have solved the secret of its rigidity—or even got so far as to imagine any means whereby that rigidity could be obtained—I believe we shall hold in our hands the key which will in time unlock most of the closed doors which at present confront us in the investigation of Psychic forces.

At the present time I do not think that we are in a position even to adumbrate the final solution of the

mystery, and in this vague and somewhat unsatisfactory state I must be content to leave the subject.

But before we can hope to solve any problem we must first be assured of the phenomena which give rise to it, and then narrow the investigation down to the minimum number of specific points by the elimination of all irrelevant details and untenable possibilities.

It is in these preliminary steps that I hope the preceding paragraphs may be of some slight value.

## V.

REPORT OF PHYSICAL PHENOMENA TAKING PLACE  
AT BELFAST WITH DR. CRAWFORD'S MEDIUM,  
*read to the Council of the S.P.R. on January 8, 1916.*

BY SIR WILLIAM BARRETT, F.R.S.

DR. CRAWFORD, lecturer on Mechanical Engineering at the Queen's University and Technical College, Belfast, has for several months been investigating the remarkable physical phenomena which take place in a small family circle of working people in Belfast. The medium is the eldest daughter, Kathleen, a girl of about seventeen. Dr. Crawford has described in *Light* the very interesting mechanical arrangements he has devised to test the weight of the medium simultaneously with that of the table which is levitated, and also of the forces apparently emanating from the medium, and has determined the direction as well as amount of these forces.

Through Dr. Crawford's kindness I was permitted to join the circle in Belfast, during the Christmas vacation, 1915, and was allowed to bring with me a medical friend, Dr. W., who kindly consented to make any pathological or physical examinations of the medium that might be necessary.

The sitting took place at the residence of the medium's family, a small upper room having been regularly used for the sittings. This room was lighted by an incandescent gas burner, and a flat flame gas burner inside a lamp with a large pane of red glass on the side facing the circle. The circle of seven persons sat round a small table and each clasped hands with the adjoining sitter. We sat just outside, and close to, the circle. After some hymns had been sung, the gas burner was turned off,



and the red light illuminated the room sufficiently to enable us to see the sitters and the table. The gas flame inside the red lantern was at my request subsequently raised, so that there was quite enough light to see the objects and sitters in the room. A tin trumpet stood below the table, the latter had four legs, with no cross bar on two sides, but a cross bar between the legs on the two shorter sides, away from the medium.

Knocks soon came and answered questions. Three knocks for yes, two for doubtful, and one for no. Messages were also slowly spelt out by repeating the alphabet aloud, a knock coming at the right letter. The knocks appeared in some cases to come from the table, at others from outside the circle. Suddenly a very loud knock came in response to a request, and was repeated with violence. Dr. W. asked for it to be still louder, and a tremendous bang then came, which shook the room and resembled the blow of a sledge hammer on an anvil. After the sitting we examined the feet of the sitters and all had felt slippers on, except one who had light shoes, and none could have produced these sounds with their feet.

Then came some remarkable sounds resembling the sawing of wood, the boring of timber, and the bouncing of a ball. First a small ball bouncing up and down, and then apparently a larger ball bouncing up and down, the gradual dying away of the sounds as the ball came to rest very cleverly reproduced.

The trumpet below the table then began to move about, and the smaller end poked itself from under the top of the table towards Dr. W. and myself. We were allowed to try and catch it, but in spite of all our endeavours it eluded us, darting in and out and changing its position as we tried to seize it. The medium was on the opposite side of the table to us and *all the circle* held up their hands—so that we could see each linked hand clearly—as the trumpet played hide and seek with us.

Then the table began to rise from the floor, until it reached a height of some twelve or eighteen inches, and remained thus suspended and quite level. We were

allowed, first myself and then Dr. W., to go beneath the clasped hands of the sitters into the circle and try to force the table down. This both of us found it impossible to do; though we laid hold of the sides of the table it resisted our strongest efforts to push it down. I then sat on the table when it was about a foot off the floor and it swayed me about, finally tipping me off.

We then returned outside the circle, when the table turned itself upside down and moved up and down with the legs uppermost. Again we entered the circle and tried to lift the table top from the floor, but it appeared riveted, and we were unable to stir it. When we resumed our place outside the circle, the table floated up and turned itself over again with its right side uppermost. During these experiments and whilst the table was levitated, all the sitters repeatedly held up their clasped hands, so that we could see no one had any contact with the table, they were in fact so far from it that we could walk between them and the table.

Other knockings came, and then the knocks bid us good-night by rapping two or three times to each person in succession, particularly loud knocks being given to Dr. W. and myself.

The circle then sang the Doxology, and offered up prayer, and the sitting terminated.

The next evening Dr. Crawford had arranged his tests with weighing machines, and Dr. W. took the pulse and breathing of the medium, with the object of noting any change during the manifestations. After half an hour of waiting and hymns, knocks came and a message was spelt out, "We are sorry we cannot give any demonstrations to-night." Asked if we, the visitors, were the cause, "No" was replied. Could we remove the cause? "No." Was the cause on their side, a spiritual one? "No." Was it a material cause? "Yes."

After the previous sitting Dr. W. had made some trials of lifting the table by putting the feet beneath the short cross bars of the table. This could be done clumsily, and the table raised (but not level) for a few inches. So the next evening we went provided with a long strip of paper

to paste round the lower part of the table, to prevent these cross bars being used if the medium attempted to lift the table in this way. What was our surprise to find the cross bars had been sawn off close to the legs; then we were told that our trials had shown that the table could be partly lifted by the feet under the cross bars, and so they had sawn off the bars to remove any suspicion. We asked the unseen friends if this caused the manifestation to cease, and were told "no," but we should have asked them about it beforehand. Finally we were led to infer the material cause was in the medium herself. After the circle had broken up Dr. W. remained behind and examined the medium, and found that she was suffering from a feminine disorder that evening. It was useless to sit again until the medium was well, so we returned to Dublin the next day; but were cordially invited to go again later on, which I hope to do.

[*Since Sir William Barrett has had no further opportunity of studying Miss Kathleen Goligher's phenomena, we now print his short preliminary report as given above. ED.*]



# PROCEEDINGS

OF THE

## Society for Psychical Research

PART LXXVIII.

DECEMBER, 1919.

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### ON A SERIES OF SITTINGS WITH MRS. OSBORNE LEONARD.

BY MISS RADCLYFFE-HALL AND (UNA) LADY TROUBRIDGE.

#### INTRODUCTION.

WHEN extracts from this paper were read at the meetings of the Society in January and March 1918, we mentioned the possibility of the publication, at a later date, of a fuller report on the series of sittings held by us with Mrs. Osborne Leonard between August, 1916, and August, 1917.

As is well known, Mrs. Leonard is a professional medium, and she has always received her customary fee from us. We are well aware that many members of the Society look askance upon professional mediums, and that the attitude of the Society as a whole has always been largely sceptical of evidence received through paid mediumship. Mrs. Leonard is more or less at the disposal of any member of the public who can prove him or herself a *bona fide* inquirer. Therefore, as we propose to base this paper on evidence received through a professional medium, we feel that it is incumbent upon us to preface that evidence by a short *resumé* of the



circumstances connected with our earliest investigations of Mrs. Leonard's phenomena.

I<sup>1</sup> first heard of Mrs. Leonard through a lady who had written to Mr. J. Arthur Hill for advice. As far as I can remember this was either at the end of July or at the beginning of August, 1916. This lady requested me to test Mrs. Leonard on my own behalf and hers, for although I was not an experienced investigator, she considered that I should be an impartial judge of evidence received. I therefore went to Mrs. Leonard's flat to arrange for a sitting. Mrs. Leonard was away, and a friend of hers who was taking charge of the flat, told me that it would be necessary for her to write to Mrs. Leonard, and requested me to leave my name and address. This I refused to do, promising to call again in three days time for my answer. In three days time I did so, and an appointment was given me for August 16th, 1916, at 3 p.m. On leaving Mrs. Leonard's flat I went directly to the station, and thence to the country, not returning to London till the day of the sitting. I addressed no conversation to Mrs. Leonard prior to my sitting, beyond thanking her for the appointment, and she went quietly into trance. Her control, Feda, began by describing a young soldier; I did not recognise him, and said so, asking if there were no other communicators wishing to speak. It seemed that there were, for I very soon got the description of a great friend of mine who had died some months previously. Later on we shall give an extract from that first sitting.

The description was brief, but unmistakable; except my friend, whom it fitted exactly, I had lost no one to whom it corresponded in the very least. After Mrs. Leonard had been in trance for what I think must have been a little over half an hour, Feda complained that my friend was an inexperienced communicator, and would probably get on much better if I had a table-sitting. Feda therefore withdrew and the medium awoke suddenly. I

<sup>1</sup>Throughout this paper the first person singular refers to Miss Radclyffe-Hall, by whom extracts from it were read at two meetings of the Society on January 31st and March 22nd, 1918.

told Mrs. Leonard what had happened and we had a table-sitting. Mrs. Leonard had both her hands on the table, but for the best part of the time only one of my hands rested on the table, as I was taking notes with the other. My friend immediately gave her full name through the table, though I should have preferred her not to do so. She also gave the name of a place to which we had been together. When the table spelt out "Do you remember a place we went to, called—" I instantly thought of Orotava, a town that had been visited by my friend and myself. For some reason I felt almost certain that this name would come, but, curiously enough, instead of getting it I got the name "Watergate." I recognised the name, and asked if it had another name as well, to which the table replied, "Yes, Bay." Now Watergate Bay was the last place visited by myself and my friend prior to her death. We fully realise that the influence of the subliminal and supraliminal minds must to a certain extent be discounted, especially in table-sittings, when at least one of the sitters is cognisant of the facts given; and although what was given at this sitting appears to eliminate conscious fraud, nothing was obtained through the table which could not be accounted for by unconscious muscular guidance by those who incline to that hypothesis. It will remain for the reader to decide at the end of our paper, whether another hypothesis, namely, that of telepathy between the living, is an adequate explanation of the subsequent trance-sittings with which we propose to deal.

After the first sitting, at which I alone was present, acting as my own recorder, I had another table-sitting with Mrs. Leonard on August 25th, 1916, for the benefit of the lady through whom I had originally heard of Mrs. Leonard. This lady accompanied me in order to take notes. We were, of course, both anonymous. The results of this second table sitting were practically nil. Mrs. Leonard complained that the weather was very damp. For whatever reason, there was an immense amount of confusion and no sensible messages were obtained for either

my friend or myself. I did not again go to Mrs. Leonard until October 2nd, 1916, when I visited her together with Lady Troubridge. We went as anonymous sitters recommended by Sir Oliver Lodge. I asked Mrs. Leonard whether she remembered me; she said that she thought she did, but could not be certain as she saw so many people. I took the sitting, Lady Troubridge acting as recorder. The control Feda recognised me immediately, not by name, of course, but as having sat before. After this sitting of October 2nd, 1916, we arranged for a series of regular sittings. For the first five months of our weekly sittings with this medium—and we sat sometimes oftener than once a week—neither Lady Troubridge nor I ever visited her alone, one or other of us always acting as recorder. The recorder bore specially in mind the importance of taking down everything said by the sitter, and equally careful notes were made of any conversations held with the medium in a normal state, before and after the sittings, which conversations were invariably brief.

There is another statement which we think it is well to make. During those early sittings descriptions were received of The White Cottage, at Malvern Wells, a house much loved by my deceased friend and myself, together with a description of characteristic features of the neighbourhood and references to the neighbours.

There appeared to be only two possible explanations of the descriptions in question: either the knowledge displayed by Mrs. Leonard, when in trance, was obtained in some supernormal manner; or else pretty extensive enquiries had been made in the neighbourhood of Malvern Wells. We had absolutely no reason to doubt Mrs. Leonard's integrity, but it must be borne in mind that my friend's name had been received through the table, and that we had in those days very little first-hand knowledge of Mrs. Leonard's phenomena. It has always appeared to us that those who are engaged upon such a momentous investigation as that of phenomena purporting to be occasioned by discarnate human beings, should leave no stone unturned to make each step of the

ground as sure as possible before proceeding. I therefore felt it incumbent upon me to employ a good detective agency, and from this agency I received a report on November 14th, 1916.

As the result of their investigations at Malvern Wells and in the surrounding district, it was ascertained that no enquiries regarding myself or my deceased friend had been made from any likely sources of information since her death. No such enquiries would have been made prior to her death by a fraudulent medium, as during her lifetime neither she, nor I, nor Lady Troubridge had ever visited a medium, or taken any interest in Psychical Research.

The detective also by my instructions made some enquiries in London, but here again he failed to discover anything suspicious. As, however, the description of The White Cottage touched upon its interior, I did not stop short at the detective's report. I wrote to the lady who had taken possession of the house immediately after I left, and I fear that I descended to subterfuge in order to avoid creating a bias. I worded my letter as expressing the hope that a person from the Colonies, known to my deceased friend and myself, and who had expressed a wish to see over the house, had been permitted to do so. It struck us at the time that some pretext of this sort would probably be used by a fraudulent person wishing to gain admittance to the house. From the lady I obtained a reply to the effect that no friend had called at The White Cottage requesting to see over it. At a later date Lady Troubridge and I visited Malvern Wells ourselves for the purpose of making some enquiries personally, the results of which again proved favourable to the medium. I also wrote to my former head-gardener at The White Cottage, who had joined the Army, but who, as I knew, was in the habit of visiting Malvern Wells from time to time, and he assured me that nobody had ever questioned him regarding myself or my deceased friend. All the correspondence with regard to this matter of investigating Mrs. Leonard's honesty is in our possession.



We have recently informed Mrs. Leonard of the fact that detectives were employed by us in connection with her phenomena, and she fully realised that the reports furnished by the detectives represented a valuable testimonial to the genuineness of her powers.

With regard to the extracts from the sittings with which we propose to deal, the purporting communicator has on every occasion except one been my friend of whom a description was given at the first sitting. On the one occasion when she was not the principal communicator, I was given to understand at a later sitting that she had been instrumental in helping Fedra to get messages through. My friend will be alluded to in the sittings as A. V. B., I shall appear as M. R. H., and Lady Troubridge as U. V. T. Fedra is in the habit of addressing me as "Mrs. Twonnie," her own version of the name by which I am often called, and Lady Troubridge as "Mrs. Una." During the sittings, Fedra has gradually acquired the habit of calling A. V. B. "Ladye," a nickname which belonged to her in life, and was given spontaneously through Fedra at an early sitting. Of Fedra we need say very little, as she is already known to the public through Sir Oliver Lodge's book *Raymond*.

Throughout the sittings we have in our records, for the sake of brevity and clarity, treated the medium, during her trance, as being non-existent, except in those instances when Fedra alludes to her as "my medium," or "this one," etc. We have assumed that Fedra takes her place, or at times A. V. B., and have attributed to these controls all words spoken by, or movements made by Mrs. Leonard. For instance, it will be noticed that in the records, we say: "Fedra touches her forehead," etc., instead of: "Fedra touches the medium's forehead," or: "Mrs. Leonard touches her forehead." In our records we have not closely followed Fedra's broken English, it would have taken too long to think out suitable spelling for her idiosyncrasies. Her knowledge of the English alphabet is shaky, and although she will at times recognise and mention letters quite accurately, at other times she appears to be at a loss, and is reduced to attempting to



draw with her finger the letters that are apparently shown her, or to such descriptions as: "It's a curly letter like a snake, or "It's like a cross without a top." She will generally speak of O as a little circle, and she will also describe any letter that has a stroke above or below the line, as, for instance, small Y or B, as "a long letter," while others, such as small U or E, are "little letters." Her English varies; it is almost correct when she purports to be repeating a message verbatim, and at all times is quite intelligible in spite of its eccentricities.

As throughout the following Paper we propose to deal exclusively with the purporting attempt of discarnate intelligences to communicate *evidential* matter, we have, in some of the longer extracts from sittings, occasionally omitted remarks interlarded by Feda, concerning conditions in the "spirit world," etc. In order, however, to do full justice to the sustained and consecutively coherent nature of the sittings, it is only fair to state that these remarks of Feda's, although non-evidential, were seldom irrelevant, being usually in the nature of parallels suggested by the topic in hand.

It may perhaps be as well to remark here that the records of our sittings have always been copied by hand, or typed, on the afternoon of the day upon which the sitting took place. Of course, since the original notes were made, some few facts have come to light, and occasionally our memory has afforded a further verification of certain incidents; this has led to some trifling modifications of, or additions to, our original annotations appended to the records. Occasionally, also, mature consideration, consequent upon a deeper study of the sittings, has thrown a new light on some of Feda's statements.

In view of the fact that evidential pantomime is sometimes a feature of the Leonard phenomena, it is necessary to mention the amount of light permitted by Mrs. Leonard during the sittings. Mrs. Leonard does not sit in full daylight—the sittings are held with drawn curtains, by the light of a shaded lamp. This lamp is placed in front of the recorder, who, when two people are present, sits a few feet away from the medium. During the

summer time, therefore, when there is no fire, it is not always possible for the recorder to distinguish clearly gestures made by the medium. The recorder at these times depends partially upon the sitter to describe the gestures verbally one by one as they are made, the light being always sufficient to render all gestures and the facial expression of the medium clearly visible to the sitter, who is placed directly in front of her, sometimes in contact with her hand and sometimes not. When only one person is present and the sitter takes his or her own notes, the table upon which the lamp stands is placed quite close to the medium, and there is often little or no contact, the sitter requiring both hands free. During the winter months it is never necessary for the sitter to describe verbally to the recorder any gestures that are made, as, owing to the fact that Mrs. Leonard feels the cold when she comes out of trance, there is always a very large fire in the grate, which, in addition to the lamp, makes a sufficient illumination for the recorder as well as the sitter to observe all movements made by the medium. But as the recorder is naturally looking down to write, our method has been for the sitter to call the recorder's attention to any pantomime by saying: "Feda is making a gesture for you to record," or: "Watch Feda's gestures," or words to that effect.

Our thanks are due to Feda for the full and accurate records which we have been able to obtain. She has always shown the greatest solicitude on this point, repeating slowly and carefully, more than once, anything intricate that appeared to her to be of evidential value; unlike most controls she can be stopped with impunity should the recorder be in fear of getting behind-hand, and yet cleverly take up the thread the moment she is told that the recorder is ready. We have both remarked that she often appears to have a curious knowledge of the exact stage in the notes that the recorder has reached, and has been known to rebuke the communicator, saying: "Don't speak so quickly; Mrs. Twonnie" (or "Mrs. Una," as the case may be) hasn't got that down yet," and at other times, when the sitter has enquired whether the recorder

is ready, Fedá will answer glibly and correctly for the recorder: "Oh, yes, she's got that down all right," or the contrary. The above has been our experience; possibly we have been particularly fortunate, owing perhaps to the fact that a very real mutual liking has grown up between ourselves and Fedá. This, we have been given to understand, is not invariably the case.

## CHAPTER I.

DESCRIPTION BY FEDA OF COMMUNICATOR'S PERSONAL  
APPEARANCE AS EVIDENCE OF IDENTITY.

THE first evidence with which we shall deal is that relating to personal appearance and conditions as a proof of identity, when given through a control who purports to be in touch with the communicating spirit; and in this connection we shall give a few extracts from early sittings, beginning with my first sitting of August 16th, 1916, at which I was my own recorder.

We will begin the extract after Feda's description of the unknown soldier aforementioned.

M. R. H. I do not know him, is there no one else?

F. Yes, there's a lady of about sixty years old, perhaps.

M. R. H. Please describe her, she interests me more. (Feda did not take the hint, however, but continued to describe the soldier, who appeared to be very insistent.)

M. R. H. Please leave him; as I do not know him, I am afraid I cannot help, though I would do anything I could. Will you describe the lady of about sixty?

F. The lady is of medium height, has rather a good figure but is inclined to be too fat, Feda thinks; she has a straight nose, a well shaped face, but the face is inclined to lose its outline a little. The eyebrows are slightly arched, her hair is not done fashionably.

M. R. H. Is it worn in the neck?

F. No, it's done on the crown of her head. She has passed over quite recently. She had not been well for some time prior to passing, she was

sometimes conscious of this, but put it behind her. Fedra doesn't mean to say that she worried over it much, or that she suffered much, she didn't. Fedra thinks she didn't know how ill she really was. She went about doing things just as usual, she gives Fedra the impression of internal weakness. You were much with her in her earth life, you gave her vitality, you kept her up with your vitality . . . The lady's eyes look to Fedra to be dark, perhaps grey.

Regarding this description: A. V. B. was fifty-seven when she died, had had a fine figure, but latterly became too stout; she had a straight nose, which was very slightly tip-tilted, she wore her hair dressed high on her head, and, at the time of this sitting, she had only been dead two months three weeks and a day. For some time prior to her death she had not been strong, partly owing to the effects of a bad motor accident. She must often have put her ailments behind her, however, and we do not think for a moment that she had any idea of how ill she was; I can only say that I had none. She went about doing things as usual up to the very day of her last illness, which came on without the slightest warning. She did suffer from internal weakness, though this had nothing to do with her death. A. V. B. and I were the closest friends for eight years, and lived together for a great part of that time. She would sometimes say to me that she believed that my vitality kept her up and helped her; we used to discuss this together. A. V. B.'s eyes were of a dark blue, some people might have called them of a dark bluey-grey colour.

After these details had been obtained through Mrs. Leonard's trance, together with descriptions fairly applicable to some of my deceased relations, Mrs. Leonard was awakened by Fedra, for the purpose of the table-sitting mentioned above. This table-sitting was very brief, and contained nothing evidential beyond the points already quoted.

On October 2nd, 1916, I took a sitting with Mrs.



Leonard, Lady Troubridge acting as recorder. After a few words of greeting the sitting opened by Feda recognising the communicator as the lady whom she had seen at my first sitting. I asked Feda to describe her again, and she did so accurately and much more fully than on the first occasion. There are a few points of interest that we must quote from this second description; they are as follows :

- F. Not a young, rather an elderly lady, bringing *again* the funny feeling in her legs, no circulation in her legs, cold and numb. She must have had that before she died. She is about medium height, in build not exactly fat, but rather spreaded out. She has a nice-shaped face and a very humorous look, as if she'd smile over things and have jokes with you that other people didn't come into. She looks elderly but has a young soul; she is laughing; she was about sixteen sometimes, she never grew old in soul, her body was a nuisance to her. She was always wanting to do things that she could not do.

A little later on Feda says :

- F. She has regular features, with character, a firm chin, not prominent, round, she has lost the shape of her face a bit, it's a little flabby under the chin—mouth medium size—not very red, which makes the lips not look full. Eyes deep set, she doesn't open them very wide, that's why Feda can't tell their colour. She looks sideways at people sometimes, without moving her head, she's looking at you like that now.

And later on still in this sitting :

- M. R. H. Ask her if she suffered much when she died.
- F. She says not as much as one would think. Something had come up to her head, and before she passed over worked up to the brain, and formed a small clot on some part of the brain that stopped her feeling. It doesn't seem to worry

her, but she wants to know if that is what happened.

M. R. H. Yes, that is what happened.

F. It pressed, and prevented her feeling.

M. R. H. Was she frightened?

F. She says: "When I woke up it felt strange, I had an idea I was still dreaming, I had rather strange dreams, I don't know if I *told* anyone. Often I was half awake and half asleep."

M. R. H. Quite right; did she know me at all?

F. She says it's hard to explain, but yes, she did know you, but was not sure if you were part of the dream, or real. She says: "I could *feel* you. You seemed to be mentally impressing me with all your might with"—(*sotto voce*: Old Lady, old Lady, oh, Lady?) She says you said: 'Oh! Ladye, oh! Ladye it's all right.' "And now and again holding me physically as if wanting to hold me up." Did she ever choke in her throat? because she's just put her arm around you for a minute, and Feda felt her physical body.

The first point of interest in the above extract occurs when Feda says, regarding the numbness, etc., in the legs: "Bringing *again* a funny feeling in her legs." As A. V. B. died of a stroke, Feda's description of the sensations is perfectly correct, but why she uses the word "*again*" is not apparent, since, during my sitting of August 16th, 1916, she never described any sensations of this nature. As will be remembered, on that occasion, she only alluded to internal weakness, which although correct had nothing to do with death-conditions. As Feda says in the present sitting, A. V. B. had a very humorous look, and it was certainly her custom to have many jokes with me, in which other people were not always included. A. V. B. had a very strong sense of humour. She also had what may be called a young soul, retaining up to the last an almost childish enjoyment of things; that her body became a nuisance to her is perfectly true, and Feda is right in

saying that she always wanted to do things that she was unable to do. Owing to her failing health she was prevented from enjoying exercise, such as walking, or swimming, a sport to which she was devoted.

A. V. B. had rather deep-set eyes, and often kept her lids lowered. She never in fact opened her eyes very wide. But the striking part of the description, to me who knew her so well, comes when Feda remarks that she was in the habit of looking at people sideways, without moving her head. This sidelong glance was extraordinarily characteristic of A. V. B. I had often remarked on it to her during her lifetime.

As we have said already, A. V. B. died of an apoplectic seizure. There was cerebral hæmorrhage which formed a clot on the brain, and this led to progressive paralysis. She lay for eleven days prior to her death with only occasional flashes of semi-consciousness. A. V. B. lost all power of coherent speech almost immediately after her seizure; we find Feda, however, saying that A. V. B. wondered whether she had told anyone of her strange dreams. She could not, of course, have actually told anyone anything, though one cannot be certain as to how far she was conscious of this loss of speech; occasionally she used to make inarticulate sounds, as though trying to speak.

As we have already said, A. V. B.'s nickname was "Ladye": during her illness, when speaking to her, I most certainly said, "Oh, Ladye," on several occasions; I never called A. V. B. "old lady" in my life, and this indecision on Feda's part as to whether the words used were "Oh, Ladye" or "old lady" is rather enlightening, as showing, it appears to us, the bias occasionally given to certain messages owing to preconceived ideas on the part of the control. "Ladye" being an unusual nickname, Feda cannot quite believe, apparently, that she has heard correctly. "Old Lady" is a more familiar form of address to Feda; she therefore decides to try both.

The choking in the throat referred to by Feda is perfectly correct; owing to the paralysis, A. V. B. had difficulty in swallowing. With regard to my holding

A. V. B. up physically, I did so, but only to the best of my belief on one occasion.

We next come to a Leonard sitting of October 9th, 1916; I took the sitting and Lady Troubridge was the recorder. Speaking of A. V. B., Feda says :

F. She looks much better than when Feda saw her last.

M. R. H. Can you tell me the colour of her hair ?

F. Brown like this one's, Feda thinks. (Here Feda touches the medium's hair.) But she does it high up, not in her neck.

Later on in the sitting I asked whether A. V. B. realised that her death had come as a great shock to me, as I had not known that she was seriously ill. I gave no details or clues regarding the nature of her illness. Feda replied to my question as follows :

F. She says : " Of course you didn't know I was ill, I didn't know it myself until too late ; perhaps it was coming on for some time. I couldn't expect you to know what I didn't know myself."

And again :

F. She says nothing could have been done for her, unless something had been done to her whole system, not only a part of it, two or three years ago, and that would only have kept it at bay. She says after all she was spared suffering and a long illness.

Now regarding the above extract, A. V. B.'s hair was brown, but considerably darker in colour than the medium's. We have repeatedly noticed that one of Feda's weakest points is describing the colour of people's hair. A. V. B. had spent a pleasant afternoon, and had actually felt well enough to sing at a tea-party on the very day that she was taken ill ; it is therefore logical to suppose that, as Feda says, she herself was quite as unconscious of the gravity of her condition as I was. Undoubtedly, however, the illness had been coming on for some time past. In the opinion of certain doctors who attended her during her last illness, A. V. B. must have been suffering for

several years from arterial sclerosis, and throughout this time her blood pressure must have been such as to constitute a serious danger. To have checked these maladies, radical steps should have been taken several years before. These steps would have necessitated a total alteration in her diet and her whole habit of life, and presumably, as Feda states, something would have had to be done for her whole system; but even had these steps been taken the trouble would only have been kept at bay, as arterial sclerosis is a disease for which, unfortunately, there is no complete cure.

And here it may be as well to state that I instructed the detective to go to the Registrar of Deaths for the district in which A. V. B. died, and ascertain whether inquiries had been made, by any person, as to the nature of A. V. B.'s last illness. The detective was told that in this case no inquiries had been made, and that even had they been, under no circumstances would such questions be answered at the office. Lady Troubridge visited the hotel where A. V. B. died; she found that the former hall-porter had left, but she interviewed the proprietress, using again the pretext that some hypothetical friend of A. V. B.'s might have come to inquire for her, and have asked for details regarding her last illness. The proprietress assured Lady Troubridge that she herself had received no inquiries, and that had any inquiries been made of the hall porter, or of any other employé of the hotel, the enquirers would at once have been referred to herself.

Nothing further of importance with regard to A. V. B.'s *appearance* occurred till eight months later, when on June 6th, 1917, a much more detailed description of her was given by Feda. By this date, as we shall see later, A. V. B. had been trying her hand at a personal control<sup>1</sup> of the medium, and during a personal control which had occurred a short time prior to this sitting of June 6th, 1917, A. V. B. complained that Feda always described her as being too old looking. I did not thereupon begin to expatiate upon A. V. B.'s appearance

<sup>1</sup> We use the term "personal control" for convenience without making any assumption as to what actually occurs during this phenomenon.



when at her best ; I merely remarked that she had always been a young-looking woman. As a matter of fact Feda's earlier descriptions, although not flattering, and inclined to pick out the weak points and ignore the good, were on the whole good descriptions of A. V. B. as she was for a little time before her death. The description which we will now quote is a very remarkable one of A. V. B. as she was when she was younger. Here is the extract from the sitting of June 6th, 1917. Lady Troubridge took the sitting and I recorded.

F. Mrs. Una, she's got a nice complexion, very nice, it isn't a bit wrinkled, it's very smooth. Before she passed on her cheeks fell in a little bit, and do you know her mouth had got drawn down a little in the left corner, like this ? (Feda draws down one side of her mouth a little) She's showing that ; it was straight at the other corner, but the left side is drawn down, and in a bit, but not very much.

M. R. H. Yes, that was so, but I'm not sure that you've got the right side.

F. Well, Feda *thinks* she shows the left side. It gives her face rather a drawn look. She used to have a very pretty chin and neck, but the muscles had got a little flabby and let it fall a bit, so that when you'd see her side-face, it didn't look quite so stucked out and pretty as it used to.

M. R. H. She's always making mistakes between the right and left.

F. Yes, she explained that to you once. You see it's like a negative to Feda, what she shows. You know, Mrs. Una, how in a photo, if you've been wearing something on your right side, it comes out as though it were your left.

U. V. T. Well, but the fact is perfectly right and it's a very good evidential proof.

F. It took away that pretty, chirpy look from her face. (Feda begins pouting out her lips.) Mrs. Una, when she had her under lip coming out

like this (Feda slightly pulls out her under-lip with finger and thumb), it made her look cheeky-looking. It stuck out a little firmly; under the lip it was tucked in, in a little dip, and then it came out in a pretty rounded chin; Feda can see all this because she's like that now, you know, but when she first came here she was not so pretty as she is now. You don't think she'll mind Feda saying that she has rather a cheeky mouth and chin do you?

U. V. T. No, of course not, it's a very good description.

F. She says she doesn't know, perhaps she does look cheeky now. Her face has got pretty, soft curves, but Feda feels that under that softness there would be a little sharp determinedness; Feda feels it would be like looking awful softly at people when they were off their guard, and that then she would suddenly come out and put her foot down and get her own way. They would be so surprised, but while their mouths were still open, she would have done it. She's got a lot of determination, but there's no fuss, no noise, she didn't say much, but she managed it somehow. Feda doesn't think that her nose and eyes were so cheeky as her mouth and chin.

U. V. T. Why?

F. Her nose is not turned up, it's straight, or nearly so, but it scoops in a little at the bridge, Feda sees; it's not a nose that comes out at all at the bridge; you see where the forehead starts it comes down straight, and there's no sharp division between the nose and the forehead, it's more curved in, and a little flat at the bridge part, and then it comes out a little bit more at the tip, but it's not a puggy nose; she says: "Certainly not." But look, Mrs. Una, it widens here a little bit, (Feda touches her nostrils) the nostrils are wider than the tip; she hasn't got a wide tip to her nose at all, it's a pretty shape at the tip.

U. V. T. You do see her clearly to-day, Fedá.

F. Yes, Fedá feels that her nostrils used to move a bit too, but perhaps everybody's do a bit, but her's were sensitive; from the nose to the upper lip is very pretty, it looks rather straight when it's seen sideways, but there's a little dip in it, a groove; it's not at all long though; her upper lip doesn't look very full, but it's very prettily curved, it's got a clean little curve, and going from the middle, the upper lip has a very pretty clean little curve. (Fedá traces the mouth from centre to corner along the top lip.) The lip doesn't spread out at all over the side, her under lip is a little tiny bit bigger than the top lip, it shows more, because, when she turns sideways, some people might say it was almost too much, because the under lip protruded a tiny bit beyond the top lip. You would notice that sometimes, when people were talking to her, or she was just thinking.

U. V. T. Excellent!

F. She doesn't mind a bit Fedá saying that she's got a cheeky face; it's a rounded face with soft curves, but you can see by the mouth and chin that she was determined although she had a soft face. Do you know what Fedá means by a moving face, an easy moving face?

U. V. T. Yes, you mean mobile.

F. Yes, that's it. She wouldn't sit stiff-faced like most people in this country do; she wasn't stiff and frigid, she could move her eyes very quickly, but not in a jumpy way, she had an easy way of moving them. She moved her lids very prettily; she's got very prettily cut eyelids, especially when they are closed. When she drooped her eyes and looked down as she sometimes did, when she stucked her mouth out, it was very pretty. She sometimes did that you know, stucked out her under-lip, and drooped her eyes and looked down (Fedá gives an imita-

tion of this with the head held very well back). She says she knew when she was doing that; she says she didn't always do it accidentally.

U. V. T. Then why did she do it ?

F. She says: "It was just a little pose of mine." but Feda can see that it isn't a way many people have; they wouldn't have the ease of face to carry it out. She used to hold her neck up, but she always did that. Do you know her back was curved in a bit here? (Feda touches her waist at the back.) She had a kind of hollow, she's laughing at that; but though she was hollow there, it didn't make her have big shoulder blades; it was just a natural curve that she had in her body, just there. She dipped in there, (Feda indicates her back again.) Feda thinks that's very nice. When she walked it was the same as when she was sitting, it was like this, (Feda holds her shoulders very straight but easily), and then her back curved in, but she was straight from here downwards (indicates the line from bust to waist), it looks rather a straight line down the front, though she was a bit full here, not too full, nicely (Feda indicates her bust). You can't help seeing that she goes in at the waist because of the curve at the back. When she walked she didn't jerk, she didn't go like this, (here Feda moves her shoulders to indicate an uneven walk). She walked very smoothly, it's a bit as if she were on rollers. Did she sometimes have her hair raised up here? (Feda touches the front of her head.) Feda means across here; it doesn't seem as though she wore it just straight back, it looks as if it had been pulled forward; she didn't drag it back, and she hasn't got it done low at the back, it was taken up. It stuck out on the crown of her head, and she didn't wear it there just in one coil, it seems to Feda to be in several bits, and it was rather puffed out behind

too. It wasn't dragged up from the back of the ears, it was worn more loosely.

As will have been noticed, this description of A. V. B. is broken into just at the beginning by the description of one side of the mouth, which is said to have been drawn down a little before she died. A. V. B. is said to be showing that. Now this slight drawing down of the mouth on one side was a consequence of A. V. B.'s stroke; it was the only visible blemish caused by the stroke. Only those few people who were with her during her last illness can have seen this blemish, as it disappeared a short time after her death. Our impression had been that this drawing down of the mouth was on the right side, not the left, and we accordingly contradicted Feda on this point. It appears, however, that she was right, and we were wrong; for the paralysis was right-sided and we now learn from our medical friends that right-sided paralysis affecting the face would cause the mouth to be drawn down on the left side. Feda prefaces this long description of A. V. B. by remarking that the muscles of the chin and neck had got a little flabby. This suggests earlier descriptions. The whole of the description which follows on U. V. T.'s remark that Feda's reference to the mouth having been drawn down is correct, is very noteworthy indeed. There is not one detail which is wrong in the description, either of A. V. B.'s appearance, mannerisms or characteristics. There are one or two points, of course, which are pre-eminent in interest, and the first of these occurs when Feda gives us to understand that A. V. B. was in the habit of protruding her under-lip. And a little further on she slightly elaborates this statement by telling us that one would notice this peculiarity sometimes when people were talking to A. V. B., or when she was just thinking. A. V. B. had a habit of protruding her under-lip; she often did it when people were talking to her, or, as Feda says, when she was thinking. The next point of special interest we find contained in Feda's words: "She's got very prettily cut eyelids, especially when they are closed." A. V. B. was always said to have very perfectly modelled eyelids, especially when they were



closed; they were considered one of her best points. But when we come to Feda's description of what A. V. B. herself defines through Feda as "just a little pose of mine" it is still more interesting; because what Feda has described regarding the drooped eyelids, the protruded lip, and the head well back, all of which A. V. B. gives us to understand she didn't always do accidentally, is an exact description of a characteristic attitude of A. V. B.'s; a pose so familiar as to have become almost second nature. The next point of particular interest occurs when Feda describes the curve or hollow in A. V. B.'s back. This was a marked characteristic, and she often grumbled about it, as it gave her backaches. If she were ill in bed for any length of time, her unusually arched back would cause her inconvenience, and pillows would have to be arranged in order to support it.

Although there are in existence sketches and portraits of A. V. B., two of which at least have been reproduced in print, none of these portraits or sketches show the arch in the back.

A. V. B.'s walk is also admirably described. We can only add, regarding the whole of the description, including that of her manner of walking, that it is life-like of A. V. B. as she was some years ago, and that the points of particular interest which we have mentioned would have been just the points which A. V. B. would have endeavoured to get described, in order that there should be no mistake as to her identity.

## CHAPTER II.

## EVIDENCE OF MEMORY RETAINED BY THE COMMUNICATOR.

WE shall now leave descriptions of personal appearance and conditions, and treat of memory as a proof of identity.

From the beginning proofs of persistent memory have occurred; during various sittings A. V. B. has given through Feda descriptions of articles, including certain pieces of jewellery, which had been in her possession. All these pieces of jewellery I have been able to identify with the exception of one; we will not, however, enumerate them, because portions of A. V. B.'s Will appeared in the newspapers, including a description of some of her jewels.

*Section I. Memory of Riding and M. R. H.'s Horse.*

Another point concerning which we think that A. V. B. has demonstrated clear memory is my fondness for horses and riding. At the sitting of October 2nd, 1916, when, as has already been said, I took the sitting, Lady Troubridge recording, the following occurred:

- F. Feda sees a horse, how funny! He's looking over her shoulder, he's a brown, sleek horse, she says she's keeping it for when you come over.
- M. R. H. Describe it.
- F. Thin face, slender face, slim horse. Feda knows the difference between this kind and the kind that draws carts. He's got a very soft mouth.
- M. R. H. Is there any colour on his face?
- F. There is some mark on his forehead; the ears are not very big, little ears, a beautiful shiny-looking face. He has large eyes, and a beautiful expression. The little ears give him a naughty,

smart look, but his eyes and mouth have a sweet, kind look. She seems to think you like horses. She thinks you will be pleased.

During the sitting of October 9th, 1916, at which I was the sitter and Lady Troubridge the recorder, we obtained the following words :

- F. She says : " Don't laugh, I've been learning to ride." She means on a horse, she's watching if you laugh.
- M. R. H. I know she tried once when we were together.
- F. She says she thinks she's getting on very well. She says are you sure you're not laughing ? She says she doesn't really mind if you are. She says she always thought she'd like to ride, and that you will love it when you come. There are plenty of horses that love to be exercised, and the ground is so springy.

Later on in the same sitting Feda remarks : " She says : ' *You* wouldn't like to be without dogs and horses.' "

On December 6th, 1916, when I was the sitter and Lady Troubridge recorded, the sitting opened with another reference to the horse. It was as follows :

- F. Your Ladye's here, she's got that nice horse with her again. She's got her arm round his neck, she seems to think he wouldn't bite, but she wants you to see that she's got her arm around him. She seems a bit careful about it. It's that horse with the funny mark between his eyes. He's got a nice face, he moves his ears about a lot—jerks and twitches them. She seems glad she's got horses, but Feda doesn't think it's for her own sake but for yours.

And later in the same sitting Feda remarks :

- F. She says horses must be kept for you, but not so much for her, but she says her riding has improved. She says, " I wasn't a success on the earth plane with riding," but she's keeping the

horses ready for you, and she says there are no overworked or badly treated horses over there.

On January 3rd, 1917, upon which day I was sitting and Lady Troubridge was recording, the following was given :

F.           She's so glad there are animals in the spirit world, she's not really afraid of horses, and she knows now that they can't hurt her, but when she first passed over she was still a bit wary of them.

In the first extract I recognised in the description given by Feda a favourite hunter of mine who had been shot some years prior to A. V. B.'s death, and who had been well-known to her. This particular hunter is the only horse I have ever had destroyed, or who has died, while in my possession. The "little ears" upon which Feda remarks were a marked characteristic of this horse. Throughout these extracts we appear to find A. V. B. clearly remembering my love of horses, animals in which she personally took no particular interest. When A. V. B. first knew me intimately, I hunted a great deal, and from the fact that she is said to think that I shall be glad that she is keeping for me the particular horse described, we may perhaps conclude that she remembers that I was greatly attached to him.

With regard to A. V. B.'s saying through Feda on October 9th, 1916, that she has been learning to ride, and watching at the same time to see if I should laugh at her, we do not propose to offer any opinion upon rather startling statements of this kind regarding conditions after death. In the present state of our knowledge they cannot be evidential. We propose to treat this particular statement only from the standpoint of its value as demonstrating persistence of memory. As a young bride in India A. V. B. had ridden, not very well I believe; but on one occasion, many years later, when we were living together, she suddenly took it into her head that she wanted to ride again. She had not been on a horse since she left India, as far as I know; never-

theless she went to a riding school and got as far as having an expensive habit made. We were going abroad at the time to a place where A. V. B. thought that riding would be useful. Now I made fun of this riding episode, and teased her a great deal, especially as we did not go to the place intended and the new habit was never worn. In this connection, as will have been noticed, we may again infer from Feda's words that it is I who love horses, and will avail myself of them in my next state of existence. There also appears to be a memory shown here of my love of dogs. During her lifetime, A. V. B., who was not herself very fond of dogs in general, suffered patiently a succession of my pets.

In the extract from the sitting of December 6th, 1916, Feda tells me that A. V. B. has got her arm round the horse's neck, and that she, A. V. B., wishes me to notice this; Feda adds that A. V. B. "seems a bit careful about it." Later in that same sitting we find A. V. B. again returning to the topic of riding, and definitely stating that horses must be kept for me and not so much for her, admitting with candour that her riding during her earth life was not a success.

Again, in the extract from the sitting of January 3rd, 1917, we are told that A. V. B. is not really afraid of horses, as she knows now that they cannot hurt her, but that she was still wary of them when she first passed over.

All these statements are characteristic from several standpoints.

It is superfluous to comment upon the reiteration of the fact that it is *my* affection for horses that is to be gratified. As has already been said, A. V. B., during her lifetime was no horsewoman, she was very frightened of horses, and if it should be true that in her present state of existence she has overcome this nervousness, she would certainly wish to call my attention to the fact, as she apparently tries to do by intimating that she wishes me to notice that her arm is around my horse's neck.



In the second extract from the sitting of December 6th, 1916, there is an implication of the memory of another aspect of my love for horses. A. V. B. assures me through Feda that there are no over-worked or badly treated horses in the spirit world. It would appear that she has not forgotten the many times during our long friendship when I was greatly angered and distressed by the sight of an over-worked or ill-used horse.

*Section II. Memory of Characteristics of M. R. H.*

We now come to another point upon which A. V. B. appears to have retained her memory. During the sitting of October 2nd, 1916, which I took, Lady Troubridge acting as recorder, the following occurred :

M. R. H. Does she know I am going away ?

F. Yes, she seems anxious about it. It isn't what you're going to do there.

M. R. H. Tell her Una will look after me.

F. She says, yes, she is very glad if she will ; that is, if you will let her ; she says she has got a very difficult task.

The sitting of October 13th, 1916, which was taken by Lady Troubridge and recorded by me, terminated with the following :

U. V. T. Tell Ladye she's got to help me to take care of Twonnie.<sup>1</sup>

F. She says, yes, she wants that, she puts her in your charge.

U. V. T. Tell her I will do my best.

F. She says she's afraid you hardly appreciate the magnitude of your task. It will be perfectly awful sometimes, terrible !

Now this would appear to show a memory of one of my tiresome characteristics. With reference to Lady Troubridge's looking after me, it might have been gathered

<sup>1</sup> Lady Troubridge at the time of this sitting always employed Feda's version of my nickname when speaking of me in Feda's hearing, as the said nickname was not pronounced correctly by Feda until a later date.

that I liked being looked after, since I myself suggested that it should be so ; whereas it would seem that A. V. B. remembers that when I am not well I do *not* like being fussed over, and that I become stubborn and irritable.

*Section III. Memory of Places where the Communicator and M. R. H. have been together. (A) Malvern Wells.*

A. V. B. has also shown evidence of memory on many occasions regarding places which she and I visited together. Space forbids that we should record all the instances, and we will only discuss a few of them. But even so, it is, we fear, inevitable that descriptions of places unknown to the reader, and the necessary comments on them, should seem long and tedious, and be difficult to follow. We recommend the omission of at any rate those relating to Malvern Wells on a first reading, although they are, we think, important for students of these phenomena.

On October 9th, 1916, at a sitting which I took, Lady Troubridge acting as recorder, A. V. B. alluded to a fall on to her knees which she had once had, and that allusion led up to the following description of a house.

F.        There is a little vestibule with a door to right and left, you pass these doors and the hall goes on, broken into by a staircase. She thinks you were with her. The hall goes on beyond, and grows darker, but there is light coming down the stairs, as if from a skylight or something. Fedra sees something hanging at the side of the staircase like pictures. The staircase goes up a little and then a space and then up. Fedra thinks there is a way to go up to another floor but by a different staircase. Fedra sees something at the top of the staircase, it looks like a big box or chest, not exactly a seat, but it looks as if you could sit on it if you wanted to ; it's wood, carved, not plain ; it's got fat legs, it can't be a chest quite ; it's not the same side as the

stairs, more like the other side of the stairs on the landing.

M. R. H. I don't place that.

F. Can you make inquiries, it would be an awful good test ?

M. R. H. There was nothing like that on the landing in my time. If it's the house I think it is, I don't see where they could put it.

F. Well, she shows it for some purpose ; could it be that it's there now ?

U. V. T. That would be a good test.

F. Fedra thinks she means now, she seems anxious it should be cleared up. There doesn't seem a lot of room, perhaps she's just been there and seen it, so you must ask.

M. R. H. I will write.

F. Now Fedra thinks she's making fun, you couldn't stand on the roof there, could you ?

M. R. H. No.

F. She says there's a reason why one might want to stand on the roof. She doesn't mean that you walk about it, but someone had to get on the roof for a purpose, and they didn't use a ladder.

M. R. H. I can't understand.

F. She gets impatient ; it doesn't look to Fedra like a house you could stand on the roof, it's an ordinary roof. It had to be mended, Fedra thinks, no one could have walked on the roof, they would have fallen off. Fedra is right, she gives in that much ; Fedra can only sense what she means. She's awfully pleased, she's laughing.

In this description there are several mistakes, and yet, taken in conjunction with the fall which is mentioned just before it begins, it is pretty clear that The White Cottage, Malvern Wells, is meant ; the house which we referred to at the beginning of this paper as having been much loved by A. V. B. and myself. A. V. B. had a fall on to her knees at the house in question. In this house of mine there was a little vestibule with a door

to right and left; passing those doors as you entered the house, the hall ran on, broken into by a staircase, and towards the end of this hall, or little vestibule, it grew darker. Light came down the staircase as Feda says; she does not get quite clearly why this was. It was not from a skylight, it was from the panes of a door on the first landing, which, facing the staircase, led out on to a back road. All the way up the stairs were small pictures, but at this point Feda makes a mistake, because the stairs ran up in one straight flight and had no half-landing. Feda is correct, however, when she says that there is a way to go up to another floor, but by a different staircase. Two of the servants' bedrooms in this house were approached by a little enclosed staircase which led up from the first landing, and which had no connection whatever with the main stairs or the back staircase. This little staircase could not be seen from the front hall or from the landing, you only discovered it when you were actually in front of it. Feda is entirely wrong regarding a big box or chest. I wrote to the lady who purchased our house, and she assured me that nothing of the kind had ever been on the landing. With regard to the reference to the roof, about which A. V. B. appears to be making fun, the amount of repairing required by this house had become a standing joke; there was always something going wrong with some part of the house or another, including the roof; so much so, that I once wrote a skit about it for A. V. B.'s amusement. I do not, however, understand the reference to someone getting on to the roof without a ladder; as far as I can remember the workmen always used a ladder. At the same time the roof at the back sloped down very much, coming close to a fairly low wall, and might, I should say, have been accessible without a ladder; one part of the roof could also be reached from an upper window. This is the first description of The White Cottage ever attempted by A. V. B. through Feda; other and more evidential descriptions of the house and the neighbourhood occurred later on. Here is one of them.

On October 18th, 1916, at a sitting which I took, Lady Troubridge recording, we got a description of some garden and green-house flowers, which we omit because, although correct, it was not very interesting. This description of flowers, however, led on to the following :

F. She's taking Fedra inside the house and upstairs. It's a straggly house, when you've got upstairs and want to get to a certain room you have to go up more stairs. Fedra thinks there's no need for them ! She says there are two staircases with a long passage in between them. She says there's a Persian rug in a room, a large one with a very light ground, it's on something rather brownish—a brown floor cover. Down the passage, half-way up the walls it is dark, then there's a little ledge and it goes lighter to the top. In a way the garden is rather a funny shape, it's in three distinct parts and yet they all run into one another.

M. R. H. Yes, that's right.

F. But there's something at one side, cuts them up rather.

M. R. H. What ?

F. It looks like a kind of outbuilding, it's not water. Fedra sees very indistinctly something built out. You can get right round the house and get in at the other side. You can get in three ways ; two often used, but one not so much. From the front she takes Fedra round ; it's a funny shape, it goes in and comes out again. You can go in and get out at another place too.

M. R. H. Right. There *are* three entrances if it's the house I mean.

F. She thinks most of the one at the front and the one you go right round to. She's most interested in that back one. She's smiling. She's talking about a room, nothing to do with the house at all, cut off from it ; it's a properly furnished room, a comfy room, you could sit in.



M. R. H. Right.

F. There's something wicker in it.

M. R. H. Quite right.

F. There's something hanging on the wall, not a picture, but something in colours—Fedra can't quite see, it looks like a little curtain not very low down. It hangs in folds carelessly, it was something used sometimes, but not always. People used to come in and put it there.

M. R. H. I can't quite place that.

F. Also in a corner it looks as though someone had left an umbrella and a stick. There is a table too, with a book on it. What is she saying? She says something about "guilty of having tea there." Fedra doesn't know, it looks as though someone had carried a tray there as though for tea.

M. R. H. Yes, that's all right; but I don't understand what she means by "guilty."

F. "Guilty" must have got through wrong, Fedra expects.

M. R. H. Ask her, does she remember that the place she speaks of has been sold?

F. She didn't seem to remember until you said it.

M. R. H. Does she remember it now?

F. She says she really hadn't thought of the place as having been sold or not, only as a test.

M. R. H. It's a good test.

F. Was it right about the tea-tray?

M. R. H. Quite right.

F. Is there a square window in that room, not a long-shaped one?

M. R. H. Well, yes.

F. Were there, do you remember, some pinky-coloured cushions that were taken there, plain cushions?

M. R. H. Yes, there were.

F. She says it used to be damp in there, and things couldn't be left there—it was nice and dry in warm weather, but not at other times. There was a nasty smell once, after its being closed up, which worried her.

- M. R. H. I can't remember the smell.
- F. Fedā doesn't think she's right, but she says something about clothes being left in there.
- M. R. H. She is partially right.
- F. It doesn't feel like a place for clothes—there's another place just near it with tools in. She's showing Fedā a thing with a long handle and a round thing on it.
- M. R. H. Right.
- F. There are all kinds of iron things in there, Fedā hears them clankety. She says a tree came down.
- M. R. H. That's right.
- F. After some delay it was cut up.
- M. R. H. I don't place the cutting up.
- F. Not at the time, it wasn't.
- M. R. H. Yes, I can place that, I think, perhaps.
- F. Pieces were taken off it purposely.
- M. R. H. Perhaps.
- F. She's thinking of a storm, a very windy time there. You remember a road runs across the front of the house, and another runs down the side making a right angle; you couldn't see the road when you were standing in the garden.
- M. R. H. Quite right.
- F. But sometimes you can hear noises on it.
- M. R. H. Do you mean that *side* road has something to do with the garden?
- F. Yes, it's soft and gravelly, with a border running down it. It's not a wide road.
- M. R. H. Right.
- F. She says now something about a church not far away.
- M. R. H. That's correct.
- F. If you walk a little further along the road that runs past the house, you can see steam from a steam engine.
- M. R. H. Correct.
- F. As you're standing by the side of the house, looking there (Fedā points out beyond), you'll see the ground rises right up sharply.

M. R. H. Quite right.

F. She says she's clever.

M. R. H. You both are.

F. Yes, *she* is, Feda can't get it if she can't; she says she loved that place, and loves to think of it.

M. R. H. So do I.

F. She says: "Happy times." She says you could go to one, two, or three parts of that house, and think each was separate, but Feda thinks that's not quite right. It's a very funny shaped house; you know when you get to the top of those stairs, you can turn one way or the other, if you go to the right you go through a narrow part and come to a broader part—a landing.

M. R. H. Yes.

F. She says that from the floor, that is the ground floor, you can go down again. she says right inside the house there are stairs going down again. She says there are rooms downstairs underneath the back of the house, back of the house the rooms are—it makes another floor, you used to keep things down there.

M. R. H. Cellars?

F. No, not coals, far more important things; it makes an extra floor. You or she wouldn't like to live there, but one could live there.

M. R. H. Feda, I am addled!

F. Can't Mrs. Una remember?

U. V. T. No.

F. Under the ground floor there are other rooms, underneath the floor the dining-room's on.

M. R. H. I can't remember, she must have made a mistake.

F. She says, "No, *no*," you can get right into them from the back of the house, but they're not visible from the front. You know when she's positive, she's awful positive about things.

M. R. H. Yes, I know.

F. She doesn't want you to forget that point, and she wants you to tell her if you remember. You

know the part that sticks out from the house—it looks to Feda not so high as the house, a bit lower. Now, it's difficult to explain, but when you look towards where the ground slopes up, the view is cut by something that looks light, almost like a line; Feda doesn't know if everyone would notice it that way, but it cuts the view. There's a very old building in a bad state of repair, some of the windows are out, it's dark grey stone, it's not far from the house; Feda doesn't think you can see it from the house but you get to it very easily; it's very old and dark. It's been there not fifty or a hundred, but several hundred years.

M. R. H. Yes.

F. Feda doesn't know why she's interested in telegraph poles and wires. Oh! you know the road that runs across the front of the house, if you go further up that road, on the left side there's a clump of trees.

We are of opinion that the above description undoubtedly refers to the same house of which a very slight description was received on October 9th, 1916. This house, The White Cottage, Malvern Wells, was as Feda says, a straggly one. It had once been an old inn, with a cider house standing beside it, the two being probably connected; the inn and the cider house had later been turned into a dwelling-house. At least local tradition says so. If you entered this house by the front door and went upstairs, and you wished to reach the second floor, you had to ascend the little enclosed staircase which we have alluded to in our remarks upon the description given on October 9th, 1916. We do not know why Feda gives it as her opinion that there is no need for this small staircase, as without it the rooms could not have been reached. She is correct when she speaks of there being two staircases with a long passage in between them; what had originally been the inn possessed one staircase, and what had originally been the cider house possessed

another. There was a bathroom connecting the two wings of the house, which, when not in use, was the common way of approach between one staircase and another. This bathroom had presumably at one time been a passage, it always gave me that impression. In my dressing-room I had a Persian rug, at least I think it was Persian, at all events it was Oriental. It had a dark blue design on a white ground, and the floor on which this rug was laid was covered with brown linoleum. As to the size of the rug I should say it would have been better to describe it as *fairly* large. A. V. B. was particularly fond of this rug, begging me not to sell it when we broke up the house shortly before her death; we had quite a long discussion on the subject. Feda makes a curious mistake when she says that the walls of the passage are dark, and that then there is a little ledge with light colour above it. All the walls of the passages of this house were distempered in cream, but, curiously enough, A. V. B. and I had many times discussed the advisability of panelling the hall, stairs and passages with oak, which was to have ended about half way up in a ledge.

The garden of our house was rather an unusual shape; it was more or less on the side of a hill, and in three distinct parts. I should have divided it myself as follows: one part of the garden consisting of two lawns in front of the house; another part of the garden consisting of a wide herbaceous border, etc., completely hidden from the first part mentioned by a tall hedge and trees; and yet another part lying below the lawns, which was totally different from the rest of the garden. Feda's allusion to something which seems to cut the garden up, something built out which she cannot see distinctly, probably refers to a cottage which stood in the garden a very short distance from, and on the same level as, the house. We shall have to refer to this cottage later on.

And now we come to a rather interesting point. Feda says that you can go round the house and get in at the other side. She says that the house has three entrances, two of which are often used, but one not so much, and



goes on to say that A. V. B. is taking her round the house from the front, presumably we may suppose for some special reason; and she further says that you can get in at one part of the house and get out at another place, and that A. V. B. thinks most of the entrance at the front and the entrance you have to go right round the house to get to, and that A. V. B. is *most of all* interested in the back entrance.

The house in question was on the side of a hill. It had, in addition to the tradesmen's entrance, two principal entrances, one at the back and one at the front; the front door was on a lower level than the back door, but was reached by a steep path up the garden. The other door was directly opposite the front door, but was at the top of the stairs on the first floor. This last door was approached from outside by a comfortable road; it was on a level with that road, and if you entered the house from that side you entered it directly on the bedroom floor—in fact, one may say, that the hind legs of the house were shorter than its forelegs. A. V. B. particularly disliked hills, she also disliked stairs, her heart being rather delicate; it was therefore her invariable habit to use this back entrance in preference to the front one; our motor was always stopped at this back entrance, and, when walking, she preferred the gentle incline which led up to the road running past this back door, rather than the steep incline which led up through the garden to the front door. This back entrance to the cottage was often remarked on by A. V. B. as being, for her, one of its principal attractions, and she was very fond of leaving this door open in the summer, by doing which one obtained a beautiful view of the hill beyond. As I have already said, in addition to the two entrances described there was a tradesmen's entrance, making, as Fedá states, three entrances in all.

Shortly after this description of the entrances, Fedá says that A. V. B. is talking about a room: a room that has nothing to do with the house at all, that is cut off from it, and yet that is properly furnished; in fact, a comfortable room that you could sit in. She speaks of

something wicker in this room, of pinky-coloured, plain cushions, and also of a tea-tray having been carried out there. Now in the cottage to which we have already referred as standing beside the house, there were two communicating rooms, used by the servants, one as a double bedroom and one as a servants' hall. This cottage was only a stone's throw away from the house, and our servants were in the habit of having their tea there. In this connection the word "guilty" is not understood by us, though I am bound to say that A. V. B. and I occasionally deplored the noise our servants made at teatime when we were in the garden. I think it must be admitted that it is not very usual to have a well-furnished room which is used as a servants' hall in a separate building detached from the house. There were wicker chairs in this servants' hall, and, of course, a table. I cannot remember any coloured thing, like a curtain hanging on the wall such as Feda speaks of, a thing that people used to put there—it may have been a cloth or duster left there by the servants. The window of this servants' hall was practically square, and as Feda states there were plain pink cushions in that room.

Now, one of the great drawbacks to that annexe was the damp; as Feda says, it was dry in warm weather, but not at other times. A. V. B. knew this well enough; we received heavy gas bills for keeping a constant gas-fire in the annexe throughout the winter or during wet weather. On one occasion both the servants' hall and its communicating bedroom were not used for some little time. A. V. B. was present when the rooms were opened up, but I cannot remember that she remarked on their smelling nasty, though they probably did so. A. V. B. speaks of clothes having been left in that room, and, in spite of Feda's demur, she is right. Some months prior to A. V. B.'s death we let the house furnished, reserving for ourselves these two outside rooms, and A. V. B. stored a quantity of clothes in the servants' bedroom. The last time that A. V. B. ever saw our house at Malvern Wells was when she went there on a visit, solely for the purpose of collecting and packing

these clothes. We put our trunks in the servants' hall, and removed the clothes from the servants' bedroom, strewing them all over the servants' hall, where they remained for several days during the process of packing. It must be clearly understood that these rooms were, in a way, more like one room than two, inasmuch as the bedroom where the clothes were stored had no separate entrance, and had to be approached through the servants' hall.

At the end of the garden path, which led from the door of this servants' hall, there was a tool shed, which A. V. B. and I had erected principally for the accommodation of my particular gardening tools. With regard to the tree said to have come down, this reference may refer to one of two trees; either to a favourite tree of A. V. B.'s which died, and had to be cut down, owing to the strong winds which made it a danger;—this tree I have since remembered I *did* gradually have cut up for firewood;—or it may refer to an accident which A. V. B. heard of shortly before her death. She was herself at The White Cottage when her favourite tree was cut down, but was in London when she heard of the accident. A builder who had worked for us for some years was killed by a falling tree during a great storm at Malvern Wells. This accident particularly impressed itself upon A. V. B., the more so because she thought at first that this man had been killed by a tree in her own garden. We afterwards discovered that this was not the case.

Regarding the roads, one of which is said to run across the front of the house and the other at a right angle, there is a road running in front of the house at the foot of the garden. There is no road running at right angles to the house, at least none very near, but there is a garden path. We think, however, that I gave Feda a clue regarding this right-angle road, which she afterwards turned into a path. It appears to us that my words may have done so. This right-angle path, if it were really meant, was completely hidden from the front garden, and had a border down one side of it.

The church which A. V. B. attended was not far from the house; and after this reference to a church we get an extremely good remark from Feda, who says that if you walk a little further on along the road that runs past the house you can see steam from a steam engine. Now a little further on along the road which Feda describes, is a large stone-quarry which employs traction-engines. These traction-engines had become a veritable curse to the neighbourhood. There was always a traction-engine steaming at the quarry, and a few steps beyond the quarry again, on the same road, was a little yard where these engines were kept. There were nearly always one or two of them steaming in the yard as well. No one deplored the eyesore of these traction-engines and their noise more than did A. V. B. On one occasion they cut up the back road used by our motor, and A. V. B. was not unnaturally annoyed. Feda is quite correct in saying that standing by the house and looking out you would see the ground rise sharply. Supposing you were standing by the back door, or to the side of the house, you would see, across the road, the hill rising sharply up; it was A. V. B.'s favourite view. And just here in the sitting we get a little personal touch, which, in view of the detective's report, is of interest. A. V. B. says that she loved the place, that she loves to think of it, and she speaks of happy times.

Now, while making inquiries in Malvern Wells and the neighbourhood, the detective employed by me ascertained that there was an almost universal impression current to the effect that A. V. B. disliked The White Cottage, Malvern Wells, and the neighbourhood thereof intensely. My detective was told by several people that it was entirely A. V. B.'s fault that the house had been sold; that I should have been contented to remain there had it not been for her influence; and indeed he found that there existed quite a prejudice in the neighbourhood against A. V. B. on this score. But in reality, as A. V. B. stated clearly through Feda during the sitting we are discussing, she loved The White Cottage and all the surrounding country. She felt deeply the necessity of

having to sell the house owing to the war. Lady Troubridge was staying at the same hotel as A. V. B. while I was away making the final arrangements for selling The White Cottage, and she assures me that A. V. B. fretted very much, and spoke to her constantly of the deep regret which she felt at severing her connection with Malvern Wells. In going over A. V. B.'s papers after she died, I found that she had kept a letter from me which I had written during my last visit to our house. She had apparently felt so much sentiment about this house that a note had been pencilled by her on the envelope of this letter, to the effect that I had written it from The White Cottage at a time when we were about to give it up.

We cannot but feel that an excellent proof of Mrs. Leonard's honesty is afforded by this diversity between the opinion held in the neighbourhood and A. V. B.'s real sentiments, since it appears that had anybody been inquiring regarding A. V. B. and myself among the local people, he would have received information on this point entirely contrary to that which we received through Fedá.

We now come to that part of the extract in which Fedá returns to the description of the inside of the house. Fedá states that A. V. B. says there were one, two, three parts of the house, and that you would think each part was separate, but she goes on to say that she does not think that A. V. B. is quite right. In our opinion there were decidedly *two* parts of that house, each of which you would think was separate if you did not know the house well. This was certainly the impression left on Lady Troubridge during the two visits she paid to The White Cottage. We have already said that at one time the house had consisted of an inn and a cider house; as Fedá says, it was a very funnily shaped house. With regard to the third part of the house, A. V. B. may have been thinking of the upper servants' rooms which, as has already been stated, were approached by a staircase which was so far from being obvious that Lady Troubridge did not discover its existence until she had stayed with me for two days. Or A. V. B. may have been thinking of



the outside cottage, which, it will be remembered, contained a servants' hall and a double servants' bedroom, and which, although not attached to the house, was only a few steps away. Both these suppositions are possibly a little far-fetched however, so we do not press them; we will merely say that the statement is correct with regard to *two* parts of the house. Feda is again practically right when she says that having reached the top of the stairs you can turn one way or the other, and that if you go to the right you go through a narrow part, and come to a broader part,—a landing.

If you turned sharply to the left, having mounted to the top of the principal stairs, you came to some of the bedrooms; if you turned sharply to the right you would go through the bathroom, previously alluded to, entering it by one door and leaving it by another door directly opposite, and would find yourself on a landing in a totally different part of the house; the part of the house in fact which had at one time been a eider house. This bathroom was a narrow apartment. I do not, however, consider that the landing upon which you came out was broader than the bathroom. To the best of my recollection it was narrower, unless you included the staircase that led down from this landing, in which case, should you measure from the landing window straight across the stairs to the wall on the far side, the space might be wider than that occupied by the bathroom.

We now come to a definite mistake, and it is interesting to notice with what tenacity A. V. B., or perhaps Feda, clings to this wrong assertion, in spite of the fact that we both of us contradict it. We may possibly be entitled to assume from this that Mrs. Leonard is not very suggestible when in trance. We refer to Feda's statement regarding the basement rooms.

As will have been gathered from our remarks during that part of the sitting, there were no basement rooms at The White Cottage. But Feda sticks to the assertion that there were such rooms, which could be entered from the back of the house. We will refer again later to these basement rooms. We wish first to deal with

the few other details of description given by Feda in the present sitting. Feda speaks of a part which sticks out from the house, and which does not appear to be so high as the house. This may quite well be taken to refer to a bow-window recently added to one side of the house; this window had a roof which gave it the appearance from outside of being in keeping with the general architecture of the building. Feda next speaks of something which cuts the view as you look out towards where the ground slopes up. She says that it is light in appearance, almost like a line, but appears to think that it is probable that she has only caught a fleeting impression of this thing, since she says: "Feda does not know if everyone would notice it that way, but it cuts the view."

Now I cannot think to what this refers, unless we give Feda the benefit of supposing that she was not seeing the picture very clearly at the moment; in which case I should say without the slightest hesitation that A. V. B. was harking back, for the sake of evidence, to an old grievance. A. V. B. was particularly fond, as I have already said, of a bit of wild hillside at the back of the house. She opposed every effort on my part to bring this land under cultivation, and was very much annoyed when I finally built a long green-house on the spot. This green-house was painted white, and straight along the top of it ran the usual narrow beam of the roof. I remember well that we returned home one day to find that this green-house had been completed during our absence, and that A. V. B. exclaimed with great regret that the hillside was entirely ruined, and that the white line running along the top of my green-house was painfully obvious; in fact, that I had cut her view. I must admit that I myself was somewhat appalled at the hideous effect which I had produced, and as soon as possible had all the woodwork painted green, hoping that thereby it would blend into the hillside. A. V. B., however, never ceased to deplore the effect of this green-house.

The very old building said by Feda to be built of dark grey stone, to be in a bad state of repair with

some of the windows out, and, although you could not see it from the house, to be easily accessible, appears to me to refer to Little Malvern Church and its ruined cloister; this church and ruins stand actually in the garden of Little Malvern Court. These ruins, as Feda says, are of dark grey stone, and are several hundred years old. They were well known to A. V. B. during her lifetime, as she had, on several occasions, seen and admired them when visiting Little Malvern Court. After this reference to the ruins, Feda says suddenly: "Feda doesn't know why she is interested in telegraph poles and wires." Now not so very long before A. V. B. died we were both much distressed at finding that during our absence from The White Cottage, some fine old thorn trees on the back road had been cut down. We enquired rather indignantly why this had been done, and were told that the telegraph company had ordered it. They had said that, as their poles ran along the bank, the branches of the trees in question interfered with their wires. We took a great deal of trouble to investigate this matter; I remember that we drove some distance in order to interview the agent of the estate upon which the trees had been cut down. These details are only mentioned in order to show that it would not be far-fetched to suppose that A. V. B. would remember telegraph poles and wires in connection with The White Cottage.

Feda is quite correct in saying that if you went along the road that runs past the house you would come to a clump of trees on the left. I am taking it for granted that she is taking me along that road in the same direction as she did when she mentioned the steam-engine. As a matter of fact you would also come to a clump of trees if you turned in the other direction, but I do not think that they are the trees meant, because, supposing yourself to be going in the direction of the steam-engine, you would come upon a clump of trees on your left, which you would have to pass to reach British Camp, a favourite walk of A. V. B.'s; you would also have to pass close to them to reach Little Malvern Court,

near which was the very old building described shortly before the mention of the trees.

During the description of the inside of the house in this sitting of October 18th, 1916, Feda mentioned something that sounded like a bell-indicator. This she said was in an oblong room, towards the back of the house, on the ground floor. We omit this description for the sake of brevity. There *was* an oblong room at the back of the house on the ground floor, namely, the pantry, and there may or may not have been a bell-indicator there. I do not think there was, though we had electric bells. However, the point is a trifling one.

We now return to the mis-statement made by Feda to the effect that the house contained basement rooms; and we will give in detail what would appear to be the correction of this curious mistake. During the sitting of October 25th, 1916, which I took, Lady Troubridge being the recorder, the following occurred :

M. R. H. Do you remember, Feda, that you described a house, two sittings ago ?

F. Yes.

M. R. H. She insisted on there being basement rooms in that house, and told me to tell her if I remembered, but I know that there were no basement rooms, and by the description there is only one house she can have meant. She must have got it through wrong.

F. She still says that there are.—not at the front but at the back.

M. R. H. You know she said underneath the ground floor.

F. She says, yes, it had rooms.

M. R. H. Does she mean that you enter the house from the front or the back ?

F. You know as you come in at the front, you go straight along, and she says the rooms are under that.

M. R. H. No. How many rooms does she say there are ?

F. Two at the back. It's not like this house (meaning Mrs. Leonard's flat). They are lower down than

in this. She says you would find them if you examined. Were there any cellars?

M. R. H. No; but I may be mistaking the house, could she show the first letter of the place where the house was?

F. Fedra thinks she's got two houses in her mind, and is mixing them up. Fedra remembers the house she was so sure about. Fedra thinks she's going on to something else, she says she isn't. (To A. V. B.) Now try and tell Fedra something more about it. (To M. R. H.) Didn't she say last time that the house was in a westerly direction?

M. R. H. She didn't say so, but it's correct.

Here ensued a little argument, as Lady Troubridge, whose geography was apparently shaky, interrupted to say that she did not consider that the house was in a westerly direction. Fedra stuck tenaciously to her point however, and was found to have been correct.

F. It is westerly, and she won't say there are not cellars.

U. V. T. (to M. R. H.) Is it utterly impossible that there should be rooms that were unknown to you?

M. R. H. She said I kept things there.

F. (to A. V. B.) Now don't you get mixed up. (To M. R. H.) Fedra doesn't want her to get mixed, but she's describing another house now. It's a more uniform shape, looks to Fedra there would be one, two, looks to Fedra three storeys. Fedra sees two quite clear. It's a more compact shape than the other house, more commonplace, not so much spread out. The entrance is at the centre of the house, not the side, it's got grounds around it, but a more ordinary sort of garden than the other one, there's grass coming up to the house making a space around the house. Isn't it a little bit sloping up to the house? She says something about a gate that was removed and another put in its place.

M. R. H. Correct.



F. This isn't the other house is it ?

M. R. H. No.

F. But Feda thinks this is the house with cellars.  
It has rather large windows on the ground floor,  
the windows above are not so broad but there are  
more of them.

M. R. H. What colour is the house ?

F. It seems to be in two colours, as though the front  
part is one colour picked out in lighter, it's not  
all grey stone, because around the windows and  
things seems different. She says especially that  
that gate was changed entirely, and an entirely  
different kind of gate put on.

M. R. H. Correct.

F. Something was done to one of the gate-posts,  
something was done not at the front but at the  
side of it. They had some difficulty about the  
new gate, she says perhaps you wouldn't remember  
that. It seems as if they had to take a piece  
out of the side part, but it's not very important.  
The front door sticks out, you can stand in out  
of the rain, it has a ledge that shelters you, the  
front door looks very dark to Feda. Around the  
door is very whitey.

M. R. H. Stone ?

F. Whitey-coloured stone. When you get inside there's  
furniture suddenly inside the door, as you push  
the door open, a dark, rather long piece of  
furniture just behind it. She says there used to  
be a railing round the house, it doesn't look to  
Feda like a house that would have had a railing,  
it looks more like a house that would have had  
a wall around it but she says a railing ; can you  
remember ?

M. R. H. I'm not sure.

F. She says part of it is there still. She doesn't  
contradict Feda when Feda says that's the house  
with the cellars.

M. R. H. Cellars ! But she said they were rooms you could  
live in.

- F. She says it wouldn't hurt you if you had a meal there.
- M. R. H. Does she think it's near the other house?
- F. Not very near, not far away. She says it's not as near as it ought to have been.
- M. R. H. What does she mean?
- F. Fedra can't make out. Fedra thinks she means that there was some time when she wished there wasn't so far between the houses. She thinks you ought to know. It is the house with the basement rooms.
- M. R. H. Fedra, what makes confusion sometimes? when she's getting a thing well, then it goes all wrong.
- F. You see when she's in her own sphere she remembers things quite clearly, but when she comes here it's like coming into a dark room, misty, and it affects her memory. It's awfully difficult for Fedra sometimes, they remember one thing sometimes, and then go on to a bit of another, without making any difference. Was it at the end of describing the first house that she said about the basement rooms?
- M. R. H. Yes.
- U. V. T. Quite right, sometimes good descriptions go off at the end.

As will have been noticed from the above, it took some little time to disentangle the thread, and even then there remain inaccuracies, or rather partial inaccuracies; for although Fedra describes correctly another house which *had* basement rooms, she appears to be undecided as to whether they are rooms or cellars which she is describing, and whatever they are, she says that they are at the *back* of the house.

The description of a house which Fedra gives during this sitting of October, 25th, 1916, applies well to Highfield House, Malvern Wells.

Highfield House was well-known to A. V. B. It had belonged to me before I knew her intimately, she had stayed with me there, and was practically living with

me there at the time when we bought The White Cottage. There were basement rooms at Highfield House, two of them, as Feda says, but one was at the front of the house, the other at the side, and neither could be entered from the back of the house. There was also one large and rather remarkable cellar, but nothing was ever kept in it. Highfield was a more uniform house than The White Cottage and had three storeys. It was a much larger house but more common-place. The front door was in the middle of the front of the house, it had a stone porch over it, rather a deep porch, the inside of the porch was of whitey-coloured stone or cement, and the door itself was of very dark oak. The garden of this house was certainly more ordinary than that of The White Cottage, and there was a small grass plot coming up against the house at the front, and another at the side. There was a steep drive up to the house, which approach Feda, however, only sees as being a little bit sloping.

We now come to an interesting point, for Feda speaks about a gate which was removed, and says that a gate of a totally different kind was put in its place. This is what was actually done after A. V. B. and I left Highfield. A large iron gate was removed at the entrance to the carriage drive, and a small and very ugly wooden gate, rather like a door, was put in its place. A. V. B. often remarked on this change when passing the house. The windows of Highfield are correctly described, as is the colour of the building, which was of grey stone with facings of a lighter-coloured bath stone or some such material. The windows, as Feda says, were surrounded by this lighter-coloured stone. As will have been noticed A. V. B. lays special stress upon the change in the gate, which is evidential. I am not quite clear as to what is meant regarding "something" which is said to have been done to one of the gate posts. I have a vague recollection that we did hear that a five-barred gate which had been put to a newly constructed motor drive had been found to be too narrow, but my memory must not be taken to be infallible on this point.

During the time when A. V. B. and I lived at High-

field there was rather a long piece of furniture just behind the front door. There were railings around Highfield House, at least around three sides of it, I do not *think* they went all round the house. When A. V. B. is reported to say that a part of the railing "*is there still*" we may suppose, as we were obliged to do with regard to the new gate, that she has retained the memory that the house changed hands, and that both the house and grounds were greatly altered by the new owners. They did leave, however, a part of the railing at the back of the house. Feda is rather evasive in her statement regarding the proximity of Highfield to The White Cottage. I should say that the two houses were half a mile to a mile apart. I do not quite understand what can be meant by there having been some time when A. V. B. wished that these houses had been nearer together, unless she should be remembering vaguely our rather troublesome move, or the very marked rise in cab fares which we had to put up with when we went to The White Cottage, which was looked upon as being considerably further from the station than Highfield.

We have given Feda's own explanation of the reason for the confusion with regard to the basement rooms. In subsequent sittings Feda has become quite clever in detecting these sudden jumps from subject to subject, or conceivably A. V. B. has become more skilled and careful in her transitions, though just such another muddle does occur much later on, during a sitting with which we shall presently deal. In the course of this present sitting of October 25th, 1916, a return was made to The White Cottage, in connection with which it was said that A. V. B. liked it much better than the other house (namely Highfield), and that she seemed to think it funny that she *should* have liked it best. Now A. V. B. during her lifetime often remarked to me that she thought it peculiar of herself to prefer the rather humble White Cottage to the more luxurious Highfield House.

In further connection with The White Cottage, during this same sitting were given the letters W. and C., and A. V. B. also said that there was a place called L. not

very far away, in which some building had been turned to an entirely different purpose owing to the war. The L. is correct for Ledbury, a town a few miles from The White Cottage, and well-known to A. V. B., in which town The Upper Hall, a dwelling-house, has been turned into a hospital owing to the war. One or two initials were also given quite correctly as pertaining to people in the neighbourhood. A description was also given of the Roman Catholic Church which A. V. B. attended, and this description was not only correct with regard to the appearance of the church, but was remarkably pertinent with regard to the policy of a recently appointed priest in his conduct of parish affairs. A correct description was also given of a certain walking-stick which A. V. B. had constantly used.

Another walking-stick was alluded to in these words. "She says do you remember that she had one that hurt her hand. It wasn't comfortable—it strained her hand." I denied all knowledge of this, but A. V. B.'s allusion was subsequently verified in rather an unexpected manner ten months after the sitting. Lady Troubridge was staying with A. V. B.'s daughter, and prior to a country walk was invited to select a walking-stick from a stand in the hall. She proceeded to examine the sticks, and was on the point of choosing one, when A. V. B.'s grand-daughter, who was standing near, exclaimed: "Oh! don't take that one, it has such an uncomfortable handle—it strains one's hand." Struck with these words, which awoke a memory of those spoken at the sitting of October 25th, 1916, Lady Troubridge asked: "Who does this stick belong to?" and A. V. B.'s grand-daughter answered that it had belonged to her grandmother, A. V. B. A. V. B.'s daughter, who was coming downstairs at the time, overheard the statement and confirmed it, commenting also upon the uncomfortable straining nature of the handle of the stick under discussion. As a matter of fact, quite apart from the question of this walking stick, it was an idiosyncrasy of A. V. B.'s to strain her wrists and hands very easily.

One thing occurred in this present sitting which I



think we must record, although as far as we can see it has no meaning whatsoever. The allusion came suddenly, with nothing to lead up to it. There had just been some fairly accurate references to clothes formerly worn by A. V. B., when suddenly the following words occurred:

F. She doesn't smile you know, and yet she's saying she had a wild idea of having an Ark, she thinks you should know.

M. R. H. What *does* she mean?

F. Fedra thinks like Noah had, she says you ought to know, she's spoken of it to you. She says, keep a clear and faithful account of this, you will understand after what I mean. Fedra thinks she means a kind of boat. Fedra has asked her would she have it on the sea? She says she was not so ambitious as that, she would have had it on a river. She thought of it in the spring.

M. R. H. I am very stupid.

F. She says no, if positions were reversed I shouldn't know. I don't expect you to remember on the spur of the moment, but you will later, and be pleased that I spoke about it. She didn't do it, but spoke of it, and it had been calculated about. She says: "I had ideas regarding an Ark."

We have really not the slightest idea what this means. During the ten months that have elapsed we have thought it over carefully, without so far finding any solution; on the other hand it does seem curious that Fedra, unsolicited, should have volunteered such an unnecessarily odd statement. Some day we may find that it was correct, yet A. V. B. seems to think that I should know about it, and I certainly do not, or, if I ever did, have completely forgotten it; an improbable hypothesis, as my memory is particularly clear regarding everything that concerned A. V. B. One point is worthy of notice in this connection, and it is this: Mrs. Leonard herself has stayed on house-boats, and has told us, when in the normal state, that she enjoys that form of vacation. It is possible that some memory in the medium's sub-conscious mind

has here obtruded itself, and, its source being unrecognised by Feda, has been mistaken for a memory of A. V. B.'s.

(B) *Teneriffe.*

We propose next to deal with a series of references to another particular place. The first of these occurred on November 22nd, 1916, the second on January 3rd, 1917, the third on January 17th, 1917, and the fourth, and up till now the last, on May 23rd, 1917. There appears to us to be something very natural in this repeated recurrence to one topic. At all events it would seem to suggest that the memory of past events is not limited to a flash during an isolated sitting, but is very much a part of the intelligence purporting to communicate.

On November 22nd, 1916, at a sitting which was taken by me, Lady Troubridge acting as recorder, the following occurred :

F. She says she used to do climbing. Feda can't imagine her climbing. Feda doesn't think she'd like it. (To A. V. B.) Where did you climb? (To M. R. H.) She is saying something funny to Feda, that she climbed up the side of a house!

M. R. H. What *does* she mean?

F. She's showing Feda something like a wall, the wall doesn't seem quite straight, it is rounded and then goes up, and then a ledge, and then up again, and she puts her foot and then her stick on a ledge, and then goes up onto another ledge, and now she's getting on top. Oh, and Feda sees now that it is nothing to do with a house. It seems to Feda as though this place were far away from here; it looks to Feda almost like precipices, and Feda sees a small horse, no, it's not a horse, it's more like a mule, and someone is leading it along the ledge. Oh, they *are* nasty places.

M. R. H. (To A. V. B.) I think I recognise the place, but not your climbing.

F. It *is* a funny place, and doesn't seem as though you would take a horse there, but they do lead

horses up those ledges, and this horse has a saddle across, with something hanging on either side. Now the man is pulling it up somewhere. Your Ladye is not at the top, she's more nearly at the bottom. She has a stick and she is pointing with the stick to show how people do go up, but she's not going herself, she's pointing to the ledges, they are not straight like steps. Fedra sees it more clearly now, you go up sideways, and then up sideways again. It is a nasty place.

M. R. H. What country is this in ?

F. Not this country. There looks to Fedra to be a kind of valley with something steep rising up on each side ; then you go along the valley, and at the end of it there is a little opening, but beyond the opening something steep rises up again. She seems to think a lot of that place ; she's very much interested in it.

M. R. H. I know the place.

F. She takes Fedra along, and there seems to be a kind of opening out of the valley, and then you go along a kind of winding road. As you look around you, you can see the ground rising all round, and it must be sunrise or sunset, because Fedra sees half of a great big sun sticking up over one of the banks, it's either setting or rising.

M. R. H. What colour is that road ?

F. It's dusty looking and funny looking, it's not an ordinary road ; Fedra didn't feel sure it was a road.

M. R. H. (to A. V. B.) Try and give Fedra an idea of the colour of it.

F. It looks white rather to Fedra, but it isn't very smooth either, it's like as though—oh, it's not white at all, it's greyish colour, it's awful funny ! Fedra wouldn't like to walk along it with bare feet, it's not exactly powdery, it's like in bits, it feels to Fedra like walking *on cinders*. As you walk it crushes under your feet, it's a kind of

grey colour, but not quite like any ordinary grey colour you see. Funny, it's very uneven too, people walking along it lift up their feet, it's what you would call here very heavy walking. It seems to Feda as though you have to prepare for a good walk, this road goes a long way. It seems to Feda that further on it forms a kind of bridge just for a little way, Feda can look down on either side of it.

M. R. H. Are you sure you mean the same road?

F. She says no, it isn't the same road, but it's connected with the same place, she forgot to tell Feda that she had changed to another road.

M. R. H. All right.

F. She says, do you think it strange that she comes and shows you bits of scenery?

M. R. H. No, it's a good proof.

F. She says she gets the unexpected things through easier. She says you have pleasant recollections of this place, but that some people haven't pleasant recollections of it at all. Feda thinks she means that there has been some accident there, and that you heard of it when you were there, Feda thinks it might have happened to anyone too venturesome, Feda thinks she means someone falling. Think it over and tell her about it next time. She's going on a little journey from there, she says you both stayed at another place.

M. R. H. Perhaps we did.

F. It's not a long way from there, she says you were held up at two places, put it down and perhaps you will remember. She says there were two extremes of climate in the place you went to, Feda doesn't know what that means, she says in a way you can taste two climates at once.

M. R. H. I think that's got through wrong.

F. Feda thinks so too, but she won't go back on it, she will have it that there are two extremes of climate; but you can't have two climates at

once, can you Mrs. Twonnie? She won't go off it, so Fedra's going to try and get her off it. She says something about two conditions of feeling in that place that everyone could feel, and she sticks to her point. She says she used to enjoy herself so much with you, she says you had heaps and heaps of happy times.

Now the whole of this description is in my opinion absolutely applicable to Teneriffe, in the Canary Islands, a place to which A. V. B. and I were much devoted, but which neither of us had visited for more than six years prior to her death. If we assumed that Mrs. Leonard had taken normal means to acquire knowledge regarding A. V. B.'s life, she could have ascertained the fact that A. V. B. had, at some period in her life, visited Teneriffe. In A. V. B.'s will she mentions a brooch that she lost and found at Teneriffe, giving no details beyond this, however, and there is nothing whatever in the will to inform any one as to what period of her fifty-seven years of life saw A. V. B.'s visit to Teneriffe, and there is equally nothing to indicate that she visited Teneriffe with me. I could not at first make out the reference to her climbing, as she was not an active woman; but the stupidity of the sifter is often quite remarkable. On returning home, I quickly remembered that A. V. B. had developed an abnormal activity when at Teneriffe, owing no doubt to the beneficial effects of the climate, and that on several occasions she had taken long walks and climbs, and moreover that we had often discussed with surprise her being able to do so. Teneriffe is extremely mountainous, the mountain paths are mere ledges, and there certainly are precipices. Fedra sees what she at first takes to be a small horse, but what she afterwards thinks is more like a mule, being led along one of the ledges. Now mules are constantly led along these ledges, so probably are ponies, but my memory is of mules and donkeys. Fedra, however, forgets about the mule, and carelessly refers to this animal again as a horse a few words further on. The



saddle said to be used on this horse or mule has something hanging on either side of it; I think myself that this is a reference to a pack-saddle, as A. V. B. always insisted upon a pack-saddle for excursions, she being extremely dexterous in balancing herself thereon. We next find Feda describing A. V. B. as being nearly at the bottom of a place, and indicating with her stick the ledges above her. Feda appears to get a good impression of these ledges, since she describes the mode of ascent as "going up sideways, and then going up sideways again"; this gives *us* the impression of paths winding up and round a mountain in successive ledges, and that is precisely what many of the mountain paths are like at Teneriffe.

We next find Feda describing a valley which has something steep rising up on each side of it; she elaborates this description by saying that you go along this valley, and that at the end of it you find a little opening, but that beyond that opening something steep rises up again. Here, to my mind, we have an attempt at a description of the Baranco del Anāvingo, a place visited by A. V. B. and me during our stay at Teneriffe. This Baranco was a rock-strewn valley, with sheer rocks of a great height rising up on either side. If, after entering the valley, you proceeded along it, you found that it ended in a very curious manner; the sheer rocks gradually closed in on you on either hand, leaving only what appeared to be a very small opening. I did not proceed very far through this opening, nor do I think that it would have been possible to have done so, since it appeared to grow narrower and narrower, until finally blocked by unscalable rock. After describing this, Feda says that she is taken along to another opening out of the valley, she does not actually say "*another*" opening, but one must suppose that she is seeing the usual exit from the valley, since she begins to describe a winding road onto which this opening leads you. Now the road leading to and from the Baranco del Anāvingo is a very peculiar one, in fact it would not be considered a road at all in any place except the Canary Islands. It is nothing less than

a solidified lava river left by the last eruption of the Peak of Teide.

On either side of this road the country is more or less of a mountainous nature, and it is interesting that A. V. B., through Feda, manages to convey the impression of sunrise or sunset, since when A. V. B. and I started on our homeward journey after our visit to the Baranco, the sun was setting, making a fine red glow across the lava road. This made a deep impression on us both at the time, and I afterwards included a description of it in a short story, which, however, fortunately for this description of Feda's, has never appeared in print. Feda describes this lava river very well indeed; it is, as she says, not exactly powdery—but “like in bits,” its colour is a curious and rather forbidding grey. It is excessively rough and uneven, and I have no doubt that if Feda was made to sense walking on this road, it *did* feel to her like walking on cinders, since that is precisely what the road is composed of. Feda describes this road as going a long way, which it does; there are several miles of it which had to be traversed, though we did not walk it, as we were riding. She then says that this road forms a kind of bridge, and I think that even with reference to this particular road she may be partially right, though at the time I was not sure. In any case when I ask her if she means that the bridge is on this same road she says that A. V. B. says that it is not. Now unless Feda was acting upon my suggestion (which is unusual with her, she being indeed more given to stubborn tenacity, as witness the allusion to the two climates), I consider that A. V. B. had jumped to another memory, and was making a rather poor effort to describe some of the mountain paths. These mountain paths were formed by narrow stone aqueducts, which had occasionally an uncomfortable way of running on after the mountain ceased to be. In this manner they spanned deep chasms. It will be noticed that Feda's actual words are: “It forms a kind of bridge just for a little way, Feda can look down on either side of it.” This is precisely what those little aqueducts do, and if A. V. B.

has retained any memory at all regarding the Canary Islands, I think she would remember these aqueducts, since she constantly terrified me by crossing them, I being unable to follow her owing to vertigo. Had the lava-river road been meant, Fedá should not, I think, have said "*a kind of bridge*"—nor should she have said that the *road* formed it. My recollection of bridges on all roads other than the mountain paths is that they were ordinary stone bridges. I am not at all sure that there was not one of these ordinary bridges on the lava road. But to my mind Fedá's words seem rather to suggest an aqueduct such as I have described. It is a correct and a natural touch when A. V. B. speaks through Fedá of the pleasant recollections connected with that place (meaning Teneriffe). Just after this reference to our own pleasant recollections there comes an allusion to some people who did *not* have pleasant recollections of the place. And it happens that while A. V. B. and I were staying in the vicinity of the Baranco del Anávingo we heard of some people in the neighbourhood who had had a very tragic experience, or at least it impressed us as having been tragic; we visited their house and saw one of the people in question, and the circumstances made so deep an impression on us that I afterwards used the incident for a short story, the same *unpublished* story to which I have previously alluded. The tragedy had, however, nothing to do with a mountain accident, and one could have wished that just here Fedá would have refrained from supplying her own interpretation of the impression received by her. The reference to two different climates might possibly apply to the extreme cold which is sometimes experienced when crossing some of the higher passes. The climate in the valleys of the Canary Islands is semi-tropical, but some hotel acquaintances of ours made an excursion over the passes, where they told us that they had experienced severe cold. Unless the words refer to this, we do not understand them.

I have omitted to mention that A. V. B. is quite right when, after describing the Anávingo, she goes on to say through Fedá that we were both staying at another place.

We were staying at Santa Cruz, and had only remained in the vicinity of the Anāvingo for a couple of nights and I think she is also right in saying that we were held up at two places.

On January 3rd, 1917, at a sitting taken by me, Lady Troubridge recording, we got another reference to Teneriffe. During this sitting A. V. B. spoke through Feda about a certain pair of monkeys. She said that they had greatly amused her, and that she did not think that such another pair of monkeys existed, etc. Feda described these monkeys as being at the end of a little path. Now in the garden of the Hotel Quisisana at Santa Cruz there were at the end of a little path a pair of monkeys and one baby monkey, that A. V. B. and I used to watch by the hour; they were an intensely amusing family, and were the only monkeys in which I ever knew A. V. B. to take an interest during our life together. This reference to the monkeys occurred suddenly in the sitting, and was in no way solicited. Two letters, A. and H., were given as having some connection with the monkeys. I cannot up to the present place these letters. Together with the mention of the monkeys was given a fairly good description of the Hotel Quisisana at Santa Cruz, where we stayed; the description including, among other things, a statement that the door of this "house" was elevated from the ground, that you went up steps to it, that the corner of the house was rounded, that there was something around the house under the roof which formed an up and down pattern; that the windows were not uniform, and finally that there was a little terrace with a slope down from it, upon which terraced A. V. B. used to sit, having something brought to her while she sat there. There was such a terrace where A. V. B. used to sit; sometimes coffee would be brought to her there. The rest of the description was also correct. At this same sitting A. V. B. said through Feda in reference to the climate of the place: "The weather was just beautiful, neither too hot nor too cold," which correctly describes the climate of the Canary Islands.

On January 17th, 1917, we obtained a further reference

to Teneriffe. I had told Feda that I was sure I knew what particular monkeys had been spoken of at the last sitting, and went on to say that I supposed them to have been monkeys in the garden of the hotel where we had stayed ; I did not of course mention the name of the hotel, or give any indication of where this hotel might be. After some talk upon different matters the following occurred :

F. She says, do you remember the hotel where the monkeys were ?

M. R. H. Yes.

F. She says, it was not artistic, not pleasing to the eye. She says that when you turned the corner and it came into view, you used to think how ugly it was.

M. R. H. Yes, we sometimes said so.

F. She says she has stayed with you in artistic places, but this building might have been a barrack or anything. She says it was fairly comfortable inside, a sort of heavy comfort, but judging from the outside no one would have gone there at all. She says, do you remember a very dark-skinned man there, she says he was very swarthy, and had generally rather an oily appearance.

M. R. H. Yes, I think I do.

F. She says he had dark eyes and black hair, and she says you had to come across him. "As a matter of a fact," she says, "we were always dodging him." She wasn't interested in him, he wasn't only there when you were, she says, he was very much a fixture.

M. R. H. Yes, I place him. We were very happy there.

F. She says : "Yes, and the climate was such a relief, it was so warm."

M. R. H. (to A. V. B.) Can you remember why we went there ?

F. She doesn't seem able to get that through, but it wasn't just for a holiday, it was for a special purpose, and you didn't know whether that purpose would be accomplished there.

M. R. H. Never mind, I don't approve of pressing questions.



- F. One day she'll get it through. Mrs. Twonnie, weren't you very well then ?
- M. R. H. I don't quite understand that question, Fedá.
- F. Fedá means, were you *not* well when you went there ? Fedá feels that you were not very well.
- M. R. H. No, I was not very well.
- F. Fedá knows it, because your Ladye has just said so, and she's showing you to Fedá, pale and pulled-down looking, and she says you pulled up there, but that you weren't well before you went there.
- M. R. H. Quite right. I expect some day she'll remember why I was ill then.
- F. Yes, she will, and she says that that place put new life in you. She says it was not an ordinary illness that you had. (*Sotto voce* : Worry ? Worry about someone else ?) Fedá can't get much more from her, but she says there was worry about someone else. She's got on to something a bit different, and she says that she was anticipating that there might be a hitch about someone else, who might somehow have indirectly prevented your going away with her when you did.

With regard to this extract, the Hotel Quisisana was certainly not artistic, it was a large and hideous building, terribly ornate, having rather the appearance of a cheap, imitation fortress. A. V. B. and I had always considered it a blot on the landscape. We found it comfortable enough inside, though certainly not with what Fedá calls "a sort of heavy comfort." Lady Troubridge and I are inclined to think that this must have been a little personal touch of Fedá's. And in view of the fact that on January 3rd, 1917, A. V. B. refers through Fedá to the beautiful climate of this place, and in the present sitting when referring again to the climate, speaks of it having been "such a relief, it was so warm," this mistake *re* the furniture is, we think, a distinct point in favour of the medium's honesty. It is a matter of fairly common knowledge that a heavy sort of comfort is not what you meet with in hotels in semi-tropical climates,

quite the contrary. We find A. V. B. asking through Feda whether I remember a dark-skinned man there, and the description which follows is exactly applicable to the manager of the hotel, who was rather oppressively attentive. The words: "She says, 'Yes, and the climate was such a relief, it was so warm'," suggest the fact that A. V. B. has retained a memory of her great distaste for cold weather, which always made her feel ill and uncomfortable. When I asked A. V. B. if she remembered why we went there, I had hoped to get a simple statement regarding a hunting accident; instead, however, I got the indefinite reply which is often the result of putting a direct question, but I did get the facts that I had not gone there just for a holiday—that I was ill—that the place put new life into me, and that mine was not an ordinary illness; also that there had been worry about someone else who might have indirectly prevented our going there. My illness was the result of a fall out hunting, we certainly did not go to the Canary Islands purely for a holiday on that occasion, but, as Feda says, for a special purpose, which we did not know would be accomplished. The purpose was my ultimate recovery, which it was hoped a sea voyage would assist. I did, as stated, pull up there. Prior to undertaking the voyage we were much worried by a relation of mine, who wished to substitute a rest-cure for the intended voyage. It is worthy of note that this first visit to the Canary Islands was one of the only two occasions throughout my long friendship with A. V. B. when my health and not hers was in question.

There was no further allusion to the Canary Islands until May 23rd, 1917, upon which day I was the sitter and Lady Troubridge the recorder. The subject was opened by Feda almost immediately after Mrs. Leonard went into trance; what follows is rather a long extract, but we feel that it must be given in full. After I had promised to think over a point connected with another matter, Feda began speaking as follows:

F.           (*Sotto voce*: They says Mrs. Twonnie not at all strong and ought to go away.)

M. R. H. Who says so ?

F. Fedra doesn't know, but it was some time ago, you weren't well, and you were told you ought to go away, and she took you away. It was a long way.

M. R. H. Was it during her earth life ?

F. Yes, of course.

M. R. H. Then I understand.

F. She says unfortunately she can't take you away now, but she can go with you now, and then she feels that you are taking her. She says that you touched at two or three places that time when she took you away. It *was* a nice journey, she says. She says the going out there was delicious after the first day or two.

M. R. H. She's quite right.

F. The first couple of days she says you could have done without, but after that, she makes Fedra feel that it was some time during the third day, you made up your minds to enjoy yourselves, and she saw you looking quite perky again, and wanting to take an interest in things. She says the first days you didn't feel like it at all, but afterwards it went beautifully. Wait—this is a place called Cruz—Cruz—Cruth—Cruz.

M. R. H. Is she trying to give you something, Fedra ?

F. Fedra is afraid that's only part of the word.

M. R. H. It is only part of it.

F. (*Sotto voce* : Cruth—Vera—Vera. Now Ladye, don't mix it up). She's mixing it up with something else that she tried to say when she was controlling herself, last time, she's thinking of two places and she's got hold of part of each. (*Sotto voce* : Do try and forget the other place, Ladye.) Cruz—Cruth, it is a funny word. It isn't a word that Fedra's heard before. Cruth.

M. R. H. That's right as far as it goes, ask her now where she thinks it is.

F. It isn't here, Mrs. Twonnie, it's some way away from here, it doesn't sound like a name that Fedra knows at all.

M. R. H. Perhaps she'll get it through later.

F She wanted to get it through.

M. R. H. Well, I know what she means.

F. And so does she; she says it's a name that would mean something to you and her. (*Sotto voce*: Lony—Lony—.) This sounds to Fedra something like Leony, it's not quite that but it's something like it, Fedra can't get it now.

M. R. H. Never mind, it was very good about the first two or three days, I'd forgotten about that until she reminded me of it.

F. She says she hadn't. After that beginning part came this Cruth word, the word doesn't finish with one or two more letters, she's spread the word out a bit, it's not a short word, and Fedra can't get it. She says it was nice weather and nice air there and a nice sky at that place you went to, she says the sky was blue and the water was blue. (*Sotto voce*: Fedra thinks water's green sometimes), well, she says it was blue there anyway.

M. R. H. Yes, it was.

F. And she says the water was clear, and that there was a cloudless sky nearly turquoise colour, and that it was warm and lovely. The place that you stayed at was near the water, she says you didn't go inland to it, but it must have been country, too, because you could get out from it to where there were wooded and hilly places all round about. She says there was one wood with flowers growing in it, flowers like you would have to buy here or raise in gardens, but they were growing wild in that particular wood, she didn't notice them elsewhere. She's still worrying about that word beginning with Cruth, and she says there was a well-known place a few miles from the place you stayed at, that lots of people went to visit, an awful well-known place, Mrs. Twonnie. She liked going there, but she liked the place you stayed at best, the other place wasn't

far from your place, you could go to it by train or you could drive there, it was a sort of building, people went there to look at it and walk about.

M. R. H. I can't place that, is she certain about going there by train ?

F. No, she isn't.

M. R. H. Because it might be one of two places.

F. Feda thinks she'd better leave out about that train, she isn't too sure of it. No, she won't have Feda say that, quite, she says she must wait and think ; she says : " I believe there were trains going close there." (*Sotto voce* : Don't mix things up, Ladye). Look Mrs. Twonnie, there was a place called M. close to where you were at—M.—she says ; she's quite sure it was M., it's not a very short name, Feda doesn't think, there seems to be about eight letters in it. You didn't have a house in the place where you stayed ; she's trying to show Feda a kind of hotel place, there are a good many steps to it, not just a few steps, a flight right up to the front.

M. R. H. That's correct.

F. It looks almost like stairs inside a house, more than just like steps. And there's a place where you can walk about, connected with this house, because she's showing Feda not quite a house, but a kind of promenade place, it looks to Feda as if people walked up and down in front of the house and at the sides of the house, too. She's showing Feda that you could stand outside the windows and look straight across, as though you could watch people passing a few yards in front of the windows. She tells Feda that people used to sit outside the house, some would be walking and some sitting down, and it feels to Feda as though most of them had on light-looking clothes.

M. R. H. Yes, that would be right.

F. When you get inside the house to which those steps lead up, you get into a sort of hall place, it's



not a narrow passage, it's a hall more like a room, and in this hall are places where you can sit down. And she says, do you remember a place that is not quite a door, at least, if there is a door Feda can't see it, it's a place that seems to Feda to be on one side of the hall, though Feda couldn't be quite sure which side of the front door it is ; as she shows it to Feda it seems to be a kind of archway ; of course, there may be a door, but Feda only sees the opening.

M. R. H. Well, at the moment I can't remember that.

F. Now, she says, do you remember the furniture, it's what you would call—— Well, it's not at all like this, Mrs. Twonnie. (Here Feda touches a heavily upholstered chair.)

M. R. H. Do you mean it's not upholstered ?

F. No, it's not, it's made of some kind of thin, light wood. Oh, you know, it's more like that stuff they make baskets of. Well, some of the furniture in that hall place was like that, Feda knows it was because she can see a chair, and near one corner she can see a sofa, at least it's not quite a sofa, but it's a seat that two or three people can sit on. It's a much stiffer thing than what Mrs. Una is sitting on now.

M. R. H. That would be correct.

F. And now Feda sees that there are plants in that hall place too, not just one plant, Feda sees several in different places, but they're not flowering plants.

M. R. H. That's right.

F. Feda thinks there must have been something of a kind of a yellowish colour in this place, but you'd have to go back there to see that, wouldn't you, Mrs. Twonnie ? Ladye's just giving it in case you should remember. Now, Mrs. Twonnie, in this same hall place do you remember a sort of cabinet or something on one side ? One part of this thing seems to be about as high as this

mantelpiece, and above that there seems to be some glass thing, a sort of glass thing over it, it's not very pretty and it doesn't stick out very far.

M. R. H. Now, I want to put a leading question Fedra, it's about those steps that lead up to the front door which you go through to get to the entrance hall.

F. Yes, she remembers those steps particularly.

M. R. H. Well then, ask her if she remembers some particular thing which stood on top of those steps, outside the door; and if she remembers that thing, can she remember to what use it was put, sometimes by us and sometimes by other people.

F. Yes, she does remember, she remembers, but . . .

M. R. H. Oh well, never mind if you can't get it, perhaps after all there were several things outside the door.

F. Well, the thing that she remembers seemed to stand rather high, it wasn't like a railing or anything like that, it was more like this (here Fedra indicates something like a tripod with her hands). It's a thing that stands up. No, it certainly isn't just a railing, it stands up and seems separate from other things, and there's something about it that seems rounded, it's shaped sort of round in one part, the part near the top is certainly round in shape.

M. R. H. Well, can she remember to what use we put that thing?

F. Fedra can't quite make this out, she speaks as though you were putting something on it like that (here Fedra makes a sort of slapping movement with her hand). Fedra doesn't know what she can mean, but she keeps on repeating that movement, like that. (Fedra again makes the slapping movement.) She knows quite well about this thing, Mrs. Twonnic, and there's something about it that amuses her, Fedra thinks there's something about it that's a bit funny. (*Sotto voce*: Used to catch something? Catch, catch,

catch?) Oh, Fedá doesn't know what she means, yet it is to do with this place too.

M. R. H. Oh well, never mind, leave it.

F. Yes, but she doesn't like leaving things.

M. R. H. Well, I'll try to remember afterwards.

F. Now, do you remember anything of a grey colour in that hall? Fedá would call it a stone colour. it was something like carved, you know, like the things you call heads, this one seems to have been part of a wall.

M. R. H. I can't remember.

F. Mrs. Twonnie, through that opening that Fedá described in the hall, you can turn down a passage and go into a room, it's not a small room either, quite a big one; and in that room Fedá sees several tables, and there are not just one or two windows, there are several big windows, they run up high, and yet they're low down to the ground. Oh, and there are a good many tables, some of them are near the windows, and there seems to be a bigger one in the middle of the room. Now, she says that this room is on the floor that you came in at, what you call the ground floor, and yet it doesn't seem to Fedá to be like the ground floor of this house, Fedá means the medium's house, because Fedá gets the impression that when you look out of one of those windows you seem to be raised up, not at all like here. Yes, and you seem to look down on things.

M. R. H. I understand that.

F. Fedá would think that this room was a corner room, because from the windows you can certainly see two ways. (*Sotto voce*: Yes, you can, Ladye). And Fedá thinks that there are several mirrors in this room, several awful big ones. One part of the room looks over quite a wide view but out of some of the other windows it doesn't, it's as though out of the other windows you looked on walls, or something like that,

anyhow it's as though walls or some places came up closer, and prevented the view. She says that that place belonged to the more careless part of your life together, she was weller then, and there was nothing that interfered with you both; she says that at that place you were together all the time, both of you being able to do everything, and not having to worry about time or anything else. (Here some people were described as having been at the hotel, and as I could not definitely place them we have omitted the descriptions for the sake of brevity. It is not improbable that people answering to the description may have been in the hotel with us, but if so, they did not make a very deep impression on me, as I have forgotten them. We also omit the description of the manager of the hotel, which occurs again in this sitting, as it has already been given in a previous sitting. In the present sitting, however, Feda adds these words to his description: "He used to come in and walk around the rooms, that sort of thing." We give these words, as they add value to the description, being, as they are, distinctly suggestive of an hotel manager. We will now resume Feda's remarks.)

F. Oh, now she's showing that letter M. again in connection with this place. Feda can't make out why, but it must have some connection. And there's a letter that looks like a C. too, and that has a bearing on this place. You see, Mrs. Twonnie, she says that this place is on the water, it's very close to the water indeed, and now she's trying to show Feda the position of it, it's like this—supposing you were on the sea, you see the land and a bit of it seems to stick out like a tongue of land into the sea, it seems to go like this (here Feda draws wildly in the air, appearing to indicate hills, etc.).

M. R. H. I can't quite understand all that, Feda.

F. Do you know anything about an island, that is not far from there ?

M. R. H. Yes, I do know something about an island, how was that mention of an island given to you, Feda ?

F. She suddenly said : " Island, island, island," something seems to have reminded her of an island there, she keeps on showing Feda a piece of land standing in the middle of water, and she says : " It's a piece of land standing in water."

M. R. H. What is ?

F. That place is, she says. The place is an island.

M. R. H. Yes, it is an island.

F. She says that place is called Ter—ter—terra—Oh ! Feda can't quite get it, but she wants to say that it's a place called Ter—Te—no, Feda can't get it, but it starts Te. It's Tener—Tener—Ten—Ten—What, Ladye ? Tener—

M. R. H. Tener is right.

F. Teneri—Teneri—ee—ee—ff—ffe—iffe—Teneri—fer. She says she doesn't agree with the " fer " she says Tener is right, she says cut off the last " er " and it's right.

M. R. H. (to U. V. T.) Is it right ?

U. V. T. Quite right.

F. (*Sotto voce* : Teneriffe, it's Teneriffe !) She keeps on saying an island, it's an island she says, and she says it's a nice place, she says : " Teneriffe ! " Do you know, she pushed that through suddenly ? She pretended that she was exasperated at your not understanding. She thought that Feda would get hold of it if she pretended to be cross. Now, she's saying there's that place called M. again,—Masagar—Masagar—Madaga—Maza.

M. R. H. Maza is right, Feda.

F. Mazaga—Mazager—Mazagi—Mazagon—  
(We here omit several other efforts on Feda's part to pronounce the name, which efforts end with *Mazagal*).

M. R. H. No, not quite Mazagal, Feda.



- F. Mazagan !
- M. R. H. That's right, Feda. Well, what about Mazagan ?  
Is Mazagan the M. that you first mentioned ?
- F. No, it isn't, she suddenly thought of Mazagan and got it through. Mazagan and Teneriffe. She somehow couples them together ; Mazagan, she says it's a place, it's not somebody's name.
- M. R. H. Quite right.
- F. She can't get any more about that, but it wasn't the first M. She was thinking of the first M. and that thought led her on to this one.
- M. R. H. Is the first M. a place ?
- F. Yes.
- M. R. H. Is the first M. in Teneriffe ?
- F. No, she says.
- M. R. H. Had it anything to do with our journey to Teneriffe ?
- F. Well, it wasn't in Teneriffe, but it had to do with your journey there. At all events it was a kind of objective, she keeps on saying something about for after.
- M. R. H. An objective for after we got to Teneriffe ?
- F. No, that's not right, not after you went to Teneriffe, she means that you knew about this M. place from the first, it was before you got to Teneriffe.
- M. R. H. Do I understand that this M. place came before we got to Teneriffe or did it come after ?
- F. Look, Mrs. Twonnie, Feda didn't think so at first, but now she says that the M. came before Teneriffe, and that is what she meant by saying that it's an objective, you'd thought of it before.

In this fourth and last extract we get a more prolonged description of the Canary Islands. It is led up to, as will have been seen, by a reference to my state of health, which, as we have already said, was the first cause of A. V. B. and myself visiting Teneriffe. The first evidential point to which we would refer in the present description is the allusion to the journey out ; this occurs towards the beginning of the extract and is elaborated towards

the end. A. V. B. says through Feda that she and I touched at one or two places when she took me away. This is correct, as it happens that, for the sake of the long sea voyage, we went to Teneriffe via Morocco; and here I would point out that it is not usual for people intending to make a long stay at Teneriffe to go by that route. We were the only passengers on the boat who left the ship at Teneriffe. The Royal Mail Steamship Company used to run ships from London to Madeira and back, taking Gibraltar, Morocco and the Canary Islands *en route*. It was on one of their ships that we went. Most people not intending to make the round trip go, I believe, by a more direct route which gets them to the Canary Islands in about a week. A. V. B. speaks through Feda about the conditions during the first two or three days of our journey, saying that after these first few days it was delicious. This is a good point, for it so happens that we ran into almost Arctic cold during the first two or three days of our voyage; the ship was small, the weather abominable, and we wished many times that we had not left home. We often used to remind one another afterwards of those first few days of misery; they being passed, the remainder of the voyage was, as Feda says, delicious.


We next find Feda struggling with the name "Cruz," and getting the word "Vera" tacked on to it, which is, of course, a mistake. The place to which we think that A. V. B. intended to refer was not Vera Cruz, but Santa Cruz in Teneriffe, and it is interesting to notice just here that Feda seems cognisant of the fact that A. V. B. mentioned the word "Vera" during a personal control at the sitting prior to the present one. We think that during that control A. V. B. was attempting to say "Viareggio," a place which she also knew. Feda seems to think that A. V. B. is confounding some other place with this "Cruz" in the present sitting, but Lady Troubridge is of the opinion that Feda may have found the ready-made association of "Vera" and "Cruz" in the medium's brain, and while recognising it as erroneous, failed to recognise its source. With regard to this mention of the word "Cruz,"

we think it worthy of notice that Fedá, after pronouncing it several times as "Cruz," corrects the pronunciation to "Cruth"—to which pronunciation she subsequently adheres. We think it is usual among English people, or at all events among those of them that have not travelled, to pronounce these Spanish names as written, many English people being actually ignorant of the Spanish lisp which substitutes in certain instances a "th" for the sibilant sound. A. V. B., however, being acquainted with Spanish, always instinctively used the correct pronunciation, and in the sitting under consideration it almost seems as though she attempts to correct Fedá's mistake. The implication that the place "Cruz" is a long way away is of course correct. What the word "Leony" means is not apparent, nor is it apparent why Fedá says that the word (supposedly "Cruz") doesn't finish with one or two more letters; it is evident that Fedá is somewhat muddled just here. The turquoise coloured sky, etc., are features of the Canary Islands, as is, of course, the warm and lovely weather. It is correct to say that the place we stayed at was near water, and it is rather interesting to note the statement that we did not go inland to it, because, Santa Cruz, where we stayed, was reached direct by ship. In the ordinary way, however, I think I am right in saying that most people making a long stay at Teneriffe do so at Orotava, a town which must be approached by an inland route, although it is also by the sea. Unlike most of the other visitors, A. V. B. and I visited Orotava for a few days only, making Santa Cruz our headquarters. As stated through Fedá, there are hilly places round Santa Cruz, though I cannot remember that they were particularly wooded. A memory appears to have been retained of one special wood, wherein grew flowers not usually found wild. This is correct, as such a wood exists and was visited by us. It was not very far from Santa Cruz, and I remember that we remarked upon finding some Arum Lilies growing there wild, which we had not seen elsewhere on the island.

The well-known place said to be near Santa Cruz,

which was a sort of building, may refer to an old Spanish building having a very beautiful courtyard or Patio Interior. We visited this building, and my impression is that it was then being used as a scholastic institution. My memory is not clear on this point, but I presume that it must have been some sort of show place, otherwise we should not have heard of it. Regarding this place, a mistake is made, however, since A. V. B. speaks through Feda of reaching it by *train* or driving, she should have said by *tram* or driving. The town in which this building was situated could be reached by tram or carriage, there were *no trains* on Teneriffe. The words train and tram are very similar, and if we wish to be lenient we may suppose that the communicator said tram, and that Feda mistook it for train; if we do not wish to be lenient, however, it is a bad mistake. On the other hand it is a point upon which a fraudulent medium could obtain correct information from a tourist office. It also appears probable that had Mrs. Leonard by some chance been possessed, to any extent, of normal knowledge of the Canary Islands, the salient fact of there being no trains on Teneriffe would surely have been included therein. Just here in the sitting is given the letter M. as pertaining to a place near Teneriffe, the name of the place is said to have about eight letters in it. This M. occurs again later in the extract, when we shall deal with it.

We next find Feda elaborating her description of the hotel at Santa Cruz, which, as will be remembered, was mentioned in previous sittings. In this present sitting she returns to the long flight of steps leading up to the front door, and there is every reason why A. V. B. should have remembered these steps, since she particularly disliked them; so trying were they that I believe the management have since been obliged to put a passenger lift from the garden to the entrance door of the hotel. There were many terraced promenades in the garden of the hotel, and it is correct to say that you could stand outside the windows and look straight across at any passers by. The light clothes said to be worn by people are also correct, the climate being semi-tropical. The

lounge hall of the hotel is well described, there were several archways in this lounge hall, and here Feda appears to realise that she had wrongly described the furniture of the hotel when referring to "a heavy sort of comfort" on January 17th, 1917. In this present sitting she describes it correctly. The furniture was wicker and light wood, and there were seats which would accommodate two or three people. There were plants in the hall as described. I cannot place either the yellowish colour, or the grey carved thing said to be in the hall. These statements may be correct, but I am not in a position to verify them. There was a cabinet in the hall of the hotel, used by the book-keeper, it was not very large, the lower part was of wood and the upper part of it consisted of glass panes, and was surmounted by a clock and three electric lights. From the ground to the opening of the cabinet would I think have been about the height of an ordinary mantelpiece. 

The leading question which I put regarding something which had stood on top of the steps outside the door referred to a telescope on a tripod stand. As often happens when a question is put point blank, I did not obtain the actual name of the object. In this case I got a description which we consider barely applicable to the telescope in question; as will have been noticed Feda indicates with her hands something like a tripod, she says that it is a thing which stood up, and which appeared to be separate from the other things; this is to the good. She says also that there is something near the top which is certainly round in shape. But this description is vague, so I asked to what use that thing was put. Now why just here Feda makes a slapping movement with her hand we have never been able to imagine, but I quite understand why A. V. B. should feel amusement, and remember something funny with reference to the telescope, if that were meant, especially as her amusement is followed by the words "used to catch something. Catch, catch, catch."

Teneriffe is not an easy place to leave, as it is difficult to procure sea-passages, and the difficulty is greatly augmented



by the fact that one never knows on what days the homeward-bound boats are likely to arrive. It often happened, therefore, when we were there, that prospective passengers would have had their trunks packed and in the hall for several days, throughout which period they, or the porter of the hotel, remained with an eye glued to the telescope, in order to sight the ship as far away as possible. Their fussiness became a standing joke; yet it was very necessary if the ship was to be caught, because she would only make a short stay at Teneriffe, and there was usually great difficulty in getting the luggage taken down to the wharf in time for her departure. On one occasion *our* trunks did not arrive alongside the ship until she had begun to move, and a box of mine fell into the water in the rush of getting it on board.

We next come to a description of the dining room of the Hotel Quisisana. Feda describes this room as being entered through an opening, or archway; I think this is correct, but cannot quite remember. The dining room with its big windows is well described, and Feda's bewilderment regarding the position of this room is quite explicable. A. V. B. has apparently told her that the room is on the ground floor, but it will be remembered that a very long flight of steps has already been described as leading up to the entrance of this hotel, which will have given the impression that the ground floor was in the position of the average first floor of a house; this impression is correct. Underneath this so-called ground floor there was enough space for shops and an American bar, so it will be understood that it was unusually elevated. The dining room was a corner room as Feda states; it probably contained mirrors though I cannot be certain of that. From some of the windows, as Feda says, there was a wide view, from others, as she states, there was not. I cannot remember that any wall came up close to the side windows. Feda herself does not seem quite sure about this, she says: "Anyhow it's as though walls or *some places* came up closer and prevented the view." What *did* come up fairly close to the side windows was

a bit of hill-land. From the windows commanding the wide outlook one got a magnificent view.

A good touch occurs when A. V. B. says through Feda that the place in question belonged to the more careless part of our life together, that her health was better then, and that there was nothing to interfere with us, we being able to do everything together. This is perfectly correct.

We now find Feda returning to the letter M previously given; she also mentions a letter which she takes to be a C, both of which letters are said to be connected with the place in question. It is permissible, we think, to take C as standing for the Canaries. We find Feda saying that the place is on the water, and endeavouring to catch from A. V. B. the position of it. She cannot do this completely, but evidently gets the impression of an island. She asks if I know of an island not very far from the place; and the real meaning of the word island is cleared up when I make Feda tell me how she got the mention of an island given to her.

In reply to my question she tells me that A. V. B. has said: "Island, island, island, it is a piece of land standing in water." I then ask: "What is?" to which Feda replies: "That place is, she says. The place is an island." After which we find Feda after several efforts successfully giving the name Teneriffe, in conjunction with the fact that it is an island.

Next we find Feda returning for the third time to the place called M., and finally, after several mis-pronunciations, accomplishing the word Mazagan. Now Mazagan is a port in Morocco which A. V. B. and I visited *en route* to Teneriffe, and having admitted that that name is correct, I ask Feda whether the first M. mentioned stood for Mazagan, to which Feda replies in the negative. She tells me that A. V. B. was thinking of the first M. and that that thought led her on to Mazagan. She says in reply to my question that the first M. is a place, and when I ask if it is a place in Teneriffe, she replies that A. V. B. says "No." At first she appears to think that this first M. place was an objective from Teneriffe, but she corrects this error, saying that we knew about

this M. from the first, and that it was not after, but before, we got to Teneriffe. Now this first M. would be correct for Mogador, the last port in Morocco touched at before arriving at Teneriffe; it would also be correct for Morocco, and as it is said to have been an objective, I think that Morocco is meant.

*Section IV. Memory of a Motor Accident and of certain Uncomfortable Physical Symptoms.*

We will now proceed from the memory of places to what would appear to point to a clear memory of certain uncomfortable physical symptoms, and of a motor accident which caused them.

On December 30th, 1916, Lady Troubridge took a sitting at which I recorded. Quite suddenly Fedra showed signs of being uncomfortable, moving about restlessly, and the following occurred:

F. Oh, what *is* she doing? Something funny, she's twisting about. (To A. V. B.) What are you doing? Fedra can't make out what she's doing, she's moving about and speaking without saying any words (here Fedra moves her lips without articulating). No, Fedra is afraid she can't get this, it's too wrapped up, Fedra can't get it, she's doing such funny things, like this: (here Fedra rubs her neck with her right hand, downwards, from the back of the neck to the side).

U. V. T. Interesting and very odd.

F. She wants you to notice it.

U. V. T. We do.

F. She's opening her mouth to speak, and not letting words come, it's got something to do with something that happened before she passed on. (Here Fedra bends her head forward and holds the back of her neck, then with her hand still on the back of her neck, she lifts her head and moves it stiffly from side to side, making a grimace.) Mrs. Una she's screwing up her mouth and face.

U. V. T. I think we understand that.

- F. It looks to Feda dreadfully uncomfortable.
- U. V. T. I do hope she is not uncomfortable now.
- F. Oh no, she's only showing that she moved her head as though it were uncomfortable when she did move it. It seems to Feda to have been just here, just where the knob is (Feda indicates from the seventh cervical upwards). Feda doesn't feel it below that, but Feda feels just under the roots of the hair a kind of soreness, a tenderness, not quite pain, a funny feeling. Feda wants to keep moving like this (she again moves her head stiffly from side to side). It's as though, although it's uncomfortable to move, yet you want to move. (Feda now begins to rub her arm). She's making Feda feel a funny feeling in the arm, or is Feda getting it from your arm?
- U. V. T. It may easily be my arm, because I have had something the matter with my arm lately.
- F. Wait a minute, no, it's her arm. She thinks that your arm may have helped to put Feda on the track. You have like a toothache in your arm, but hers was different to yours, she had a nasty feeling, it made her arm feel limp, and though it felt limp there was a heaviness in the arm too, the fingers felt dry at the ends and nervy, as though you wanted to keep moving them. No, it was not a pain like yours. She says, that this means something to do with her before she passed on. Feda wonders why she wants to give it this morning.
- U. V. T. It's good, I'm interested, tell her.
- F. She says, she didn't only have that for a very little while though, it was spread over a time, there was a cause for it which dated some time back, a cause for this thing there (here Feda touches the back of her neck). Now she tries to show Feda that she sometimes breathed a little heavily (here Feda breathes in and out as if with difficulty), and then she used to move her head, it was nasty. Do you know she had a

very peculiar feeling in her head. She knows more about it now, Fedra thinks, because she manages to give it so well to Fedra, it's not quite like pain, it is as though something came from the back which seemed to numb (here Fedra stretches her neck up and bends her head back stiffly). It's a strange feeling.

U. V. T. Well, I am glad she hasn't got it now, then.

F. She's smiling. She's so glad she can get it through.

U. V. T. Tell her it has very much pleased us, because we see that she has remembered something that she ought to have remembered.

F. She stretched her head! (Fedra now touches the front of her head a little to the side of the centre.) There was something just here, but it was different to that thing at the back, a different condition somehow, it isn't quite a pain, it is as if there was something that caused pressure. (Fedra again indicates the front of her head, then proceeds to hold her head with her hand.) Mrs. Una, it isn't like pressure in one particular spot, it's across there. (Fedra indicates the front of the head.) Do you know it gave her a heavy sort of feeling in her eyes, as though she wanted to half close them; it wasn't awful pain, it was as though something got on the nerves and made everything all round feel funny.

U. V. T. Did I understand you to say that this feeling was in the middle of the head or at the side?

F. It seems to Fedra to begin in the middle and makes the whole front feel funny. It was a different condition to that at the back entirely. This front condition was not exactly . . . Oh, Fedra wishes she could find the word, it's important, it makes all the difference, it's as though this trouble in front was in some way made to be, caused. Fedra doesn't think that is quite right, but she seems to be saying that the front part had been made bad, as though something had made the funny sensation, the back is



different, she wasn't made to have the back. She says she wants you to clearly understand that she's not worrying over it, but to some extent there was something that made her have that strange feeling across the front part of the head.

U. V. T. We understand that, and now perhaps she can give something that will tell us what caused these feelings which you have described.

F. She couldn't think very clearly,—what *is* she doing? She wants to jerk Feda in some way, it's a movement that was partly unconscious. She wants to make Feda make a movement, automatic!

U. V. T. What movement?

F. It's some particular movement that was connected with these conditions. She is wanting to give Feda jerking, automatic, unconscious movements. Feda can't make out if she actually did move, but she certainly wanted to. She says she thought Mrs. Twonnie was there.

U. V. T. Where, when?

F. At a later stage she thought Mrs. Twonnie was there. She thought Mrs. Twonnie was bending over her.

M. R. H. So I was.

F. She says that even then her mind worked a little bit strangely. She wondered how it seemed to other people.

U. V. T. Were all these conditions just before she passed over or some time ago?

F. No, not just before she passed over, because she speaks of later stages afterwards. She's going back for a good many of the things. It was not just before she passed, but do you know, though there was a time in between, she certainly links the two things up.

U. V. T. Will she give the letter of the month when the first neck condition was caused?

F. She'll try. You say the letters of the month over out loud. (U. V. T. repeats the alphabet slowly,

and is stopped at the letter V. by Feda exclaiming "Oh, she says, she has passed it").

U. V. T. I will make it easier by repeating only the letters of the actual months (U. V. T. repeats the first letter of every month and is stopped by Feda at the letter M.).

F. Wait a minute. (U. V. T. waits, but Feda seems confused.)

U. V. T. Well, look here, I'll make it easier by saying the names of the months of the year (U. V. T. repeats the names of the months and is stopped by Feda at October).

F. Oh, wait a minute. She doesn't want you to go further. She stopped Feda in two places. It seems to Feda it was somewhere around March or April and then between October and November.

U. V. T. (to A. V. B.) I wish you could get that month connected with the pain at the back of your neck, try and stop me at the right month. (U. V. T. repeats the names of the months again and is stopped by Feda at July).

F. Feda can't get it. She is stopping Feda at different places, she *knows* that last place is wrong. She says, "No, *no*." Feda gets it that she makes one condition happening one season, and one condition happening in another season.

U. V. T. She is right about seasons.

F. Feda can't get the months.

U. V. T. It is curious that she doesn't give what led up to that feeling in her neck; what caused it. (Here Feda suddenly begins jerking about in the chair rather violently.)

F. (to A. V. B.) What do you want to *jerk* Feda for? (Feda jerks up and forward almost out of her seat.) Mrs. Una, she says, she pitched forward, she didn't fall or slide, she *pitched*! Oh, now she says: "No, that's not quite right," she says she pitched forward but a little to one side too, she says it's not quite forward.

M. R. H. She's right.

F. (with a sigh of relief.) Now she doesn't worry Feda so much. She wanted to show Feda that it was not softly falling, but *jerking*. (Here Feda puts her fingers just under the hair of the front of her head and draws in her breath with a little hissing sound as if in pain.) She says, when she jerked like that there was something at the side, something she was afraid of, she says, it only caught her eye, "It was like a sudden flash," she says, it's because it was so sudden that it impressed itself on her.

M. R. H. Good!

F. (drops her head on her breast and assumes a collapsed position.) She was doubled down like this. She makes Feda feel funny all round her neck. That's all she can say about that.

U. V. T. It has been splendid.

F. She laid great stress upon that thing just catching her eye, it was like this: (here Feda makes a sudden wave of her hand sideways). Oh dear, it seems to have taken the power from us. Describing that was hard work, she had to make Feda understand that she wasn't playing, at first.

The whole of the above description is applicable in every detail to a serious motor accident which A. V. B. and I had on September 22nd, 1914, and to certain symptoms accruing from injuries which A. V. B. then received. We will give the circumstances as briefly as possible, beginning, as Feda does, with the symptoms.

In that accident A. V. B. sustained, among others, three injuries, the effects of which continued to trouble her up to the time of her death; namely, a chip off the spinous process of one of the cervical vertebrae, a chip off one of the bones of the elbow, and two severe scalp wounds, one slightly to the side of the front of the head, the other a little more towards the back, but also at the side.

The result of the injury to the vertebra was a chronic

stiffness of the neck, accompanied by much discomfort, to ease which A. V. B. was in the habit of rubbing her neck downwards from the back towards the side, which gesture was reproduced with startling exactness by Fedá. As will have been remarked A. V. B. appears to wish to bring the gesture to our notice. Fedá speaks of her opening her mouth and letting no words come. This description suggested to Lady Troubridge and myself a very familiar grimace often made by A. V. B. when in acute discomfort from her neck. We find Fedá saying correctly that the above actions have something to do with an occurrence before A. V. B.'s death, and here again Fedá makes a startlingly familiar gesture, namely, that of placing the hand at the back of the neck with the head bent forward, then with the hand still on the back of the neck raising the head and moving it from side to side making a grimace at the same time. A. V. B., when uncomfortable, often did this, from the time of the accident to the date of her last illness. The position given by Fedá regarding the seat of the neck injury is correct, and the tenderness said to be felt under the roots of the hair must of course have existed at the time of the accident. After moving her head once again stiffly from side to side Fedá begins to rub her arm; for a moment there appears to be some doubt in Fedá's mind as to whether she is not catching a sensation from Lady Troubridge's arm, which was in contact with medium's. Fedá, however, decides that this is not so, and proceeds to diagnose correctly the type of pain being suffered by Lady Troubridge, which she says is different from that in A. V. B.'s arm. Now A. V. B. suffered much pain owing to her injured elbow, especially at first; we do not know whether her arm felt limp and heavy, but we have no doubt that an injury to the elbow would produce a feeling of nerviness in the fingers; we have all experienced this feeling when we have knocked our funny-bone. The next good point is made when A. V. B. says, through Fedá, that she did not have these symptoms for a little while only, but that all this was spread over a time; that there was a cause which dated some time back for

the neck injury. As we have said, the accident occurred in 1914, over a year and a half before A. V. B. died.

Just about here A. V. B. appears to wish to show, through Feda, another of her symptoms, namely, breathlessness. She had suffered from breathlessness for some time prior to the accident, and although it grew worse after the shock it cannot be said that it was *caused* by the accident, although it would almost seem as if Feda linked the two things up together, since, after describing the breathlessness, she says: "And then she used to move her head, it *was* nasty."

It may probably be correct to say that something came from the back of the head which seemed to numb; at the time of the accident the violence of the blow on the back of the neck must have caused a certain amount of numbness; in any case A. V. B. was unconscious, and her medical attendant was in doubt for a time as to whether or not she had fractured the base of her skull. Here, again, we find Feda making a familiar gesture; this time she does not touch the back of her neck with her hand, but stretches her neck up and bends her head back stiffly; this also A. V. B. did constantly.

Next we find Feda touching the front of her head a little to the side, and saying that there was something just there, but that it was a different condition from that at the back; she also speaks of something which caused pressure, and holds her head with her hand, as one might when suffering from a headache. Regarding the pressure, she says that it was not in one particular spot, but across the front of the head, and that this pressure was caused, made to be. We have already spoken of the two scalp wounds sustained by A. V. B., which could certainly be termed a different condition from the injury of the bone at the back of the neck. After the scalp wounds healed, up to the day of her last illness, A. V. B. could never bear any pressure on the front part of her head; all her hats seemed to cause pressure, and Lady Troubridge and I can both remember days when she would change her hat two or three times, complaining that all her hats felt too heavy, and that she could



not stand the pressure. Having got thus far, we endeavoured to find out whether any memory had been retained by A. V. B. regarding the cause of these symptoms. It will be noticed that the question which we put to Feda regarding this gives nothing away; and here again, as on many previous occasions, instead of getting a direct answer, such as motor car, or accident, we receive rather a long, drawn-out description, accompanied by a good deal of pantomime.

We are told first of all that A. V. B. could not think very clearly. It goes without saying that she could not have thought clearly at the time. After that we get Feda saying that A. V. B. is trying to jerk her, and to convey the impression that the movement was partly unconscious and automatic.

Now the circumstances of the accident were these: A. V. B. and I were passing the Cross Roads at Burford, in our Limousine car, when suddenly a smaller car dashed into the side of our motor with great violence; the lady who was driving the smaller car mistook, in her panic, the accelerator for the brake; consequently the force of the impact was enormous, and our heavy car was jerked backwards and forwards several times before it finally fell over on to a stone wall, which it partly demolished, and then our car partially rebounded on to the road. I was thrown from my seat, and when I could collect myself, I found that A. V. B. had been flung across the car from the place where she had been sitting to what had originally been my seat; that is to say, she had been pitched from right to left, the collision having taken place on her side.

I think that makes it quite clear that Feda's description of A. V. B.'s movements as having been jerky, automatic and unconscious is correct. Of course I was there the whole time during the accident, but, as I have said previously, A. V. B. was unconscious at first, and I was, as Feda states, bending over her at a later stage, namely, when she recovered consciousness. When Lady Troubridge asks if all these conditions occurred just before A. V. B. passed on A. V. B. says through Feda

that they did not, but that although there was a time between, she certainly links up her death with her accident. This is a distinctly good point; because although to all appearances A. V. B. made a good recovery from that accident, there can be no doubt that she really never recovered from the shock, and several doctors have told me that it very probably hastened her end. It is undoubted that the consequences of the accident accentuated her tendency to lead the sedentary life most favourable to the development of the high blood-pressure which was the ultimate cause of her death.

As will have been noticed we did not succeed in obtaining from Feda the name of the month in which the accident occurred; we got M. given, which is correct for the month of A. V. B.'s death, but no correct letter was given for the month of the accident. We did, however, obtain a correct statement regarding the fact that one condition occurred at one season of the year, and the other condition at another season of the year: meaning presumably the motor accident and her death. Feda gives two approximate times, namely, March or April, and October or November; although it must be noticed that Feda actually stopped Lady Troubridge at the mention of October. She is very near the mark, since A. V. B. died in May, while the accident occurred late in September. When, owing to a misunderstanding, Feda stops on one occasion at the month of July, it will have been noticed that A. V. B. protests, saying: "No, No," appearing to know that this is wrong.

After this reference to the month we find A. V. B. endeavouring, in order apparently to satisfy us, to make Feda show by pantomime exactly what happened, for Feda says, acting the movement at the same time, that A. V. B. is trying to *jerk* her; A. V. B. tries to jerk her violently it seems, since she is thrown forward nearly out of her seat, and we find Feda saying that this was no ordinary fall or slide, but that A. V. B. was *pitched*. And here we get A. V. B. correcting Feda with regard to the direction in which she was pitched, and stating that she pitched forward, but a little to one side as well, not

quite forward; this, in view of the fact that at the moment of the accident A. V. B. was sitting forward in her seat with her body practically turned towards me, and was flung across the seat of the car, is perfectly correct.

After this there comes another familiar gesture of A. V. B.'s; Feda runs her fingers under the hair at the front of the head, drawing in her breath as though in pain. A. V. B. always did this when the old scars used to shoot, as they frequently did. She may also have wished to imply, correctly, that the scalp-wounds were incurred owing to her pitching sideways against the broken window of the car.

And now we come to what I feel is one of the best points in the whole description. It is this: A. V. B. says through Feda that when she was jerked there was something at the side which frightened her, something which only caught her eye; according to Feda, A. V. B.'s own words are: "It was like a sudden flash." At the time of the collision I did not think that A. V. B. who, as I have said, was turning towards me, had seen the approaching motor; I questioned her about this afterwards, and many were the arguments, which invariably ended with the assertion on her part that she knew perfectly well that she had seen something; she used to say: "I tell you I *did* see something, what I saw was like a sudden flash."

After getting the evidential words regarding the "sudden flash," through Feda, I feel quite sure that I allowed a certain amount of excitement to come into my voice when I said "good!" At all events I recorded in my notes, as a fact against myself, that I had spoken excitedly. Therefore, when a little further on Feda says that A. V. B. laid great stress on the thing that just caught her eye, we must look on that *last* reference to the approaching motor as non-evidential. There was, however, nothing in my excited comment of "good" to give Feda the least clue as to the position in which I found A. V. B. after the accident; and yet Feda assumed the exact position. She dropped her head on her breast

and collapsed in a kind of heap in the chair, remarking as she did so, "she was doubled down like this." Throughout this whole description I have never seen anything so life-like as was the pantomime. With some of the gestures, particularly those connected with the stiffness in the neck, Lady Troubridge is just as familiar as I am, and she entirely agrees with me as to their startlingly faithful character.

On June 6th, 1917, at a sitting taken by Lady Troubridge, I acting as recorder, there was another apparent reference to the motor accident. It ran as follows :

F. Oh, dear! she's trying to show Fedra funny things this morning, they seem different to usual. This must be another place that she thinks she's been to, it's a funny looking place. Now, why is she touching her neck?

U. V. T. I don't know. (Fedra begins to rub the back of her neck and smooths the hair up at the back.)

F. Fedra doesn't know why she's touching her head.

U. V. T. Where is she touching it?

F. She's going like this: (here Fedra strokes her left eye.) Oh, no! that's not quite right. (Fedra makes some more gestures around her head.)

U. V. T. What is it?

F. She keeps touching her head all over, and yet she can't quite show Fedra what she wants. (Here Fedra begins stroking her face all over.) She says, that this has more to do with Mrs. Twonnie than with you, she touches her face, she touches it here. (Fedra touches her cheek-bones and all around the nose.)

M. R. H. I think I understand, perhaps.

F. She puts up her hand and touches that part of her face all round, there is some meaning in it.

U. V. T. Well, can she remember any place connected with it?

F. A place on the earth plane do you mean?

U. V. T. Yes.

F. She keeps stroking her face like this, it's down the

middle part more (Feda strokes her face from the cheek bone downwards). She says it wasn't here in London, she *does* say mysterious things this morning, it's all so mysterious.

U. V. T. Never mind, Feda, you try to tell me.

F. (*Sotto voce*: Bur—Bur—Bur—Bur. Burn—Burner—Bearer). Oh, no! it's not Burner. Feda thinks that this was some kind of place that she's trying to say. Bur, and then there's something more, it's not Berrell she says, but it does begin with a "B," and it has something to do with why she's touching her face.

U. V. T. I'm afraid I can't follow.

F. No, it's a funny word. Feda thinks it's got more the sound of B—u than B—e.

U. V. T. Well don't try, it will come easier later on.

F. No, Feda won't try, it might be a person and not a place, but if it's a person it's no one very close to her. Now she says that someone else was brought into these conditions at that time who had nothing to do with her, and now she gives the letter S very clearly; and it all has to do with this time, and with her face, but not to do with you very much; it's Mrs. Twonnie that Ladye remembers, it's to do with *her* that Ladye remembers it. It wasn't close here at all, it looks to Feda as though she's showing more a country place, Feda sees more space than if it were London.

In the above extract A. V. B. appears to be returning to her motor accident, and to be thinking of the place where that accident occurred, since she seems to try to give Feda the impression of some place that she has been to, and then proceeds to touch her neck. Feda makes a rubbing gesture at the back of the neck as she did on December 30th, 1916, but in this present sitting we find Feda stroking her left eye and feeling her face, at one time all over, and at another time indicating the cheek bone and around the nose, and yet again stroking her



face all the way down. These movements are an amplification of the movements given on December 30th, 1916; they point to a memory of injuries other than those mentioned in that sitting. For although Feda does not seem to think that she has been quite right in stroking her left eye, this gesture was in reality very accurate, since there was an immense amount of bruising and tenderness all down one side of A. V. B.'s face, the left eye being particularly discoloured. When Lady Troubridge asks whether a memory has been retained of any place connected with the condition Feda is describing, the reply is that A. V. B. says it wasn't in London. *À propos* of where it was, Feda gets as far as repeating the word Bur—four times, and tells us that there is something which should follow after Bur, in other words that she has not completed the name, also that this refers to a place, and that this place which begins with B. has, according to A. V. B., got something to do with her reason for touching her face. A little later on Feda says that A. V. B. speaks of somebody else having been brought into those conditions at that time, someone who had nothing to do with her, with whom she gives a very clear letter S. A. V. B. also gives Feda to understand that it is with me and not with Lady Troubridge that all this is associated in her mind, she also shows Feda that the place was some distance from London, and that it was a country place. As we have already said, the gestures regarding the face were correct, Bur. was also correct so far as it went, for it will be remembered (see p. 425) that when commenting on the sitting of December 30th, 1916, we mentioned the fact that the motor accident occurred at Burford. With regard to the person called S. I believe this to be the chauffeur who was driving our car at the time of the accident, whose name was Serpell. There is a little doubt, perhaps, regarding this point, as Feda says that this person had nothing to do with A. V. B., but we think that these words were intended to convey that S. was not a relation or friend, as they follow immediately after Feda's remark concerning Bur: "If it's a person it's no one very close to her." Feda may

have been continuing this train of thought when she refers to S.

Immediately following on the extract we have just dealt with came the description of a narrow lane and a gate, afterwards corrected to a narrow road with a gate across it. This we could not place and said so. There then followed the description of a place with hills, and with roads running down; hills in the distance were also mentioned. A. V. B. then showed herself to Fedra coming down the side of a hill, not coming perfectly straight down, but curving round, and this, it was said, led A. V. B. to a place where she used to be; the walking was said to be rough, and after you had descended further down the hill you were said to come to a shady part, like a line of trees or something, near the bottom, not quite like a wood, however. Fedra said that A. V. B. knew that part and remembered it. Next came the description of a house and a cottage, people were said to go up and down between the cottage and the house, as there always used to be a little link between them. Some steps and a gate were next described, and we were told that if you entered the gate and turned in one direction you came to a door, whereas if you turned in the opposite direction you came to an open kind of place, but that nobody walked round there much. Concerning this open kind of place, Fedra suddenly asked the following question: "Do you understand why she is showing Fedra flags?" When asked what kind of flags, Fedra replied: "Not waving flags, not silk or cotton, Fedra means stone." She was told that we did understand this, whereupon she said, "Well, she's showing them to Fedra, big flags, big square ones, there were a lot of them there, and there's green too, short green." Some further description was given of which it is sufficient to say that it was all applicable to the same place.

In our opinion the place described is Malvern Wells, and it is quite logical that A. V. B. should link it up in her mind with Burford and the motor accident, since she lay in a stranger's house in Burford for eleven days or so after the accident, but as soon as she could be

moved was taken to The White Cottage, Malvern Wells, whither we were bound when the accident occurred. We have already quoted one or two descriptions of this house and its surroundings, and it will have been gathered from them that, as Fedra states in the present sitting, the country is very hilly. In the present sitting this reference to hilliness is somewhat elaborated, as A. V. B. shows herself walking down a hill path, which is correctly described as curving round and as being rough under foot. This path is said to take A. V. B. to the place where she used to be, presumably meaning The White Cottage or the village of Malvern Wells; there were many such paths near our house which were sufficiently easy to be negotiated by A. V. B., and by which she would occasionally return home. One such path had trees towards the bottom of it; it was a favourite walk of A. V. B.'s, she said it reminded her of Simla, and christened it the "Simla Walk."

The reference to the house and the cottage which are said to have had people going constantly between them would apply to our house and the small cottage which stood in the garden, and which contained the servants' hall and servants' double bed-room, descriptions of which it will be remembered were obtained at earlier sittings. The gate and steps referred to in the present sitting are correctly described. We are told that if, after having entered this gate, we turned in one direction we would come to a door, but if we turned in another direction we would come to a wider place; this is correct. The gate was a front garden gate, and if you entered it and turned to the right you would come by a winding path to the front door of the house; if, on the other hand, you turned to the left you came to the third section of the garden, which was referred to by us when commenting on the sitting of October 9th, 1916. This section of the garden was an open space which A. V. B. and I had turned into an Italian garden. Immediately after referring to this open place in the present sitting, Fedra speaks of stone flags. Now these stone flags were a feature of that Italian garden which A. V. B. would be likely to

remember, since we ourselves obtained them with considerable trouble, and A. V. B. was very proud of the effect. The short green spoken of by Fedá in this connection may be the rock plants which we endeavoured rather unsuccessfully to grow between the flags, or her words could equally well be taken to refer to grass which grew down to the flags on one side, or to short plants, of which there were many. Fedá says that A. V. B. tells her, in reference to the open place, that nobody walked round there much. This as it happens is quite true, for oddly enough we seldom used the Italian garden which we had taken such trouble to create.

On June 13th, 1917, I took a sitting and Lady Troubridge recorded. Space forbids that we should give a long extract from this sitting, but in it there occurred a further reference to the motor accident. Fedá said suddenly: "Now, she's going back to this," and began a stroking movement of the face, saying, at the same time, that all this had more to do with me than with "Mrs. Una." I, wishing to get a still clearer description, said that I did not quite understand; whereupon Fedá said that it was not my face but A. V. B.'s, but that I knew about it. She said that this had not happened "only just a little time" before A. V. B. passed on, and that A. V. B. was most anxious to get it through. A. V. B. then endeavoured apparently to describe, through Fedá, the sensations caused by a violent blow on the head, she spoke of a sensation of falling, a giddy feeling, that made you feel as if you must fall to the ground, she also impressed Fedá with the feeling that everything was going black, as if one were becoming unconscious as if, as Fedá said, "you were going down, sinking, sinking." She then added, "This has nothing to do with her passing on, it was before." There followed a little more description regarding the blackness, a humming noise in A. V. B.'s head, etc., and then came these words spoken by Fedá: "This happened a good time before she passed on, but she says that from that time everything that happened tended towards her passing on. What she's just described seemed like the first definite step towards

her passing, yet she says she had an interval of time in between, when it seemed as if that condition had not contributed towards her passing on."

It will be remembered, perhaps, that when the first description of the motor accident was given on December 30th, 1916, A. V. B. said through Feda that she linked the motor accident and her death together, though it was clearly intimated at that sitting that there had been an interval of time between the two occurrences. The reference to this same thing in the present sitting would therefore appear to be an elaboration of what was given regarding that point on December 30th, 1916, and rather a good elaboration, too, since A. V. B. tells us through Feda in the present instance, that there was an interval of time between the two occurrences when it seemed as if that condition, *i.e.* the motor accident, had not contributed towards her passing on. Now we said when referring to the sitting of December 30th, 1916, that A. V. B. had, to all appearances, made a very good recovery from the accident, and there certainly was an interval of time when those who knew her best thought that, after all, she might be going to shake off the effects of the shock.

After Feda's remarks on June 13th, 1917, above referred to, there came some more allusions to the sudden blackness, etc. Then the following occurred :

F. She says they put something over her face.

M. R. H. What and when ?

F. Wait a minute, she wants to give that. She felt something soft touching her face she says, and it felt damp, she says, it felt damp, Feda doesn't think this is important.

M. R. H. Yes, it is.

F. She says she didn't like it, it worried her.

A little later on Feda described a feeling of sickness, later on again, but still continuing with the description of things pertaining to the accident, Feda said the following words : "Mrs. Twonnie, she didn't at all like to think that all that might happen again you know, it made much



more impression on her than people knew. She says that always after that she had uncomfortable feelings, she says that she never got quite right, but that she didn't know herself how wrong things were."

The soft damp thing which appears to have worried A. V. B. may well have been the sponge with which I was bathing her face and head when she regained consciousness after the accident. The feeling of sickness described by Feda is correct, as A. V. B. suffered from intense sickness after the blow on her head; it is also perfectly correct when Feda says that A. V. B. did not like to think that all this might happen again, that it had made more impression on her than people knew. Although A. V. B. had great self-control, she was very nervous after the accident. No one but a person like myself who knew her intimately would have known how nervous of motoring she was after our collision; I remember that people used to congratulate her on the wonderful nerve she showed.

A. V. B. is quite right in telling us through Feda that after her accident she always had "uncomfortable feelings"; we have already described the stiffness of the neck, etc., left by her injuries, and that she did not know herself how wrong things were Lady Troubridge and I can quite believe. On October 9th, 1916, when referring to her condition, A. V. B. said something very similar to this through Feda, telling us that she had not grasped how serious her condition was.

With regard to these descriptions of The White Cottage, Malvern Wells, the motor accident and things pertaining thereto, it is interesting to notice how well sustained is the train of thought. In each of the descriptions occurring upon different dates, the original idea remains clearly defined, but new points, just as evidential as those already given, and quite as relevant to the topic in hand, are introduced with each new reference. Very little, if any, of the old ground is gone over on the several separate occasions when these two topics are introduced. Thus on October 9th and October 18th,

1916, we get the interior of the cottage described, the shape of the garden, and certain features of the neighbourhood. On June 6th, 1917, we do not get the interior of the cottage described, but we get new features of the neighbourhood, such as the hills, and the hill path upon which A. V. B. walked; we get the garden of the house referred to again, but not in the same way as on previous occasions, since new features regarding the garden are here introduced. On December 30th, 1916, we obtain a description of the motor accident and symptoms accruing therefrom, but on June 6th, 1917, although the motor accident is again returned to, we get new, though equally relevant symptoms described, together with an attempt to give the name of the place where the accident occurred, the initial of the chauffeur who was driving, and, in fact, several new points not hitherto mentioned. On June 13th, 1917, there is a further reference to the motor accident, and here again new points are given, when A. V. B. endeavours to describe her feelings just prior to, or subsequent to, unconsciousness, and would appear to refer to the damp sponge applied to her face, and also to her own nervous apprehension lest at any time another such accident might occur, and to her realisation that she had been able to disguise her feelings on this point.

*Section V. Memory of U. V. T.'s Photographs.*

We now propose to deal with a few odds and ends of memory which have cropped up during various sittings. Here is one of them.

On October 13th, 1916, Lady Troubridge took the sitting and I acted as recorder. At the time Lady Troubridge and I thought of going abroad on war work, and had asked A. V. B. whether she knew that we were going away. It appeared that the purporting communicator was aware of our plans. After a good deal of discussion on the topic, the following occurred:

F.           She says you're to take a camera, you'll be glad  
                  you've taken it afterwards.

U. V. T.    But would it be allowed?

F. She says she's sure it would be allowed, but she says, please take a *good* one. She says something about *horrible* things having been taken with a camera, not professional ones, amateur ones; they were not taken in a room, but outside a room, and there was some sort of leafiness at the back.

U. V. T. Tell her: yes, they were dreadful things, I won't let anyone see them.

F. She says they were nightmares. There were clusters of leafies at the back. The background looks in humps. She says, it is all hard lights and a lot of shadow, they're so awful looking. She says, wouldn't it have been awful if they had been a head and shoulders enlarged.

U. V. T. Does she remember where they were taken?

F. They were taken a little way from here, not in London. There are shrubs in London, but it wasn't here. She says, if you went there from here you'd be going in a slightly westerly direction. She knows the place well. She says the pictures were taken a little away from the house, they were not taken against the wall of the house, but against leafies.

U. V. T. Something that she did there used to frighten us. Ask her if she can remember what it was.

Now, about seven months prior to A. V. B.'s death she and I and Lady Troubridge visited Watergate Bay, near Newquay in Cornwall; while there Lady Troubridge took some photographs, some of A. V. B. and some of myself. Those taken of me were a great success, but those taken of A. V. B. were quite a libel. A. V. B. disliked them enormously, and knowing that Lady Troubridge always pasted her photographs into albums, was rather distressed that they had not been a greater success. She mentioned these photographs disparagingly, not only to me but to one or two friends; in fact, at the time she seemed quite hurt about them, though she did not mention it to Lady Troubridge. Fortunately, although

Lady Troubridge disliked the photographs quite as much as A. V. B., there is a print of one of them in existence, and Lady Troubridge retains the negative. The print in our possession shows A. V. B. standing against a background of uneven rock and shrubs; the rock formed a sort of wall to a part of the garden. In front of this wall of rock, and just behind A. V. B., is a strip of earth, from the earth rise low shrubs to the level of A. V. B.'s waist, from which level to well above her head is the rough, rather "humpy" looking rock, while at the top of the photograph the leaves of some rock plants are visible; the site chosen for the photograph was a few feet away from the house.

There were also some photographs of A. V. B. taken in a room on the same occasion; these however were so bad that Lady Troubridge destroyed them at once, a fact known to A. V. B. The only photographs therefore about which she felt any annoyance, lest they should, so to speak, be handed down to posterity, were those taken against the background which we have just described, and which she mentions through Fedá. These photographs had been pasted into Lady Troubridge's album, a fact known to A. V. B.

It will be noticed that Lady Troubridge asks Fedá if A. V. B. can remember what it was she did at the place where the photographs were taken, which thing used to frighten us. In reply to this question Fedá launched into a very long and involved description, which we consider unduly lengthy for insertion in this paper. It was extremely intricate, and as an example of a successful reply finally obtained to a direct question, it was in itself interesting, but its only bearing on our present point lies in the fact that it left us no doubt whatever that Watergate Bay was the place indicated, and, incidentally, that the photographs taken there were the subject of A. V. B.'s communication.

#### *Section VI. Memory of A. V. B.'s Guitar.*

The next example we would give deals with A. V. B.'s favourite musical instrument.

On November 15th, 1916, I took the sitting and Lady Troubridge recorded. It was not a good sitting, as I not only asked, but *pressed*, too many direct questions. I was feeling ill, and was undoubtedly injudicious; a fact which Feda seemed to realise.

One of my questions was as follows: "Does she remember a musical instrument she was very fond of?" In reply to this question I got a statement to the effect that it was not like a piano; which statement Feda elaborated by describing some instrument which suggested an organ. She even went so far as giving an imitation of air going in and out of pipes. When I asked what kind of music A. V. B. used to play Feda declared that it sounded to her like rather grand music, "like a grand kind of march." I was quite bewildered and said so, asking whether A. V. B. thought that she had played this thing herself. To which Feda replied: "No, she doesn't say she did it herself, she says it is hard to get anything through." Now, this was an unaccountable mistake, seeing that the instrument played by A. V. B. was a guitar, and during a personal A. V. B. control which occurred some time after this sitting, I told A. V. B. that Feda had never succeeded in describing to me the instrument she played. I laughed and said: "She told me that you played the organ." Whereupon A. V. B. remarked: "How absurd, what kind of an organ?" Nothing else was mentioned regarding this instrument by us, as we did not wish to give any clues, and I had practically forgotten the incident, when, on April 25th, 1917, at a sitting at which I alone was present, acting as my own recorder, the following occurred:

F. (Beginning to hum a tune) She's singing, she's singing, something pretty too, do you know, Mrs. Twonnie, it sounds as though she could sing. She's not singing loudly, rather softly, she's telling Feda that she does sing in the spirit world. Mrs. Twonnie, she likes singing awful much.

M. R. H. Yes.



F. Do you know she likes all these kind of things.

She likes the talking that is like singing.

M. R. H. What do you mean by that, Feda?

F. Well, like people will say poetry, people that say poetry really well, she is very interested in all that. And now she's showing Feda something that you can pull strings to, she's going tum, tum, tum. (Here Feda gives an exact imitation of the sound of notes picked on a guitar, imitating with her hand the plucking of strings.) Mrs. Twonnie, she's plucking them.

M. R. H. That's splendid, you are making the exact noise.

F. She's making the noise, and Feda can always imitate what she can do, she says it does make your fingers sore too, she says she might as well tell you that she is not trying to imitate a cornet or a trombone! (Here Feda again makes the exact noise of notes picked on a guitar.) She says, do you know, she sees them in the spirit world plucking those string things and singing softly to them. She says she thinks it's getting to be almost a lost art on the earth plane; where she is she can do it herself and she *loves* it, she likes also to hear other people do it, sometimes she goes to listen to them in the evenings, she says, and they sing lovely things. Sometimes they say things while they play, it's more like a chant, they don't always sing them, sometimes they say them. Oh! she *did* like that tum, tum, tum, when she was on the earth plane more than anything. (Here Feda again imitates a guitar.) Mrs. Twonnie, she says that when first she got over and saw this thing on which you do tum, tum, tum, it made her feel most awfully glad, it brought back so many remembrances of her earth life to her. She says, she's got one of these things standing in the corner of her sitting room in her spirit home, she particularly says *standing*, not lying down. (Here Feda began to murmur something about a gold

frame with mother-of-pearl, asking me if the instrument could have a gold frame; I replied that I didn't know, but that I didn't quite understand the gold, after which Feda said:)

F. Now, Mrs. Twonnie, she's showing Feda the thing itself, and she's showing Feda that some part of it is rounded towards the bottom of that mother-of-pearl, she says that she has this thing leaning up in a corner of her room, she says there is only a little bit of mother-of-pearl which is set into it, and she keeps on telling Feda that this instrument is rounded at one end and then goes in a bit, making it have a little bit of a waist. (Here Feda draws in the air the exact shape of a guitar.) She's showing Feda that there are some strings which go over that mother-of-pearl.

M. R. H. Quite right.

F. Oh! and now she's trying to make Feda understand that she used to screw something up, she is showing Feda something that looks like little screws. (Here Feda gives an imitation of tuning a stringed instrument.) She says that she used to turn one of those pegs, screw it up, and then go: "tum," and that then she used to screw up another one and go: "tum," again. (Here Feda makes the sound of a lower note on the guitar.) She's trying to show Feda that this instrument was brownly coloured, but she keeps on saying she's got a gold case for it, but Feda doesn't think that the thing itself is gold, it's brownly coloured, it's light brown in one place, and much darker in another, and it's like one that she knew on the earth plane; she's trying to show Feda that the part of it where you touch the strings is of a lighter colour than the sides, and she says that she had one like this on the earth plane.

M. R. H. That's right.

F. (Whispering over and over again to herself an inarticulate word.) Oh! dear, Feda can't get

this, but she's trying to say that this word has something to do with the earth plane and this thing that she's been describing. No, Feda can't get it, it's a very funny word, and it seems to start with a B, Mrs. Twonnie. She used to touch this instrument, that she has been describing, properly, she touched it properly, your Ladye, and she used to do it for people, people that liked it. She says *that she hadn't got any ribbons on this instrument*, she's laughing over that, Mrs. Twonnie, and she says that she doesn't intend to have any on it either; she says: "*I haven't got ribbons on it;*" funny, Mrs. Twonnie, do you know she doesn't seem to like ribbons; Feda likes ribbons, lots of ribbons.

As we have already stated the instrument played by A. V. B. was a guitar; she was an expert player, and used to sing Spanish folk music to the guitar. As will have been noticed Feda prefaces her description of this instrument by remarking that A. V. B. is singing. A. V. B. was considered a very fine amateur singer. Feda tells us that she is not singing loudly, but rather softly; this was characteristic of A. V. B., who had a small voice which she never forced. Feda appears to gather that A. V. B. liked singing very much, and also poetry, which she most certainly did. The noise made by Feda to imitate the notes of a guitar was very realistic.

We suppose that guitar playing usually does make the fingers sore, and that this is non-evidential; at the same time this soreness of the fingers was often complained of at some length by A. V. B. As in the case of the riding previously dealt with, so here again we do not propose to put forward any opinion with regard to Feda's statement that guitars are played in the next state of existence; the only evidential point of interest in this statement lies in the description of the music which A. V. B. tells us through Feda that she hears being played in her present state. We do not know

whether any of our readers are acquainted with Spanish Malagenās, and other forms of Spanish folk songs; if they are, they will recognise at once how very like a chant much of that music is. Also that some parts of the song are occasionally spoken.

This Spanish music was the only music that A. V. B. considered to be suitable for a guitar, she was intensely interested in it, had learnt a good deal of it in Spain, and, whenever any Spanish musicians came to London, would always have lessons. In fact, I think that A. V. B. was almost the only amateur in England who was an expert exponent of the music in question. She was devoted to it.

We find A. V. B. saying through Feda that her present guitar stands in a corner of her room, and emphasizing the fact that it *stands* and does not lie down; most people's guitars stand in the corner of their room, and we would not have troubled to refer to this statement had it not been that A. V. B. was very particular that her numerous guitars should never be laid down on their backs; she said that it made them go out of tune unless they were laid down on their strings, and as it was impossible always to remember to do this, they were kept upright in different corners of the rooms.

Feda's remarks regarding a gold frame with mother-of-pearl, and later, a gold case, appear rather childish, and do not sound to us at all as though they emanated from A. V. B. who disliked everything tawdry. With regard to the reference to the "cornet" and "trombone", this would-be attempt at humour jarred upon us, and certainly was in no way characteristic of A. V. B. to whom Feda attributes it. We think it was, together with the gold case, a little Feda interlude. The word which Feda whispers inarticulately, but which she says begins with B and has something to do with a guitar and the earth plane, may possibly have been an attempt at the word "banduria"; the banduria is the Spanish equivalent of a mandoline. I used to play the mandoline, accompanying A. V. B.'s guitar, but she was anxious that I should learn the banduria, and got one sent to me from

Spain ; I did not master it, however, which A. V. B. always deplored.

We now come to the most evidential point in the description, and that occurs when A. V. B. states with emphasis, through Fedá, that she did not have any ribbons on her guitar, has not got any now, and does not intend to have any : and Fedá says that A. V. B. *is laughing over this*. Now we think it will be admitted that nearly all English women, if they play the guitar at all, have streamers of bright-coloured ribbons from the instrument. This always amused A. V. B. immensely, because she, knowing Spain, was aware of the fact that Spanish ladies do not usually indulge in this particular foible. It was a great joke between us, that the less expert the English player the more magnificent the ribbons. A. V. B. never had ribbons on her guitars.

*Section VII. Memory of Words Peculiar to A. V. B.*

We will now deal with two examples of what would appear to be a rather more subtle retention of memory than those hitherto given, since it is the retention of memory regarding the meaning or sense of certain words invented by A. V. B. herself. We must first of all record some words of mine spoken during the sitting of November 15th, 1916, which sitting we have stated in another connection, was a bad one, probably owing to the fact that I pressed questions. One of my questions on that occasion was as follows : " Ask her does she remember a funny word she invented with Adela for people they didn't like ? " Fedá replied, that A. V. B. would try to remember it, would put it in a mental note-book, but that it made it extremely difficult when I asked things point blank. We only mention this because it must be borne carefully in mind that I distinctly said that the word which A. V. B. had invented, was applicable to people she did *not* like.

On January 17th, 1917, a sitting which I took, Lady Troubridge recording, I suddenly put the following question :



"Does she remember the word, 'Poon?'; perhaps she will laugh, but I'd like to know whether she remembers what that word meant?"

F. Yes, she *is* laughing, she says that word meant a state. It was a word used to express a state or condition.

M. R. H. It was a word she used.

F. Fedra can't understand, but she says it was a word that she used to *you*. She says she sometimes thought of you in connection with it. Fedra does hope it's not a nasty word, because she says she doesn't mean that she just thinks of it because she heard you say it, she means, that she would use it in connection with thinking of you. "Poon, Poon," she calls *you* that. Poon isn't a name! But she calls *you* that in her mind now, she thinks of *you* as "Poon," she *likes* to think of you as that. Fedra's got just to say what she says, and she says that she hopes you think of *her* as that too.

M. R. H. Of course, I think of her as that. (To A. V. B.) There was a word that was the opposite word to "Poon." Do you remember? You and I had two words.

F. Yes, she says it was the antithesis, but that she can't remember the word itself. No, Fedra mustn't say that she can't remember, it is that she can't get it through.

M. R. <sup>5</sup>H. Oh! Ask her to try and get the first letter through.

F. Oh dear! Fedra can't get it. But it is only a short word. (Here Fedra begins drawing violently in the air and distinctly forms an "S.") It's a curly letter like a snake, look, Fedra will do it on your hand.

M. R. H. Yes, that's right, it's an "S."

F. It isn't a long word, it's a short one, and she did manage to give it quick to Fedra once, but Fedra couldn't get it, she'll give it one day though.

Between this sitting of January 17th, 1917, and that of

May 2nd, 1917, with which we are about to deal, an attempt was made during an A. V. B. Control, to pronounce this word beginning with an "S." The word was not articulated, however, and A. V. B. did not get beyond making the opening sibilant consonant, and when I asked A. V. B. what she was doing, she said she was trying to get the word which was the antithesis of "Poon." I remarked that I did not intend to give her the word, as I wished it kept as a test; to which A. V. B. cordially agreed.

On May 2nd, 1917, Lady Troubridge took the sitting and I acted as recorder. A. V. B. had been conversing with us through Feda regarding a certain person, some of whose ways A. V. B. rather disapproved of, when suddenly, Feda broke out as follows:

F. She says that's senseless and reasonless too.

(*Sotto voce*: It's *what*, Ladye? What are you trying to say S—ss—Sss—S—ss.) What *is* the word, Ladye? It's Spor—Spor—Spor! She's trying to get a word through that Feda can't make out, Feda doesn't believe it's a proper word at all; it's a very funny word, but it must mean something, because she *is* trying so hard to get it through, it means . . . it means . . . Oh! Feda doesn't know. It seems to be some sort of more expressive word for senseless. (*Sotto voce*: Spor . . . Spor . . . Spor . . . Spor . . .) Well, it's Spor, anyhow.

U. V. T. What's the letter after "Spor" do you think, Feda?

F. It's a long letter. After the "R" comes a long letter.

U. V. T. When you say a long letter, Feda, do you mean long above the line, or long below the line?

F. It seems to Feda to be long at the bottom. (Feda has for some moments been making perpendicular strokes in the air.) It isn't an ordinary word at all; it's a funny word that Feda has never heard before. Oh! Mrs. Una, Feda sees that it

isn't long under the line, it's long *above* the line ; well, there's that letter, then comes a small letter (*sotto voce* : Sporti . . . Sporbi). This little letter sounds something like "I" ; (Feda pronounces the I as in the word "fish"). And after this small letter there comes a curved letter, and then it seems to Feda there's another long letter. (Here Feda whispers quite inarticulate things.)

U. V. T. Well, Feda, perhaps it will be easier if you try to draw the first long letter on my hand. (Feda begins drawing vigorously.)

F. It's S . . . P . . . O, Mrs. Una, then a little letter, and then a letter like this ; (she draws a "K" on U. V. T.'s hand). It's a down stroke like this, with a little bit like this sticking on to it ; Sporki . . . Sporkif ?

U. V. T. Well, Feda, try to draw the letter which you said was curved, on my hand ; the letter that you said came after the long one.

F. That letter goes like this, Mrs. Una (here Feda draws an "S" on U. V. T.'s hand). And then there's another letter like this (here Feda draws an "H").

U. V. T. Is that the last letter of the word, Feda, or are there others ?

F. Well, Feda can't see any more, (suddenly and very loud) SPORKISH ! SPORKISH ! But that isn't a word at all ! Ladye says : "Yes, it is," and that it applies to people who rake things up. "Not Poon," she says, she says it's the anti-thesis to "Poon."

M. R. H. At last you've got it.

F. "Sporkish," she says it in such a funny way, Mrs. Twonnie, she says that you and she used to call people that sometimes, you used to say : "So-and-so is sporkish," Feda knows that it isn't a proper English word though.

Now with regard to these two coined words, we must deal first with the word "Poon." As will be re-

membered, I asked on January 17th, 1917, whether A. V. B. could remember what "Poon" meant. There had been a suggestion given by me on November 15th, 1916, as has been stated, that there did exist a word which had been invented by A. V. B. and a certain "Adela," for people they did *not* like. We may, therefore, justifiably conclude, that had Mrs. Leonard only normal knowledge to work on, she would have retained a memory of my words spoken on November 15th, 1916. and have made a mental note to the effect that there existed some curious word which had been used by A. V. B., the meaning of which word was *uncomplimentary*. As a matter of fact, the word which I tried to get on November 15th, 1916, was an uncomplimentary word, and there is no apparent reason why, when I myself mentioned the word "Poon" on January 17th, 1917, Mrs. Leonard, had her knowledge been normal, should not have jumped to the conclusion, that this strange word "Poon," was the *uncomplimentary* word which I had hoped to get on November 15th, 1916. But, in reply to my question of January 17th, 1917, we find Feda speaking of this word "Poon" as a state or condition; telling us that A. V. B. says it was a word she used to *me*, that she sometimes thought of me in connection with it, that she calls me "Poon," that she thinks of me as "Poon," that she *likes* to think of me as that, and that she hopes I will think of *her* as that too.

Now, the word "Poon" was A. V. B.'s own invention. It was meant to express all the pleasant, indefinable qualities in people whom she liked. When A. V. B. said that a person was a "Poon," or that they were "Poony," she meant it as a summing up of all those attributes which most appealed to her. I do not lay any claim to the attributes with which her affection endowed me, but in spite of that she did apply this term to me.

After getting on January 17th, 1917, a satisfactory definition of the word "Poon," I again return to my original idea of November 15th, 1916, and try to obtain from the communicator its antithesis. I do not succeed

in getting further on this occasion than the statement that it is a short word beginning with "S."

On May 2nd, 1917, however, as will have been seen, we obtained the word "Sporkish"; the application of the word was perfectly correct, and its use just where it occurred in the conversation was entirely characteristic of A. V. B. "Spork" and "Sporkish" were words also invented by A. V. B. Their meaning embraced all tiresome and unpleasant people and their characteristics. These words were semi-humorously applied by A. V. B. to all people and things that bored her, irritated her, or otherwise incurred her disapproval. It is interesting to note that the word "Sporkish" was finally obtained at the sitting of May 2nd, 1917, as a comment upon circumstances that were precisely such as would have evoked it from A. V. B. during her earth life. Interest is added by the fact, that whereas I gave on January 17th, 1917, the word "Poon" as a noun, and asked for its opposite, by which it might be reasonably understood that its opposite was also a noun; and whereas I implied on November 15th, 1916, also, that the word I wanted was a noun, and whereas we were definitely endeavouring to obtain a noun, to wit "Spork," we obtained on May 2nd, 1917, most unexpectedly, the equally familiar and characteristic adjective "Sporkish."

#### *Section VIII. Memory of M. R. H.'s Method of Composing.*

We next come to what would appear to be a retention of memory regarding my methods of writing poetry; these were remarked upon by A. V. B. through Feda on June 27th, 1917, at a sitting taken by me, Lady Troubridge acting as recorder. At a previous sitting on December 6th, 1916, at which I was the sitter and Lady Troubridge recorded, I had repeated the first verse of one of my own poems; I naturally did not say that it was my own, merely asking A. V. B. through Feda whether she remembered it. It appeared that she did so, since Feda gave me to understand, after having said that the poem was recognised, that the communicator wished to add



something to what I had said, which was correct, as there was one other verse to that particular poem. After this Feda said the following words: "Mrs. Twonnie, she says, 'She makes it herself.'" In reply to this I asked Feda to make her words a little less ambiguous; I said: "I don't quite understand, Feda; did she say, 'I make it myself,' or did she say, 'She makes it herself'?" To which Feda replied: "No, she didn't say, 'I make it myself,' her words were, 'She makes it herself'"; by which I understood that A. V. B. had been trying to give Feda to understand that I wrote poetry.

I am a very minor poet, still, several books of my verses have been published and a number of my lyrics set to music. Supposing therefore that my anonymity had not been preserved, as we think it had, Mrs. Leonard in the normal state might easily have come across some of my poems and recognised in me their author; this possibility should be taken into account. On June 27th, 1917, however, there occurred a further reference to my work. Feda began it by giving a word here and there, such as "flights," "canopy," "vast," "space," etc., which words she stated were, according to A. V. B., contained in some of my poems. There appeared to be an effort to recall, by this method, certain poems to my mind. No doubt these words do appear in my poems, I should think they probably did in most poems; at all events the references were not sufficiently clear to be of any interest. What is of interest, however, is the following:

F. She says that you used to get a first and second line like in a flash, and then you used to get succeeding lines, perhaps two, and then you used to go back and have to alter the first a bit, sometimes. She says it seemed as though the first and second came in a flash, and you wouldn't be perfectly certain what was to follow. Although the first and the second lines would suggest a theme, you wouldn't know what was to follow them at all. You would hang on to the first line, it would sing in your brain as though making

music. She says it's funny, with your things more than anyone else's, the first line is always the key-note to the rest.

M. R. H. How long ago is she speaking of ?

F. Some time ago, not only just before she passed on.

M. R. H. I only meant to ask whether it was before or after she passed on.

F. Oh ! before.

As A. V. B. lived with me for years, she, more than anyone else perhaps, was aware of my methods of work. It is perfectly correct to say that my first and second lines come to me in a flash. It is also absolutely correct to say that having got hold of two lines that please me, I have very often not the slightest idea what I am going to follow them up with. Lady Troubridge, in going over my papers the other day, came upon innumerable scraps of paper, as well as scrawls in exercise books, containing two first lines, or sometimes only one, of a poem which I had apparently never followed up. Feda says that A. V. B. says that I would hang on to the first line ; that it would "sing in my brain as though making music." Now it is usually impossible for me to conceive a line of original poetry without singing it mentally, so to speak ; in other words, my lines always suggest to me a complementary tune. It is, and always has been my habit to write my poems at the piano, composing words and music simultaneously. No one was as familiar with this habit as A. V. B., as she was also with the fact that, having got my two first lines, I would go to the piano, playing and at the same time singing them over and over again, in what must have been a most tiresome manner, while waiting for further inspiration. Since, needless to say, I am not in the habit of doing this in public, it is difficult to see how knowledge of my methods of work can have reached the medium normally.

### *Section IX. Memory of Swimming and Bathing.*

We will next refer to memory shown regarding the only form of sport much loved and at one time largely

indulged in by A. V. B., namely, that of bathing and swimming. There are, in all, six sittings in which A. V. B. has mentioned bathing and swimming through Feda. The first reference occurred on October 13th, 1916, during the description of Watergate Bay (see p. 437). Mention was made at that sitting of A. V. B.'s having bathed at Watergate Bay. The words are as follows :

“ Oh ! There is water near there, she's showing Feda splashing, blowing, ducking her head, spreading out her arms. (Here Feda gives an illustration of swimming.)

The second reference occurred on October 20th, 1916, and was given in the following words :

“ She wanted you to know that she has got a private bathing pool in her own garden, it's perfectly safe, and clean, and clear, no rushes, she thoroughly enjoys it.”

The third reference occurred on October 25th, 1916, and was to this effect :

“ Since she's gone over she's been swimming, and doing all sorts of things.”

The fourth reference occurred on December 6th, 1916, and was as follows :

“ She likes bathing better than riding.”

The fifth reference occurred on January 24th, 1917, when Feda said :

“ Now she says she supposes you will be surprised to hear that she was bathing this morning, because it's so cold and wretched here on the earth plane.”

The sixth and hitherto the last reference occurred, on March 9th, 1917, and was given by Feda in A. V. B.'s own words, which followed on a description of A. V. B.'s supposed pursuits in her present state :

“ Then I bathe ; you know, don't you, that I always loved that, I simply revel in that part of it.”

We have already said that A. V. B. loved swimming and bathing, and that it was her only form of sport.

She loved it more intensely than most people do. To give an idea of how keen she used to be, she once gave herself an attack of rheumatic fever by insisting, against all advice, on bathing in the Lake of Como in the icy water of early spring. Latterly, however, owing to her failing health, she was almost entirely debarred from bathing. She bathed on one occasion only at Watergate Bay. In all the years I knew her she only swam about four times at the Bath Club, of which she was a member ; but then so am I, who cannot swim a stroke. I think I am safe in saying that latterly, at all events, few people realised what a fine swimmer A. V. B. was, but if we should accept the spirit hypothesis, I cannot conceive of anything in the next state which would fill A. V. B. with a greater joy than finding herself able once again to indulge in one of her greatest pleasures.

On the other hand, supposing *I* purported to communicate after my death, and mentioned through a medium no less than *six times* the fact that I had bathed, and that I not only had a private bathing pool, but that I was enjoying the use of it, it would certainly lead anyone who knew me well to doubt seriously the identity of the communicator, as I dislike bathing quite as cordially as it dislikes me.

And this we think is the last instance of memory, given through Feda, which it would seem necessary to include in this paper.

## CHAPTER III.

## APPARENT KNOWLEDGE OF CONTEMPORARY EVENTS.

*Section I. Actions and Conversations.*

WE will next deal with what would appear to be a knowledge of contemporary events, shown by a disincarnate intelligence retaining an interest in the mundane affairs of friends.

And here we find ourselves immediately confronted by a difficulty, since two or three of the best examples of this type of evidence that we have received are of so private a nature that they cannot be included in this paper. For instance, we had on one occasion an interesting example of this kind of knowledge, when the mental attitude of a certain person, and the situation that had resulted therefrom, appeared to have been thoroughly grasped by the communicator. Limitations pertaining to my own position had also been noted and taken into account. The case was stated more clearly than *I* could have stated it in so few words; in fact, at the time *I* had not formed any very definite judgment, being rather bewildered. *I* have now no doubt, however, that the analysis given was correct. Quite recently we have obtained references to another person, one who was far from England at the time of the sitting. This person was described in an unmistakable manner, together with facts that we did not know; namely, that there had been, and was, a state of mental anxiety, of scheming and planning to effect some change, regarding which the way was not clear. This change it was said would be of assistance to someone else, and one of us was warned that she might hear something in this connection, and



told that that was why this had been given; in order that if she did hear she should not be worried, as in some ways the results would be for the best. We also obtained a description of certain actions performed by this person in the course of everyday life, and some details regarding work, with a statement that A. V. B. was trying to help.

Now neither of us had the slightest idea at the time of that sitting that this person was contemplating any change, since no mention of it had ever been made in letters received from them. But two days after that sitting one of us did receive unexpected news regarding the person in question, the very news for which, it would appear, we were being prepared by A. V. B., since it transpired later that the news received was a direct consequence of the mental processes accurately described by her through Fedá. We had ample opportunity later on of proving that all her statements had been correct, even to the little details given regarding certain actions; and had the desired plans been able to be carried out in accordance with the wishes of the person concerned, there is no doubt that the results would have been of value and of great help to someone else. Even in spite of the fact that the plans in question were not carried out, events did prove beneficial, as A. V. B. had foretold. This we fear is but a bald statement of what was an interesting incident, and it seems more than a pity that the extract cannot be given and annotated in full, instead of the statement resting, as it must do, on our word alone. It is admissible to say, however, that considering all the circumstances, and supposing that we admit of an A. V. B. who still retains memory, and through that a kindly interest in mundane affairs, there is nothing far-fetched in the idea that she should have endeavoured to get into touch with the person in question, with a view to helping, if possible, as she stated through Fedá that she had done.

On May 2nd, 1917, a sitting was taken by Lady Troubridge, I acting as recorder, and in this case it is a matter of infinite regret to us, that, owing to the diffi-

culty of sufficiently disguising the circumstances discussed, it is impossible for us to do more than allude to this sitting in general terms; this, however, must be done, as the sitting in question was, as far as our experience goes, almost unique of its kind.

In this sitting no attempt was apparently made to furnish evidential matter for subsequent verification; the sitting opened immediately with the introduction by A. V. B. of a topic which was practically sustained throughout the entire trance, which lasted one hour and three-quarters. A. V. B. began by referring through Feda to certain circumstances that had troubled Lady Troubridge some two or three weeks prior to the sitting. These circumstances were summed up with perfect accuracy, and allusions followed which were extremely relevant to persons connected with these circumstances, and to Lady Troubridge's mental attitude. Enough was said by A. V. B., through Feda, to make it appear that she had for some time past not only accurately sensed my mental condition and that of Lady Troubridge, but that she had apparently, at all events in Lady Troubridge's case, gathered the substance of a conversation held privately by Lady Troubridge with a third person, whose mental attitude and motives had also apparently been grasped; the fact of this conversation having been held was unknown to me at the time of the sitting. The train of thought suggested by the allusion to the said person led to the description of a fourth person, who was correctly stated to be connected with myself; the transition was affected with perfect naturalness in the following words: "Oh! while speaking of this, she says, by the way, there is someone who is equally to do with Mrs. Twonnie who has very much the same gift." The thread was then maintained throughout a description of this person connected with me, and a very clear and eminently characteristic statement of A. V. B.'s views upon the subject under discussion was given. This we are afraid is all that we can say regarding this sitting. What struck us particularly was that the coherence and continuity with which a natural discourse based upon one general topic was sustained in

this sitting exceeded any example of that nature which we had hitherto met with ; although no names were given by the communicator, it was quite impossible in any instance to mistake the identity of the people to whom reference was made.

### *Section II. A Flash of Colour.*

We will now turn to sittings with which we can deal more freely, and begin by giving a very slight extract from the sitting of October 9th, 1916. This was a very early sitting, and I was curious to know whether A. V. B. laid any claim to be able to see my physical surroundings ; I therefore put the following question :

M. R. H. Can you see me in my flat ?

F. Not always, in good physical conditions she can, as at a Materialising Séance where the Medium gives power ; when you are extra strong and well, and the weather dry, she can see you. She says, one night she saw something blue near the bed and said : “ That’s a flash of colour, I’ll remember and tell her that.”

Now this is only a little incident, but one not entirely devoid of interest. My bedroom contains nothing blue. There are one or two bits of Italian woodwork painted rather a dark sort of duck’s-egg colour, but this is the nearest approach to blue anywhere in the room, and these pieces of Italian wood-work are not near the bed. I have in my possession, however, a dressing-gown of a very bright pale blue. I seldom wear it, in fact it had been put away for months, but had been taken out about a week prior to this sitting, to replace another gown that had gone to the cleaners ; and it so happened that I had been leaving this bright blue dressing-gown on one or two occasions just then hanging over a chair at the foot of my bed. Nothing else of a blue colour had been near my bed.

### *Section III. A Diagram.*

Another slight indication of knowledge of contemporary

events was received by us on October 20th, 1916, at a sitting taken by Lady Troubridge, I acting as recorder.

Feda had just described a paper which we thought we recognised, when she switched off to quite another paper which she described in the following words :

F. One day she was doing something with you, that also had to do with a paper. It was *very* funny ; there was something from A to B, and strokes in between. A to B and B to C, and lines from one to the other. It was not the same paper as she spoke of before, it was another one, it was like this : (here Feda indicates with her finger in the air the letters and connecting lines).

U. V. T. She must have looked over my shoulder.

F. She thought it was very perplexing, she didn't understand it herself, and she didn't think you did, she says she thought : " Oh ! poor Una, she'll never be able to understand it."

A few days prior to this sitting Lady Troubridge, when alone in her bedroom, had been puzzling over the diagrams in Dr. Morton Prince's book, *The Dissociation of a Personality*. If page 465 of the said book be turned up, it will be seen how applicable are Feda's words to the diagram on that page. This was the only book containing such diagrams that Lady Troubridge had then read since the beginning of her sittings with Mrs. Leonard, or, in fact, for many years past. Why, however, did Feda call it a paper instead of the page of a book ? It is perhaps just possible that she got a mental picture of that one page only, as detached from its context.

#### *Section IV. U. V. T.'s House and circumstances connected with it.*

On December 6th, 1916, a description, decidedly good on the whole, was given of the interior of my flat, but we omit it in order not to add to the length of the paper, and we will proceed to a more sustained effort to demonstrate knowledge of contemporary events and

conditions, beginning with a rather good description of a room.

On December 30th, 1916, Lady Troubridge took a sitting and I acted as recorder, when the following occurred :

F. She's been to you since Feda saw you last, not at Mrs. Twonnie's, somewhere else ; she would have been glad to speak to you but she couldn't succeed, she did try. She's showing Feda a square room, it's a sitting room, not very large, the walls are light, and there are pictures on them, but not heavy ones ; Feda can't see the details very well but they seem to be in light colours and in light frames. The frames are about the width of your two fingers, and they are flat, not rounded. The furniture in that room is not heavy, there are no big, fat chairs, like the one you are sitting in (here Feda points to a heavily upholstered armchair), the chairs are mostly like the one Mrs. Twonnie is sitting in. (I was sitting in a small wooden chair with arms.) Feda sees something on the floor that is not quite light, but has something in it that shows up light, the floor looks to Feda a fawny, lighty brown. Feda doesn't know what it is, but as you look to where the floor goes off to the wall it's darker where it meets the wall.

U. V. T. Yes, that's right, Feda.

F. It feels to Feda like a pretty, nice room. Oh ! she says there's a picture of an outside place, of an exterior ; in this picture there is something slightly arched half-way up the picture, it's light underneath the arch, and there's a dark ridge, it's not in a wide frame, and there's white all round outside of the picture, then comes the frame and the picture is in the centre of the white.

U. V. T. I can't remember, I haven't looked very carefully.

F. She says there is something in the room covered



with a square of a bluey-green colour, it's a smooth stuff, not painted.

U. V. T. Are you sure that there is nothing on the bluey-green ?

F. No, Feda can't see that there is. She says, that there is something in the room that has got a bird on it, it's either drawn or worked, it seems to be in a funny kind of place to Feda, you might not notice it at first, look carefully, you may laugh when you find it.

Now, this description is remarkably applicable to the drawing-room of a furnished house in which Lady Troubridge was living at the time of the sitting. It was a house belonging to Colonel B. (the initial is altered), which had been taken furnished by Lady Troubridge since A. V. B.'s death. This room was not very large; although we have never actually measured the dimensions, it certainly, judging by appearances, gave the impression of being approximately square; the walls were panelled in cream, and the only pictures on the walls were lightly coloured Japanese prints. These prints were framed in light fumed oak, and the width of the frames measured approximately two fingers, as stated by Feda. These frames were not rounded. Inside the frames was a fairly wide white mount in every instance. The furniture in this room was rather strikingly light in character, there was no Chesterfield, or heavily upholstered armchair of any kind, there were several small chairs very similar to the one on which I was sitting while taking notes. Two armchairs and a settee there certainly were in the room in question, but they were composed of light wooden frames and cane with cushions. The carpet of this room is accurately described by Feda when she says that the floor looks "a fawny lighty brown." She appears, however, to get rather involved in her description of the carpet; first she says: "The floor in not quite light, but has something in it that shows up light," immediately after this she states that "the floor looks to Feda a fawny lighty

brown," which latter statement, as we have already said, is correct; the carpet was a plain fawn all over, but we think that Feda may have been bewildered by the contrast between the carpet and the darker floor covering surrounding it when she speaks of the floor having something in it that shows up light, as she is perfectly right when she says: "As you look to where the floor goes off to the wall, it's darker where it meets the wall." Between the carpet and the wall of that room there was a fairly deep margin of black linoleum.

The allusion to one particular picture, in which we are told there is something slightly arched half-way up, appears to refer to one of the Japanese prints. In this print was shown a semi-arched tree trunk, upon which sat a bird. The tree trunk came, roughly speaking, about half-way up the picture, and that, together with the bird, formed the sole subject of this print. The background, which was of a light fawn colour, showed beneath the arch of the tree trunk, thereby throwing the latter into distinct relief. None of the other prints in the room resembled this in the least in design. Had Feda contented herself with saying that this was the picture of "an outside place" it would have been to the good, but she added the word "exterior," which is suggestive of something architectural. Feda, however, is fond of long words, culled from her various sitters, and her knowledge of English does not always permit of her using them correctly.

The thing in the room which is said to be covered with a square of bluey-green smooth stuff is, we think, a small card table, which had a folding top in two pieces. Lady Troubridge was in the habit of opening only one of these folds, thereby exposing to view a square of green baize. This baize had a very smooth surface. The baize on this particular table was not of that mossy-green that one usually sees, it was decidedly blue-green in tint. The only bird other than those in the Japanese prints, which we could discover, was one of several on some cretonne, yet Feda's description suggests rather an amusing and unexpected bird. At a later sitting, however,

she says that A. V. B. says that this bird was on the cretonne. A little later on in the present sitting the topic of Lady Troubridge's house recurs in the following words :

F. Mrs. Una, she says, she doesn't feel settled in that place where you are now.

U. V. T. How settled ?

F. She says, when she's been there to see you, she feels as though it were not going to be yours much longer ; she says there's an agitated vibration which makes her feel that you are only going to be there for a while, she wishes she could make it yours.

U. V. T. I wish she could.

F. She wonders if she could be permitted to help. She says : " It wouldn't hurt anybody if that place were your own," in fact, it would be doing somebody a good turn she thinks, she says she wishes the vibrations there could be made yours, she's going to see what she can do about it, and she says you must think her extra clever if she succeeds. It seems to Feda that she connects your place with someone at a distance, that it belongs to them more than to you. She says that everything in it seems to suit you exactly, and yet that she has a feeling that you should not get too fond of it because it isn't yours.

After this Feda went on to say that " Ladye " said that " Mrs. Una " got very fond of certain things and hated leaving them, etc., and that that peculiarity was more developed in her than in most people, or words to that effect. This statement Lady Troubridge considers incorrect in the general way in which it was given, though applicable to her in the isolated instance of this particular house.

At the time of this sitting, although the house in question had only been taken furnished on a short agreement, Lady Troubridge had no idea that anything was about to occur which would lead to an unexpected

termination of her tenancy; quite the contrary, for she had definitely been told by Mrs. B. that she would be able to renew her agreement if she so desired, and in all probability to keep the house on until the end of the War. Although, therefore, we were struck with the description of the room, and also with the remark that the owner of the house was a long way away (we understood Colonel B. to be in France at the time, although we learnt afterwards that he had just returned to Ireland), we did not understand why A. V. B. should feel that there were any particularly unsettled conditions pertaining to the house. We were soon to find, however, that A. V. B. was justified in her prognostications, for only two days after this sitting of December 30th, 1916, Lady Troubridge received a letter from Mrs. B. making the unusual suggestion that she should cancel her present agreement, and allow Colonel B. and his wife to take immediate re-possession. From this letter it appeared pretty clear that it would be difficult for Lady Troubridge to renew her agreement under any circumstances. The letter was written from Ireland, and a curious point is, that this letter was dated Saturday, December 30th, 1916, and had therefore actually been written on the very day of the sitting.

*Section V. U. V. T.'s Dining-room and the Work done there.*

The last reference to the house which we propose to quote occurred on January 31st, 1917. I alone was present at the sitting, acting as my own recorder. As sometimes happens when I am taking my own notes, I had not time to consider carefully the descriptions which were being given, and on this occasion, as will be seen, I denied and contradicted some of the points which afterwards turned out to be correct.

Here is the extract:

- F.           She says something about a room at the back of a house. A room that she sometimes goes into in the early part of the evening; it's at the

back of the house on the ground floor, and it opens—wait a minute, Feda can't get this—it's as though a window opened in that room low down, a window from which you can see something green now.

M. R. H. I don't understand that—I'm not sure there's not some muddle about the window.

F. Wait a minute—Feda sees better now what she means. That room opens with two doors.

M. R. H. That may be correct.

F. Feda doesn't quite understand this, but she says that the two doors meet. (To A. V. B.) What do you mean? She is showing Feda that if you walk through those two doors you get into another room, not into the hall.

M. R. H. That's right.

F. She says that this back room is furnished in a different style from the room at the front part, and she says that if you liked you could make one big room of it, but that you have it as it is because the back room is used for a different purpose from the front one. You've got a larger table in one room than the other.

M. R. H. In which room do you mean?

F. The table seems to Feda to be in the back room—it's rather a large table. You've got a table in the front room too, but it's not so large, it's a smaller one altogether, and it's in a different position to the table in the back room. One part of the table in the back room comes pretty near the fire, so that when any one is sitting on that side of it, and she goes to get close to them, she can feel the fire.

M. R. H. How can she see so well?

F. She can't always, but sometimes she can; she says: "I often try to get into physical touch, but I don't always manage to do it." She says sometimes, when she goes there, all she feels is that you are there, but that one evening, she's not quite sure which, she went there to be near



you, and to her great surprise, she found that she could see the room physically.

M. R. H. (To A. V. B.) I'm so glad you could.

F. She says when a thing like that does happen she makes up her mind to tell you about it here. She supposes that you were surprised at her being able to see Mrs Una's room so plainly?

M. R. H. Yes, it was most interesting.

F. Do you understand it when she says that this room of yours is a heavier type of room than that one of Mrs Una's which she described before?

M. R. H. Ask her where she thinks this room that she has just described is.

F. She's not very clear what you mean by that, but she thinks it's your room—*yes, she does*. She thinks it appears to be your room at present—it's only lately that she has seen it. Mrs. Twonnie, have you anything like fur in that room?

M. R. H. No.

F. Something with long stuff like fur?

M. R. H. No, not if you're describing the room I mean.

F. It's something she has sensed—she hasn't seen it physically, and it doesn't seem to Feda to be in a conspicuous position. Now she's trying to give Feda an impression of it, trying to make Feda feel it, and it feels to Feda too long and stiff to be fur, and it doesn't feel like a thing that you would keep in a room, to Feda. You can pull the stuff out, like hair, only it feels coarser and thicker than hair. It's not very large, it's about so—(Here Feda indicates a length of about two feet). Oh! now she says she thinks you will laugh when you do see it. Mrs. Twonnie, that window was not right, the way Feda saw it before; she seems to be trying to show Feda that it bulges out a bit, and yet that the window sort of sinks a bit. (Here Feda indicates a curve with her hand.) (To A. V. B.) What are you showing? She's showing Feda that the

furniture looks rather dark in that room ; there don't seem to be any light-coloured stuffs, not creamy with roses on them, like Feda sees in so many rooms. And some of the chairs are of dark wood, and she's showing Feda that they've got straight backs. She says that they are polished, but not highly ; they haven't got that very bright varnished look. Now she's showing Feda the fireplace. Look, Mrs. Twonnie, supposing the fireplace in that room to be there (here Feda indicates a wall in Mrs. Leonard's sitting-room), well, there's a rather low seat—it's not a chair—it's like a seat of some kind, it's about so long (here Feda stretches out her arms to their full width and manages to indicate about five feet). Now supposing the fireplace were there (pointing), this seat would be against another wall along the side of the fireplace.

Feda went on to describe some other points in the room, difficult to follow and apparently not correct. She also described rather well a bedroom in the house, but we will spare the reader these details. At a certain point M. R. H. asked the following question :

M. R. H. Does she [A. V. B.] know whose house I'm living in, or has she muddled it up with places to which I go ?

F. She looks puzzled. She says : " Yes, I do know, but I don't think I can say it. She feels you in different places, but she happens to have been in this place lately, and she says you've been in a room at the back, and she thinks also in that bedroom, but she's not perfectly sure. You see, Mrs. Twonnie, she's not always able to get things through very soon after she has seen them ; sometimes she has to wait quite a long time and to give them long after she wants to. She's not perfectly sure about the bedroom, but she's quite, *quite* sure about the other room.

M. R. H. What does she think I do in that room?

F. Well, she says you have something to eat there.

Oh! it seems to be a mixture, because sometimes you do some work there. Sometimes the work seems to be connected in a way with her, and that helps her to sense the room. She says when you're there it's a kind of general post sometimes. What does she mean? She says it sometimes looks like a sorting—sorting department, she says—she sees some sorting going on; she says she hears this sort of thing: "Put that there, and that there; that belongs to so-and-so; now you've got them mixed up. Oh dear! I've put that with the other one." She says sometimes she feels as if it were a serious affair of State, but she says she likes to feel it's that. Is she making fun? She says it's like an Intelligence Department, collecting and cataloguing. Sometimes she sees a strange person there, Fedra thinks she's teasing, but she says that when that strange person comes she sees wild excitement, getting things in order, and there's a good deal of discussion too, and a kind of re-shuffling. She says she's glad to see that you have got someone to do the laborious part of the work instead of you and Mrs. Una doing it. (*Sotto voce*: Papers, papers, papers.) She's showing Fedra papers, not letters, they seem to be held together with something; they look like this: (here Fedra gives an exact indication of the size of the quarto sheets used by M. R. H. and U. V. T. in typing). Now she says they're sometimes held together, but sometimes they're anything but held together. She says she thoroughly enjoys it, but she says you must forgive her if she sees the humorous side. She says if she smiles sometimes, you mustn't mind. She feels that she ought not to smile, because it is such a labour of love. She says she doesn't think that stranger always understands what it means. She

says: "Does that strange person think you are writing a detective story?"

M. R. H. Why should she?

F. Oh! she just wondered. She says it seems to her it must read so strangely. She says she senses sometimes that that person thinks and says so, but she says it doesn't matter.

As will have been seen by the extract, the descriptions obtained here are rather complicated; we will do our best, however, to annotate them.

The first reference is to the back room of a house, this room is said to be on the ground floor, and A. V. B. is said to go there sometimes in the early part of the evening. Now, there can be little doubt, in our opinion, that the description that follows is intended to apply to the dining-room in Lady Troubridge's house, in which apartment we were at the time of this sitting in the habit of doing the recording of our Psychical Research work: we usually worked there from 3 until 6.30 p.m. and often later. This room is at the back of the house, and on the ground floor. Feda begins by describing a window, which she says opens low down, from which can be seen something green, but she has apparently seen wrong, or misunderstood the communicator, as she goes on to say: "Wait a minute, Feda sees better now what she means, that room opens with two doors," and tells us that the two doors meet, and that if you walk through them you get into another room. This is perfectly correct; the dining-room in that house was separated from the drawing-room by double doors opening in the centre. What the green thing is that Feda sees it is impossible to say: had the window of the dining-room been meant, this statement regarding green would be correct, as the window looked on to the garden, where there were green tubs and green woodwork; as it is, we can only say that there were some green cushions and a card table covered with bluey-green baize in the communicating drawing-room.

When Feda says that the back room is furnished differently from the front one she is perfectly correct,

and yet it is also quite pertinent when she says that if one liked one could use the two rooms as one big room, but that *we* had it as we did, because that back room was used for a different purpose from the front one. When Lady Troubridge took the house there was no bolt or other means of closing the communicating doors, the two rooms, though furnished and coloured quite separately, having apparently always been used as one; but on account of our work Lady Troubridge had fastenings put to the doors, and we kept the rooms separate. Fedra is correct in saying that there is a larger table in one room than the other, especially as she defines clearly that the larger table is in the back room; a big, round dining-table stood in the back room, and an altogether smaller table in the front room. We had, ourselves, put the smaller table in the front room in order to have meals there, owing to the dining-room being used for work; it is perfectly true that a part of the table in the back room came very near to the fire—we know this to our cost, as we later received a claim for damage to the table caused by the heat.

This back room, although not very heavy in type, was certainly more so than the front room, having in it among other things, and in addition to the large table, a long, rather heavy oak settee, and several large oil paintings in very heavy frames on the walls. A. V. B. seems to have derived the impression that the room in question was my room, or appeared to be so at the time of this sitting, adding that it was only lately that she had seen it. This, we think, is quite understandable; I was, at the time of the sitting, staying with a relation, in whose house there was no room available for my work; Lady Troubridge therefore had placed her dining-room entirely at my disposal, and all our work was done in that room.

We cannot imagine what is meant by the mysterious thing that appears to be something like fur and yet which seems too long and stiff to be fur. Fedra says that it is something like hair, only coarser and thicker, and apparently A. V. B. thinks that I will laugh when I see it. A wire-haired terrier, which I then possessed,



and which had a very shaggy, long coat, used often to lie in that room while we worked; he is the nearest approach to the article described that we can think of!

The final description of the window in that room is rather vague. The window in the dining-room was an ordinary sash window, but on either side of it the wall was curved outwards, forming two semi-circles, in the centre of which was set the window. The window, however, not being in itself bowed or curved, may have given Feda the impression which she tries to express in the words, "the window sort of sinks a bit." The furniture in that room was dark, and, as stated by Feda, there were no light-coloured stuffs. The chairs were of dark wood, had straight backs, and were not highly polished. The reference to the fireplace with the seat, about five feet long, which is said to be "against another wall—along the side of the fireplace," is good.

A. V. B. appears to be so sure about the back room at that house, that I ask her what she thinks I do there, and the reply is interesting. First of all she tells us through Feda that I seem to have something to eat there, but that it seems to be a mixture, because sometimes I do work there which seems to be connected in a way with her. Now this is absolutely accurate, since although that room, as has already been stated, was given over to me for work, we did upon several occasions have a meal there, when we asked a few friends to the house in order to discuss *Psychical Research*; on one occasion Miss Isabel Newton, the Secretary of the Society for *Psychical Research*, was among those friends. The description given by A. V. B. through Feda of what she would appear to have overheard or sensed when I was working there is rather amusingly accurate.

The stranger, whose arrival occasionally causes wild excitement about getting things in order, etc., is no doubt the typist, as A. V. B. expresses pleasure that we now have someone to do the laborious part of the work instead of undertaking it ourselves. At the beginning of our studies we did not employ a typist, Lady Troubridge doing all that part of the business single-handed; it was

only a short time prior to this sitting that we had engaged a typist. This typist was rather a supercilious young person, and A. V. B. is correct when she says that this person not only thinks that the work is strange, but that she sometimes says so. From our typist's occasional remarks we gathered that her frame of mind was decidedly sceptical. There is nothing evidential in Fedá's indicating sheets of paper of a quarto size, as Mrs. Leonard cannot have failed to notice that our notes are always made on quarto-sized blocks; it does happen, however, that we always use quarto sheets and not foolscap, for our type-written records, which records Mrs. Leonard had never seen. In the reference to our work there is clearly visible that keen, though kindly sense of humour which was very characteristic of A. V. B. during her lifetime.

#### *Section VI. Daisy's Plans and Movements.*

We now come to quite a short extract which occurred on February 21st, 1917, during a sitting at which I alone was present, acting as my own recorder. The extract refers to a person whom we will call Daisy, and of whom we shall have more to say later on. This extract was of a prophetic nature so far as my knowledge was concerned; here it is:

- F. She says, did you see Daisy?
- M. R. H. No, I can't see Daisy.
- F. But she says won't you be able to see her?
- M. R. H. No, I'm afraid I won't; has she got a message for Daisy?
- F. You *won't* be able to see her?
- M. R. H. I can't see her because she isn't here.
- F. Your Ladye thought somehow that she was going to be here; are you sure she has no intention of coming here?
- M. R. H. As far as I know she has none.
- F. Your Ladye doesn't know why, but she gets the impression, the sort of feeling, that you *will* have a chance of seeing Daisy.

And again a few lines further on in my notes, after a reference to Daisy having gone north and south, there occur the following words :

M. R. H. Do I understand her to mean that this was in England ?

F. She doesn't mention any particular country in connection with it, but she does seem to feel that things are tending towards your seeing Daisy.

Now, at the time of this sitting, the Daisy in question was nursing the wounded in the Near East. I had not the slightest idea that it would be possible for her to break her contract, even in the event of her wishing to do so, as I had always understood that one was obliged to sign on for a definite period of time when undertaking such work. I was not expecting to see Daisy for at least a year, if then. I wrote to Daisy, sending her out a series of questions, among which I asked her whether she had any intention of returning to England. She replied in the following words : " Yes, it is possible that I may return to England next month, in which case I should of course see you. I have given in my resignation here." This reply was written from the Near East on March 10th, 1917, and I saw Daisy shortly after her return to England, which she reached on April 20th, 1917. She has since consulted her diary at our request, and finds that her resignation was given in on February 18th, 1917 ; she says that she had been meaning to resign for some time prior to that date. The question will naturally arise as to why A. V. B. should have troubled to get into Daisy's conditions, and to have divined the unsettled state of her mind, which undoubtedly was present at about the date of this sitting. There was a reason why A. V. B. should have been interested in Daisy, but we will not deal with this point here, as it belongs to a later portion of this paper.

*Section VII. Knowledge of Small Incidents connected  
with M. R. H. and U. V. T.*

We will next mention another slight indication of knowledge regarding contemporary events; it occurred on February 28th, 1917. I took the sitting and Lady Troubridge acted as recorder. A. V. B. gave the following words through Fedá :

F. She says : " Shall I come this afternoon ? "

M. R. H. Yes, and ask her to notice something about the room and tell us about it next time.

F. She says : " Yes, I will ; I've been many, many times before when you were working, and I was with you this morning before you got up." She thought you spoke to somebody, moved over and called out to somebody, not speaking quietly, calling out something, can't you remember ? Only a few words, you just moved over and said a few words.

At the time of the sitting I denied this incident, but immediately on our return home Lady Troubridge and I remembered it perfectly. I had spent the previous night at Lady Troubridge's house, and she had come in herself to wake me in the morning. She did so by letting the blind go up with a bang, and a flood of light struck my eyes suddenly. I rolled over on to the other side of the bed, loudly voicing my indignation. The usual proceeding, when I am in my own flat, is much less abrupt, I being discreetly aroused by a servant with a cup of tea ; there is also no garish light let in upon me, so I have no occasion to expostulate.

We will now give an extract from the sitting of June 6th, 1917, taken by Lady Troubridge and recorded by me.

F. (*sotto voce* ; Pictures, pictures, pictures.) She wants now to talk about pictures.

U. V. T. What pictures ?

F. They're pictures on the earth plane, and it's not one particular picture either, it's pictures

that people would go and look at. She's interested in them specially, they're pictures that have to do with you just now.

U. V. T. It's funny.

F. It's a place she wants to go to with you to look at pictures for a special purpose. Oh! she says, she's not only going, but that she has been there, and lately too. She says, there were several of them, but one particular one, she wanted to see how it was put.

U. V. T. Yes?

F. She says she thought it was not put badly, but that it certainly might have been put better. She was pleased about it though, not so much about where it was put, but about the picture itself. She keeps on *showing* Feda a picture; it looks to Feda as if there was a very dark shade half way across it; it seems to be much lighter across the top, then it's all dark at one point in the middle. It's light on top and a kind of particular streak seems to come across the middle, like a dark shade.

U. V. T. What's the bottom like?

F. It's light again at the bottom, but the lightness at the bottom is a different kind to the top.

U. V. T. I think I place it.

F. Mrs. Una, it seems to be mixed up like at the bottom, it's got a muddled look.

U. V. T. I wonder why she mentions all this.

F. Oh! she only wanted you to know that she had seen it, she likes to let you know when she sees things on the earth plane clearly, she says that lately she has been trying to exercise this faculty, and to practise getting through what she has seen. She says that she sees a great deal, much more, she says, than she could ever get on to Feda's brain; Mrs. Una, Feda doesn't think that that picture was very important, it was only something that she happened to see with you.



U. V. T. Why did she say she was pleased ?

F. Because, she says, she *does* like it, she *did* and she does.

Regarding the above extract, Lady Troubridge had recently taken a house, and on May 31st, 1917, just six days prior to this sitting, she and I had been together to a Depository, in order to speak about her furniture and effects which were stored there. She particularly wished to go over a number of pictures, and for this purpose was conducted into a special room; she found to her great distress that her pictures had been stacked up anyhow, one against another; with the result that some glasses were broken, and several frames injured. She was particularly anxious as to the whereabouts and condition of one special picture; this was a large, square, water-colour painting presented to her some years ago by Admiral Togo. We found that this picture had not suffered any damage, having been placed rather more carefully than the others. We think that this picture, which A. V. B. both knew and admired during her lifetime, is the one to which she alludes in the present sitting. This picture is not only rather beautiful, but in its composition is, to the European eye, unusual, and we think that Feda's description is not devoid of interest. Feda tells us that A. V. B. is showing her a picture that looks light at the top, with a kind of particular streak like a dark shade across the middle, that it seems to be much lighter across the top, and then that it is all dark at one point in the middle. Now, the upper part of the picture in question shows snow-capped Fuji Yama, the sacred mountain, in early dawn against a pale sky; nearly half-way down the picture in the middle distance is a line of low hills forming, as Feda says, a streak across the middle of the picture like a dark shade; in the very centre of the picture in the nearer distance is a bold mass of black rock rising from the sea; this is apparently the object which leads Feda to say that the picture is all dark at one point in the middle. Lady Troubridge then asks Feda what the bottom of the

picture is like, and Feda replies by saying that it is light at the bottom, but that the lightness at the bottom is of a different kind to the lightness at the top, she adds that it seems to be "mixed up like" at the bottom, and that it has got a "muddly look." Now, the whole foreground of the picture which we believe A. V. B. to have been attempting to show Feda, is a mass of swirling, foamy shallows, the water and the foam together giving a light, but as Feda rightly describes it, a mixed up or muddly look. There are one or two half-submerged points of rock among the shallows, but the general effect of the foreground is one of light, swirling water.

And this, we think, is the last extract pertaining to what would appear to be a knowledge of contemporary events on the part of a purporting communicator, which we will include in this paper. There are, of course, other instances of this kind, but those that we have given, or to which we have alluded are, we think, among the most interesting.

## CHAPTER IV.

## PERSONAL TOUCHES AND THE A. V. B. CONTROL.

WE now feel it necessary to treat of what, for want of a better term, we will call personal touches, which, although they must rank as of very considerable importance among those things which would appear to prove identity, are none the less extremely difficult to define in a manner which will carry conviction to the minds of those who have not known, and known intimately, the purporting communicator. What are personal touches? At best they are very subtle and often very elusive. We presume that they would include, among other things, attitude of mind towards life in general, and if this be admitted, then we feel that we have obtained (as far, that is to say, as it is possible to obtain such a thing through an intermediary), a certain amount of evidence as to the identity of the purporting communicator.

To begin then with the attitude of mind: throughout the communications purporting to come from A. V. B. which we have received through Mrs. Leonard, there have been obvious a very marked tolerance, balance, and moderation in the judgment of others; together with a sense of humour which was never of an unkindly nature. All these things were strongly characteristic of A. V. B. From time to time there has also appeared a desire on the part of the purporting communicator to moderate any severe judgments on our part, and any tendency to go to extremes, even in the matter of our work. This mental balance was also characteristic. Throughout the sittings there has also appeared a quiet determination, almost amounting to a gentle sort of stubbornness, which

was very characteristic of A. V. B. This stubbornness has once or twice been remarked on by Feda, as, for instance, in the case of the mistake regarding the basement rooms at the house in Malvern Wells. Another characteristic which we have noticed, is that of a particular kind of childishness which A. V. B. retained until her last illness. This childishness took the form, among other things, of a love of appreciation, not of those things in which she seriously excelled, but of unimportant actions, or little new accomplishments acquired; for instance, I heard a great deal more from her about the first sock that she knitted than about the many songs that she had, from time to time, composed and published, or about her much admired singing, which she was inclined to neglect. Quite characteristic of this attitude of mind was the incident of the horse, around whose neck A. V. B. was said to have placed her arm, an action which she was particularly anxious that I should notice. (See above, p. 362) Had A. V. B. succeeded in sufficiently overcoming her fear of horses to put her arm around the neck of one, she would most certainly, in this life, have called my attention to it, and expected me to praise her, as I should equally certainly have done. This childishness which we have spoken of often led to A. V. B. getting her own way in a manner that was pleasant to all concerned. When bent upon some particular little trifle, or, in fact, on doing anything that amused her, A. V. B. would sometimes repeat over and over again to herself in a monotonous undertone, such words as: "I will," or "I want it," or "I shall," or "I love it," in so humorous a manner that all opposition waned. The first allusion to this habit of repetition was given through Feda on June 6th, 1917. Lady Troubridge took the sitting and I recorded. Here is the extract. Lady Troubridge had just been remarking how very good and patient Feda was, when the following occurred:

F            Oh! but Feda loves it. Ladye says *she* loves it,  
                 she loves it, she loves it, she loves it.

U V. T.    Did she say that, Feda?

F. Yes, you know she does repeat things sometimes, like that.

U. V. T. How do you mean, Feda?

F. Oh! sometimes Feda catches her saying one or two words over and over again like that, sometimes she does say little words over to herself, in a funny little way unlike other people.

Another and still more characteristic repetition of words occurred during an A. V. B. control later on in the same sitting. It was coupled with a point of evidential interest, with which we will presently deal. And here it is necessary to make a slight digression, in order to give a few details regarding the A. V. B. control.

The first personal control attempted by A. V. B. took place on January 19th, 1917. I was taking the sitting alone, and my attention was first called to the fact that something unusual was about to occur by Feda, who fidgeted uncomfortably, exclaiming at the same time: "What *are* you trying to do, Ladye, what *are* you trying to do?" After these words, no more was heard of Feda, the medium remaining perfectly still, and apparently, deeply entranced, for what I should say was the space of a minute or two. When she began to speak again she did so in an almost inaudible whisper, her first words being: "Where are you? Pull me forward." There was nothing evidential in this first A. V. B. control, as speech appeared very difficult and movement almost impossible. A certain amount of emotion was shown, but, on the whole, admirable self-control was maintained on the part of the purporting communicator, which was again very characteristic of A. V. B. who was extremely self-controlled during her life-time. Since January 19th, 1917, there have been repeated efforts at an A. V. B. control, which has been very slowly growing in power and evidential value.

To return to the sitting of June 6th, 1917; after the allusion made by Feda to A. V. B.'s habit of repeating words, there occurred during an A. V. B. control, at the end of the same sitting, a spontaneous example of this characteristic. A. V. B. made a state-



ment the accuracy of which I doubted (but which afterwards proved to be correct), and when I demurred, she said: "I know it, I know it, I know it."

Another example of the habit of repeating words occurred on August 6th, 1917, during an A. V. B. control. A. V. B. had just announced her intention of accomplishing some difficult feat in connection with communication, and when Lady Troubridge expressed some doubt, A. V. B. rejoined: "I will, I will, I will, I will."

During the early A. V. B. controls, A. V. B. complained that she could not make the medium laugh. One day, however, she suddenly succeeded in doing so, and what ensued was extraordinarily reminiscent of A. V. B.'s own laugh, and this characteristic laugh has, since then, often occurred. On several occasions the timbre of Mrs. Leonard's voice has changed, and has become very like A. V. B.'s voice; startlingly so, once or twice. A. V. B. herself has remarked upon this, which appears only to be possible during the earlier part of the personal controls. On one occasion A. V. B. said discontentedly: "Oh! now the power is going, can't you hear my voice getting Mrs. Leonardy again?" which statement was correct.

Many little characteristic things have occurred during these A. V. B. controls, which, however, are somewhat difficult to put into words. With regard to the timbre of the voice and laugh, I fully realise that under such circumstances one's own imagination may play a very large part, but fortunately my collaborator, Lady Troubridge, has been present on many occasions when these familiar intonations and the laugh have occurred, and she also considers that they are strongly reminiscent of the purporting communicator.

On July 13th, 1917, there was a personal control by A. V. B., and the first movement that was made was an attempt at a posture of the hand. This pose of the hand was not quite completed, but appeared to be the beginning of an old and well-known attitude characteristic of A. V. B.'s hand. We made no remark upon it, hoping that some day the position of holding the hand might be accurately demonstrated.

Another interesting feature of the A. V. B. control is the fact that the purporting communicator has occasionally appeared to be dissatisfied with the pronunciation of certain words. For instance, A. V. B. has struggled with the word "often." Mrs. Leonard, in the normal state, pronounces the T in this word, she says "off-ten." A. V. B. always pronounced it "orfen." Constantly during an A. V. B. control this word is pronounced in Mrs. Leonard's fashion; on one occasion, however, A. V. B. appeared to realise what was happening, and a little rehearsal ensued. She only once succeeded in saying "orfen," repeating "off-ten," and then "orferten, orferten," several times in rather a bewildered manner. When asked what she was doing, she replied vaguely that she "was just trying it."

On August 5th, 1917, however, during an A. V. B. control, this word "often" was pronounced in A. V. B.'s own fashion; after having said "orfen," twice, with perfect ease and naturalness, the purporting communicator suddenly slipped back into Mrs. Leonard's pronunciation, without apparently noticing the difference.

A personal touch occurred very early in our sittings with Mrs. Leonard, in fact, it was at the end of our first joint sitting, on October 2nd, 1916. When saying "goodbye" Feda said: "She says 'Bless you both.'" Bless you, or Bless you both, were expressions constantly used by A. V. B., and had been used by her to Lady Troubridge and myself many times, if we chanced to be going out together on any occasion when A. V. B. did not accompany us. This expression of "Bless you" or "Bless you both" has recurred through the sittings, and on August 5th, 1917, during an A. V. B. control, was used for the first time by one of us. Lady Troubridge, alluding to A. V. B. and another person, said: "Well, bless you both." A. V. B. looked puzzled for a few moments, remarking after a pause: "*I* said 'Bless you both,' too." It was as though, in searching her memory for the association called up by these words, it had struck her that they were words which she herself had been in the habit of using. It must, of course, be

understood that A. V. B.'s memory and powers of expression always appear to be adversely affected during a personal control of the medium; she has herself complained bitterly of this on several occasions. And now, before leaving the subject of the A. V. B. control, we must mention three incidents, although they have no bearing on personal touches.

On January 23rd, 1917, at which sitting A. V. B. was controlling for the second time only, she began almost immediately to feel Mrs. Leonard's face, with apparent curiosity; she then remarked: "What's the matter with my face? It feels thinner and bonier than it used to be." Now, this was correct, as Mrs. Leonard's face is quite a different build from A. V. B.'s, it being not only thinner, but the bony construction being larger and more marked.

On May 2nd, 1917, another interesting incident occurred. A. V. B. begged us not to talk while she thought something out, she then asked what date it was, and was told that it was May 2nd. A pause ensued, during which the communicator was apparently thinking deeply; after which she remarked that something had occurred about this time of the year, and asked whether an anniversary were not coming. She then murmured: "The first of May" several times. Being unable to place the date for the moment, I promised to refer back to her old diary, but A. V. B. said that there was no necessity for this. I was still at sea, but having in mind the date of her death, which took place on May 25th, I told A. V. B. that one important thing *had* occurred about this time of the year, asking her whether she remembered what sort of a thing it was; to which she replied in words to this effect: "You must look upon it as my birthday, never think of funerals, they are horrible things, you see it was like a birthday to me, as you will realise for yourself when you come over. But something did occur on the 1st of May, or round about that time, which led up to the other thing." Now the date of A. V. B.'s death appeared in the Press at the time, and consequently the evidential value of the reference, as above given, is

largely diminished; but one evidential thing there does remain in this statement, namely, the reference to "something" which was said to have occurred round about the 1st of May, and which led up to the other thing, namely, to her death. On the 29th of April, 1916, A. V. B. got a sudden affection of her sight; she began to see long black streaks, which she described as being like bits of chenille velvet floating in front of one of her eyes. She consulted an oculist, who thought that this condition would clear up, which, however, it did not do. And on the 15th of May, 1916, there occurred her stroke. We have had the opportunity of consulting two doctors, in whose opinion we have confidence, and they both tell us that it often happens that just such an affection of the eye as A. V. B. suffered from, is liable to occur when a stroke is imminent. Neither of these doctors was aware when we questioned them that our interest in this matter was connected even partially with Psychical Research. This visual affection being of very short duration, there was no opportunity for it to become generally known. A few people may have known of it outside of A. V. B.'s immediate home circle, but we do not think so. Normal knowledge regarding this point on Mrs. Leonard's part would therefore appear to be improbable. It may be as well to insert here, one or two extracts from A. V. B.'s diary, on the subject of this affection of the eye.

#### EXTRACT FROM A. V. B.'s DIARY, 1916.

##### *First Entry re Eyes.*

*Saturday, April 29th, 1916.* Sat in Green Park trying to read. Had black specks floating before my eyes.

*Sunday, April 30th, 1916.* My left eye bothered with floating chenille worms!

*Monday, May 1st, 1916.* Eyes rather better.

*Wednesday, May 3rd, 1916.* John went off at 9.30 to the flat. Picked me up at noon to see

P. [oculist],<sup>1</sup> he examined my eyes, thought a small blood clot accounted for the specks before my left eye. Slept and felt better, but eye still bothering me.

There are other entries regarding the eye, which, as we have previously stated, never got well. But those given are, we think, sufficient to show that the affection of the eye occurred around about the 1st of May, which affection, as we have said, was considered by two doctors to have been a premonitory symptom of the stroke. [See Appendix A.]

Another interesting little incident during a personal control occurred on June 13th, 1917. A. V. B. put her hand up to her head and began to laugh, remarking, as she did so: "I am wearing a hair-net, *how funny!*" Now, A. V. B. during her lifetime never, under any circumstances, wore a hair-net. She had naturally wavy hair, and knowing her as well as I do, I feel sure that it would have struck her as humorous that she should wear a net.

It may be as well to state how the notes of these A. V. B. controls have been made. It has not been possible to write them down during the actual control, as it appeared to be absolutely necessary that the sitter, and, when present, the recorder as well, should concentrate their entire attention on the medium, in order to observe closely all gestures; and still more in order to be able to catch every word spoken, because the voice during an A. V. B. control is sometimes very weak and low. The A. V. B. controls always occur at the end of the sitting; our method has therefore been to record the notes while the medium is coming out of trance, getting down in that interval all points of evidential interest, and omitting everything of a merely personal and non-evidential nature. This has not proved difficult up to the present, as the A. V. B. controls have generally been but of short duration, and there have seldom

<sup>1</sup> The initial has been altered and the full name omitted.



occurred more than one or two evidential points during each control.

Nothing of any kind has ever been given away by Lady Troubridge or myself, who have regarded the personal control as a possible fruitful source of further evidence.

After this digression we must return, before closing this section of our paper, to two other personal touches which were obtained through Feda. On December 20th, 1916, at a sitting taken by me, Lady Troubridge recording, we obtained the following :

M. R. H. Tell Ladye that next Wednesday I shan't take the sitting myself because I'm bringing a gentleman who will take it.

F. She says, all right, but unless you're good at Christmas, she'll push that gentleman out, and make you take the sitting yourself. And she says you *must* be good after that awful threat. Awful threat! That sounds dreadful to Feda, but she's only joking.

Now, A. V. B. during her lifetime constantly used the words "awful threat." If I suggested doing anything of which she disapproved, she would laughingly cap my suggestion by a far rasher one, which she proposed to carry out herself, in the event of my proving intractable. She would often say: "Now, I know you can't do it after that awful threat." If I made any wild proposal she was in the habit of saying: "What an awful threat!" Consequently, when these words came through Feda they struck us as being very familiar.

On May 30th, 1917, at a sitting at which I alone was present, acting as my own recorder, a new communicator arrived at the same time as A. V. B. He was apparently a close relation of mine, and attempted to prove his identity by describing through Feda, among other things, the painting of pictures, for which he had a talent during his lifetime. This purporting communicator was able to give a very good account of himself, assisted, as it appeared, by A. V. B., but he got rather stuck when he tried to show Feda that he had been in

the habit of squeezing paints on to a palette from a tube. Here is the extract :

F. And now he takes up something and does this :  
(*sotto voce* : Squish.) (Here Feda makes the gesture of squeezing paint out of a tube on to a palette.) It's something very small he's got in his right hand.

M. R. H. (laughingly) I understand that, but what made you say "Squish" ?

F. Ladye says "Squish," she says it didn't always make that noise, of course, but that somehow it suggests it; you *expect* it to say "Squish."

Now, this is just the sort of thing that A. V. B. *would* have said; she was fond of coining words and often thought of humorous similes; in fact, it sounded like her.

## CHAPTER V.

KNOWLEDGE SHOWN OF MATTERS ENTIRELY UNKNOWN  
TO THE SITTERS.

WE will bring this paper to a close by giving three extracts from sittings which we consider, in one respect at all events, to be the most remarkable which we have had with Mrs. Leonard. We feel that the extracts with which we are about to deal have a right to stand alone, since they treat principally of matters which were entirely unknown either to myself or to Lady Troubridge at the time of the sittings.

*Section I. Concerning the Dog Billy.*

WE will begin with an extract from the sitting of Dec. 6th, 1916. I took the sitting, Lady Troubridge recording, and the following occurred :

F. Billy, she says : " Billy." Do you know who that is ?

M. R. H. No.

F. She says : " Billy."

U. V. T. Who is it ? Someone she knew on the earth plane ?

F. When Feda asks her she is rather confusing. She says : " I do know him, but in rather a peculiar sense." You've got to go into the country for this, right into the proper country, and Billy doesn't seem to belong to the house, but to just outside the house. She says Billy is a well-known character. She thinks it will come to you.

- U. V. T. I think I understand.
- F. It seems funny, very funny to Feda. She says it's rather difficult to explain her acquaintance with this Billy. She says it's not quite on the usual lines.
- U. V. T. Is Billy nice to look at ?
- F. She says : " Not very pretty."
- U. V. T. That's true.
- F. She says it just depends upon your eye for beauty.
- U. V. T. Is she sure she knew Billy on the earth plane ?
- F. She doesn't seem sure, but she knows Billy quite well now.
- U. V. T. Did I know him ?
- F. Yes.
- U. V. T. How old was Billy when he left the earth plane ?
- M. R. H. She hasn't said he's dead.
- U. V. T. But she said that she knows him now.
- F. Yes, she doesn't think she knew him on the earth plane, but she knows him now, he has become rather attached to her, rather to the amusement of some of the people over there.
- U. V. T. I'm rather interested in Billy.
- F. She says Billy takes quite an uncanny interest in her. (Here Feda gives an excellent imitation of a dog sniffing.) She's doing like this, and she says he takes an uncanny interest in her. She says it's quite embarrassing sometimes. She says : " I can't say more, but do you understand ? "
- U. V. T. Yes, will she give my love to Billy ?
- F. Yes, she says do you want her to kiss Billy ?
- U. V. T. Yes, please.
- F. (Touches her forehead) She says she will kiss him just here, not on his mouth. She says she won't kiss him on his mouth and she can't very well kiss him on his cheek, she would rather kiss him here. (Feda again indicates her forehead, and begins making sniffing noises like a dog.) Feda

would like to know why she does that. She's very happy to-day, and she's enjoying herself.

Now this Billy, who was, at first, unrecognised by either of us, was recognised quite soon by Lady Troubridge as being a wire-haired terrier of hers, who had died about fifteen months prior to this sitting, and about eight months prior to A. V. B.'s death. The dog had been pensioned by Lady Troubridge's mother with some ladies at Boscombe, owing to Lady Troubridge being much abroad, and Lady Troubridge had not seen him for eleven years. Feda says you have got to go right into the proper country, when she describes Billy; this may mean that you pass through the country from London to reach Boscombe. Boscombe itself, of course, is a town. All his life Billy had been considered to be quite a character, being not only remarkably intelligent, but very original. In the present sitting, Feda does not appear to grasp the fact that Billy is a dog, although her description of him is pretty unmistakable as such. In any case, if she *has* grasped that he is a dog, she either cannot say so, or wishes to keep up the pretence of not understanding. Elaborate description, allied with apparent inability to recognise and name the simplest object, does sometimes occur in the Leonard phenomena, as in that of most trance mediums, and suggests forcibly that we are very far from understanding in what manner the impressions described reach the so-called "Control." Sentences occasionally occur during the sittings which, although attributed by Feda to A. V. B., do not suggest A. V. B.'s way of expressing herself. One occurs in this extract when Feda says: "She says it just depends on your eye for beauty." It is as if from time to time, words calculated to express the sense of the communicator's remarks were picked from the medium's brain, or perhaps have been learnt by Feda from other sitters, and are used by her to save herself trouble. On the other hand, very many turns of phrase and of mind have been startlingly reminiscent of the purporting communicator.

The next reference to Billy occurred on December



13th, 1916, at a sitting taken by Lady Troubridge which I recorded. The reference was spontaneously made by Feda, and was as follows :

F. She says, she's seen Billy and kissed him.

U. V. T. I'm glad.

F. She says Billy rubbed against her face. She says he didn't lick her face, she says that wouldn't have been very nice. She says he rubbed her with his muzzle. What does she mean by muzzle ?

U. V. T. Well, ask her why she doesn't show you Billy ?

F. Yes, Feda would like to see him. She says he's not very pretty. Is his mouth dark inside ? (Here Feda indicates lips and gums.)

U. V. T. Dark ?

F. Yes, like liver colour, not pink colour, a kind of mottly colour, she thinks you ought to know.

U. V. T. Well, I'm not sure.

F. She says it was mottly inside, and she says, can't you ask someone who knows ?

U. V. T. I will see.

F. She says he is two shades, and that one merges into the other and harmonises very well. (*Sotto voce* : Brun—Brin—Brun—Brin——.) Oh ! It's a funny word, Feda can't get it. It doesn't sound to Feda like a colour, but it begins with a B, but it's not brown or black or blue. She says it's a bit mottled, and that when you look at him, it strikes you. It's somehow more like two shades. (*Sotto voce* : Try to show Feda what he's like, now.) She says she told him she was kissing him from you, on the forehead. She says he jumps about, that he bounds and jumps over things, and that he's more graceful than Feda thinks. She says he's very well, and will be in a very good condition for you when you come over. Did you know that when he first passed over he was not in a good condition ? Because he was not, and there was something the matter

with his hind leg, or his foot. He was not in an unhealthy state for very long, she says he went over rather suddenly. There was something wrong with his foot, or the lower part of his leg. Oh! Now she says there was something wrong *once* underneath his arm. (Here Feda indicates the arm-pit.) Only he hasn't got any arms, but it was under there.

U. V. T. I remember that.

F. But she says that had nothing to do with his passing on, but that he certainly had something wrong with his foot or his back leg.

U. V. T. That I can find out, perhaps.

F. She says that they used to turn his feet up, and look at them between the toes.

U. V. T. Yes?

F. She says he didn't like it. (*Sotto voce*: What are you saying? He couldn't go for a walk by himself.) She says he goes off by himself sometimes on what she calls "foraging expeditions" and that he seems to enjoy himself, because he looks so awfully pleased and proud when he comes back. She says he's got a good deal of expression. She says it's funny to talk of expression in anyone like Billy, but that he does look as though he had done something he would like to tell you all about. She says his front legs are rather shorter than his hind legs.

U. V. T. I don't remember that.

F. His coat is very good, she says. She says she's got him a collar.

U. V. T. That's very nice of her.

F. She shows Feda that it's rather a funny shape, it seems to be broader under the chin, and it seems to have sparklies on it. She's very fond of Billy, she says she's not at all wary of him. She says that on the earth plane, she might have wanted to keep him at his distance. She says he goes walks by himself. Feda wishes she'd show him to Feda.

U. V. T. Why won't she ?

F. She can't, perhaps ; she doesn't have him in the house. There's a place for him in the garden, she thinks he would feel strange in the house. He loves the garden and he rolls and lies on his back and kicks his legs, and he grunts and makes a funny noise, not like a pig. She says he once had a knobbly thing, sticking out on one of his legs, it was a little peculiarity, she says.

U. V. T. I don't remember that.

F. She says that all these trifling things might appear to some people like rubbish, but that these intimate things are important.

This second reference to Billy included statements of facts about the dog that were quite unknown to Lady Troubridge or myself at the time of the sitting. Before dealing with these, some mention must be made of those points which, while being accurate, were within the knowledge of one or both of us.

An attitude of mind very characteristic of A. V. B. where dogs were concerned is shown at the beginning of the extract, when Feda tells us that A. V. B. says that it would not have been very nice had Billy licked her face. A. V. B. was never a real dog lover, and would certainly have objected to a dog licking her face. She never allowed this even in the case of a dog that I gave her, and of which she grew very fond. On the other hand, Mrs. Leonard, who is a great dog-lover, has been seen by M. R. H. and U. V. T. to allow her dog to do this.

Feda next tells us that Billy's mouth is dark inside, indicating the lips and gums. Undoubtedly most dogs' lips are liver-coloured or black, Billy's certainly were ; the roof of his mouth was dark and mottled, and his gums may likewise have been mottled.

We next come to the description of his general colouring, which, according to Feda, is of two shades, and she tries to pronounce some word that appears to us to be an attempt at "brindle." Billy was a very heavily marked

terrier, especially about the head and muzzle. There is an oil painting of his head by Lady Troubridge in existence, which shows this very clearly. The dog's body was also heavily marked; his coat consisted of three colours, to be accurate, white, black and tan. Fedra mentions only two. His tan and black merged into each other, but brindle is not a very usual term to use in this connection when speaking of a terrier, although it is not incorrect. Undoubtedly Billy had markings on him that were a mixture of black and tan.

A. V. B. next tells us, through Fedra, that Billy jumps about and bounds over things. One may say that this would be applicable to very many dogs, and yet Lady Troubridge and I have both had several dogs who never did anything of the kind. Billy, on the other hand, was very active in his youth, and was given to jumping over spiked railings among other things, to the great anxiety of his owner. And now occur the points *re* Billy's health, all of which, with two exceptions, were unknown to us at the time of this sitting. We must skip these points, for the moment, however, and deal with the remaining generalities first.

A. V. B. tells us, through Fedra, that Billy goes for walks by himself on foraging expeditions. Now this was markedly characteristic, at all events of the earthly Billy, when Lady Troubridge had him. Billy was a person of great independence, and would walk all over London by himself, finding his way home from the most unlikely places. He was not only a rover by nature, but a most unregenerate scavenger, and his foraging expeditions, on this plane, led to a permanent muzzle for the protection of his digestion.

We do not know whether Fedra is correct, or not, when she states that Billy's front legs are shorter than his back ones. Many terriers that are not pure bred have this defect, but Lady Troubridge cannot remember whether it existed in Billy's case.

Fedra next tells us that A. V. B. remarks on his coat being very good. In life Billy's coat was rather a feature, at all events in the eyes of the uninitiated; it was

thick and very silky in texture; it is highly improbable that A. V. B. would consider this a blemish, as I never kept wire-haired terriers during our life together, and she knew nothing at all regarding their points. Following on the remark about Billy's coat, there occurs an example of pure "Feda talk," when Feda begins to describe a collar of a fancy shape, and goes on to elaborate her statement by saying that this collar seems to have "sparklies" on it, "sparklies" being her term for precious stones. It would be hard to imagine a collar more unsuitable for Billy than the one described by Feda; especially in view of the description of Billy himself that she has already given. Later on, she accentuates the fact that Billy was a rough dog, by telling us that he is not kept in the house, but in the garden, and yet this out-door dog is said to be wearing a jewelled collar! It appears possible that A. V. B. did actually say that she had given a collar to Billy, the description thereof, however, can only have emanated from Feda. It is not at all suggestive of Mrs. Leonard's influence.<sup>1</sup>

This kind of elaboration on the part of the control occurs very seldom during the Leonard trances, and when it does occur, it nearly always seems to partake

<sup>1</sup> Since this Paper has been completed, our attention has been drawn to a photograph of A. V. B. taken with her French bull-dog. In this photograph the dog is wearing a deep collar heavily studded with circular brass bosses; the brass bosses show up very brightly in the photograph, and I remember that A. V. B. always insisted on their being polished daily. In addition to the deep collar the dog is wearing a jade ball on a chain, the chain is partly concealed by the collar, being only visible in *front*, where it hangs down in a V with the ball on the end, giving the impression that it forms a part of the collar. It is *just possible* that it is this collar and ornament that the communicator was trying to show. The impression of "Sparklies" may have been derived by Feda from the shiny brass bosses, and her curious impression that the collar was "broader under the chin" may have been derived from an imperfect vision on her part of the jade ball on the chain above referred to. Dog-collars set with imitation jewels are occasionally sold, but a dog-collar that is *broader under the chin* is practically unknown; at least I have never come across such a thing, and this fact in itself makes it appear unlikely that Feda would have mentioned such a peculiarity unless she had had something to go on.



of the Oriental's childish love of gaudiness. A similar instance was remarked on by us, when dealing with the sitting of April 25th, 1917, during which Feda stated that A. V. B. had a gold case for her guitar. Curiously enough, in that instance, there came, side by side with the mention of the gold case, the evidential statement with regard to there being no ribbons on A. V. B.'s guitar. It would seem as though Feda's imagination must have been strenuously controlled just there, and it is rather amusing to notice a slight disapproval on her part, regarding the simplicity of the instrument. She remarks: "Funny, Mrs. Twonnie, do you know, she doesn't seem to like ribbons. Feda likes ribbons, lots of ribbons!"

To return to the present sitting of Dec. 6th, 1916. Feda says that A. V. B. is very fond of Billy, and is not at all "wary" of him, but admits that on the earth plane, she might have wanted to keep him at his distance, and that Billy lives in the garden, as A. V. B. thinks he would feel strange in the house. There is no doubt that A. V. B. would have wanted to keep a dog of the "Billy" type very much at his distance, in her lifetime. She was not at all fond of rough, effusive dogs; in fact, she was timid of them. When I first met her this timidity was very marked; she was frankly frightened of dogs in those days. In this connection Feda uses the word "wary," as she did also at a subsequent sitting on January 3rd, 1917, when speaking of A. V. B.'s fear of horses (see above, p. 363), and we comment upon it, because, although we cannot remember that it was ever an expression of A. V. B.'s, "wary" is an expression of Mrs. Leonard's. Both Lady Troubridge and I heard her use this word one day, when in her normal state. But although the word may have been picked from the medium's brain, the sense conveyed thereby is, in this instance, perfectly accurate, as expressing A. V. B.'s feelings in the past towards dogs in general, and more especially towards dogs of the "Billy" type.

Billy is said to prefer the garden to the house, and here again a good point is made, as Billy, during his life

with Lady Troubridge, spent his days preferably outside the front door, showing a marked aversion to remaining in the house.

We will now return to the points about Billy's health, around which centres the principal interest of this sitting. These points were as follows :

1. Billy was *not* in a good condition when he first went over (*i.e.* at the time of his death), but was not in an unhealthy state for very long; he died suddenly.
2. Billy had something the matter with his hind leg or his foot.
3. Billy had once had something wrong with him, under his arm in the arm-pit (*i.e.* under the fore leg, where it joins the body).
4. But that particular condition had nothing to do with his death.
5. They would turn Billy's feet up and examine between the toes, a proceeding which he did not like.
6. And lastly, Billy had a knobbly thing sticking out on one of his legs.

We will deal first with the two points out of the six which were known to us at the time of the sitting. Firstly, then, Feda is correct when she states that Billy died suddenly. Billy was destroyed at the request of Lady Troubridge's mother, who hearing that he was both blind and deaf from old age, took the most merciful course open to her. Some time afterwards, when Lady Troubridge happened to mention Billy, she was told that he had been destroyed. Secondly, and thirdly, Feda is correct in stating that, at one time, Billy had an injury under what she calls his arm, but that this particular condition had nothing to do with his death. During Billy's life with Lady Troubridge, he had a very bad fight. He was attacked by a large bulldog and severely bitten under the fore leg, nearly into the lung; the wound very nearly proved fatal, and was the only serious disaster that ever befell him, so far as Lady Troubridge

knew at the time of the sitting. We feel practically certain that A. V. B., during her lifetime, had heard an account of this battle, and we fancy, also, that she knew that Billy had been destroyed, though we cannot be sure of either of these points. Regarding the other four points mentioned Lady Troubridge and I were in entire ignorance. It must be borne in mind that Lady Troubridge had not seen the dog for many years, and I never. It was necessary, therefore, to write to Miss Collis, at Boscombe, the lady with whom Billy had been boarded, and when doing so, it appeared inadvisable to mention the alarming word "Medium." Lady Troubridge therefore wrote to the effect that she had had a very vivid dream about her old dog, and proceeded to enumerate the points regarding his health which she said she had dreamt of. She asked Miss Collis whether any of these symptoms had ever existed in Billy's case. Here is Miss Collis's reply to that letter :

St. Thomas's Day, 1916.

DEAR MADAM,

We do not remember dear little Billy hurting his foot specially at any time, but for years he used often to cry out if his leg was touched. We used to think it was rheumatism. And latterly he did have a wart, my sister thinks it was on the top of his left leg, also during the last part of the time he got little lumps or warts all over. The vet. said it was from old age. He was *very* old, I think Mrs. Taylor said seventeen years, and very blind, and it made one anxious, and we thought it better he should be put to sleep. Also, a few weeks before the end, he had a bite from another dog on his back, which we were afraid would not heal. I think this helped us to make up our minds to part with him. Mrs. Taylor thought when she saw him in the summer that it might not be well to keep him much longer. I think it was the 25th of September, last year, that he was put to sleep. We did not lay him to rest till the next day, when we did it ourselves in his basket and his rugs, just

as he was, and covered him up very gently. He was such a dear, funny little dog, with such sweet ways.

Hoping Mrs. Taylor and all are well,

Yours faithfully,

(Signed) EDITH F. S. COLLIS.

This letter was quite clear, and corroborated Feda's statements, inasmuch as Miss Collis said that Billy had had a bite on his back shortly before the end, which would not heal, and which we may therefore conclude produced a specifically unhealthy condition. Also that he had had for some time an affection of his leg, which caused him to cry out when the leg was touched, and also that he had a wart on his leg. She omitted to state, however, whether anyone had examined Billy's feet between the toes, and also which leg it was that caused Billy to cry out when it was touched. Lady Troubridge therefore wrote again to Miss Collis, asking her to clear up these points, but being very careful in no way to suggest to her which leg we thought it might be that had hurt him. Miss Collis replied as follows :

Dec. 29th, 1916.

I am sorry to have been so long in replying to your second letter about dear little Billy. One could wish there was a future for him, and I felt that at the time we lost him, but we can trust him with his Maker and know that if it is best, it will be so. It was a back leg he did not like touched, but though my sister washed him once a week, I am sorry we never thought to look between his toes. I can't think of anything more specially to tell you about him to-night, but shall always be pleased to write about him if you think of anything. . . .

Yours sincerely,

(Signed) E. COLLIS.

All the points given by Feda had therefore been corroborated by Miss Collis, with the exception of one.

Feda speaks of someone having looked between Billy's toes, a proceeding to which he objected, but, according to Miss Collis, no one had looked between Billy's toes, and we consequently wrote that down as a mistake.

It appeared to me to be likely that Lady Troubridge's mother had known many of the details given, especially as she had seen the dog during the summer prior to his death, and I thought it just possible that she might have mentioned them to Lady Troubridge in the course of conversation. Lady Troubridge felt quite sure that this was not the case, as she had a definite recollection of her mother's reply, on the last occasion when she had asked her about Billy. She called upon her mother, however, and made enquiries, in the course of conversation, regarding Billy's ailments. During this conversation Mrs. Taylor did not mention any of the four symptoms under discussion. Lady Troubridge then told her mother about these symptoms, and Mrs. Taylor said that this was the first that she had heard of them. We allowed a little time to elapse, and then Lady Troubridge wrote to her mother, clearly stating the symptoms and requesting her mother to make a statement in writing, regarding her knowledge of same. Mrs. Taylor's reply was as follows :

10. 3. 1917.

I cannot have told you the following facts about Billy, because I did not know them myself, until you told me of them in February of this year.

1. That he had any kind of a lumpy thing on one of his legs.

2. That his back leg was painful in any way, or had anything the matter with it.

3. That there was any special reason why he should have been in a particularly unhealthy condition just a little while prior to his death, and I did not know that he had been bitten by another dog just then.

(Signed) MINNA TAYLOR.

Having got thus far, we read the sitting to Miss Newton, and she felt that it would be advisable to get corro-



boration of the points<sup>‡</sup> regarding Billy's ailments from someone in addition to Miss Collis, as the more evidence obtained on such a point, the better. She suggested that the Veterinary Surgeon who had attended Billy should be communicated with, especially regarding the bite on the back which Miss Collis had feared would not heal, and which, having been received only a few weeks prior to Billy's death, appeared to give a certain importance to Feda's words when she said that he had been in an unhealthy state at the time of his death, but not for long. This statement of Feda's appeared to us to point to some recent and particular condition, rather than to a general and gradual state of infirmity resulting from old age. We decided, therefore, to visit Boscombe on the earliest opportunity, and did so on April 10th, 1917. During that visit, we drew up very complete notes of our proceedings, from which we have been able to prepare a statement, and we cannot do better, we think, than include it here.

The Linden Hall Hydro,  
Boscombe.

April 13th, 1917.

STATEMENT BY M. R. H. AND U. V. T.

*The Billy Incident.*

Leonard Sitzings of Dec. 6th and Dec. 13th, 1916.

It was suggested by Miss Isabel Newton, Secretary of the S.P.R., after the notes of the above-mentioned sittings had been read to her, that a further investigation *re* the details concerning Billy's state of health prior to his death should be undertaken, and, if possible, corroborative statements or the reverse obtained from the Veterinary Surgeon and any persons, other than the Misses Collis, who had seen Billy. In view of this, M. R. H. and U. V. T. went to Boscombe, on April 10th, 1917. On April 11th, they called on the Misses Collis. They were only able to see one of the Misses Collis, namely, the writer of the letters appended to the above-mentioned

sitting of Dec. 13th, 1916, the other Miss Collis being in quarantine owing to measles.

M. R. H. and U. V. T. talked to Miss Collis about Billy, visiting his grave, etc., maintaining always that their interest in his symptoms had been aroused owing to a very vivid dream. This was the explanation given by U. V. T. in the first instance, when she wrote to Miss Collis, as it was unfortunately thought necessary to suppress the truth for the time being, in order to avoid creating a bias.

During this call they were unable to get any information beyond that which Miss Collis had already given in her letters. Miss Collis mentioned, however, that Billy had a very beautiful, silky coat, which was rather interesting in view of the fact that A. V. B. had remarked on his coat through Fedra. Unfortunately a certain curate, formerly a guest at the Misses Collis's house, who had known Billy well, was found to have left Boscombe, so his testimony could not be obtained.

Miss Collis, however, kindly supplied the name and address of the Veterinary Surgeon who had attended Billy prior to his death, and who had finally destroyed him, at Miss Collis's request.

Upon leaving Miss Collis's house, M. R. H. and U. V. T. drove to the address of the Veterinary Surgeon, Miss Dutton, of Boscombe, where they saw this lady's mother, Miss Dutton being out. It happened that Miss Dutton's services were required for U. V. T.'s present dog, who was with them. They asked, therefore, that Miss Dutton should call at their hotel on the following morning.

On April 12th, 1917, Miss Dutton called at the Linden Hall Hydro at 11.30 a.m., and after an examination of the dog's eye, in which he had a cold, had been made, U. V. T. introduced the subject of Billy, by telling Miss Dutton that Billy had belonged to her, up to eleven years ago, and that her father had been very devoted to him. Miss Dutton did not appear to know that the dog had ever belonged to U. V. T. It was evident that she remembered Billy merely as Miss Collis's dog and as a very bad case.

U. V. T. then introduced the subject of the dream, which she said had been of a very vivid kind, and had dealt with Billy's recent ailments. She said that she had been sufficiently interested to write to Miss Collis on the subject, and much surprised to hear from that lady that nearly every detail that she had dreamt was correct. Miss Dutton expressed interest, and fully confirmed all the details that had previously been confirmed by Miss Collis, after they had been carefully enumerated to Miss Dutton by U. V. T.

Miss Dutton was especially clear regarding the lump on Billy's leg, giving details regarding it and its exact position high up in front of the fore leg. This particular lump, or as Feda calls it, "knobbly thing," had apparently been of sufficient dimensions to have remained in her memory, as in that of Miss Collis's sister, and of Miss Collis herself.

U. V. T. told Miss Dutton that, in view of her having dreamt that Billy was in an unusually unhealthy condition only for a short time prior to his death, she had naturally been interested to learn from Miss Collis's letter, that he had received, a few weeks prior to his death, a bite on his back from another dog, which bite, it was feared, would not heal. U. V. T. asked Miss Dutton whether there had really been any reason to suppose that this bite would not heal; to which Miss Dutton replied that although the bite had been received three weeks or so before Billy's final removal, so far from healing it had been in a very bad condition from the first, having rapidly become mortified; and she went on to say that the smell of the wound had been so offensive that it was unpleasant having to dress it, which she had done daily, the dog being brought to her by a servant.

Having ascertained this much, M. R. H. and U. V. T. expressed their interest, and U. V. T. remarked that apparently the only erroneous detail in her dream had been that someone had picked up Billy's feet to look between the toes, which proceeding he much disliked, whereas Miss Collis stated in her letter that neither she nor her sister could remember ever having done so. To

this Miss Dutton rejoined instantly: "Oh! but I did; he had pustules between his toes, and the examination must have hurt him."

After all the details above given had been verbally obtained, M. R. H., who had been present throughout the interview, told Miss Dutton that she and U. V. T. were both interested in the investigation of dreams. She asked Miss Dutton whether she would be willing, therefore, to give a written statement regarding Billy's symptoms. Miss Dutton replied that she was quite willing to do so, and asked if she should write it from memory, or go home and look at her ledger, in which all her cases were recorded. M. R. H. and U. V. T. requested that she should go home and examine her ledger before putting the statement in black and white.

We think that the above account sets forth quite clearly our mode of procedure in order to ascertain the facts regarding Billy's ailments. We received Miss Dutton's written statement on April 14th, 1917. It ran as follows:

JOHN DUTTON,  
Canine and Feline Specialist.

*Re Miss Collis's Terrier "Billy."*

I found the "Terrier," after examining and treating same, suffering from as follows:

Pustules between toes caused from old age.

Lump on top of right front leg caused from acute Rheumatism.

Bite on back, shortly before death, the which was mortifying and in a *very bad state*.

(Signed) (Miss) G. C. DUTTON,  
*Canine and Feline Specialist.*

April 13th, 1917.

Thus it will be seen that four points regarding "Billy's" condition prior to his death, were given by A. V. B. through Feda, which were entirely unknown to either Lady Troubridge or myself at the time when they were

given. All these four points were subsequently verified by one or more persons as follows :

1. That Billy was not in a specifically unhealthy state for very long prior to his death. This point was testified to by Miss Collis in her own name and her sister's, and by Miss Dutton.
2. That Billy had something the matter with his hind leg, or his foot. This was corroborated by Miss Collis, on her sister's behalf and her own.
3. That Billy had a knobbly thing sticking out on one of his legs. This fact was clearly remembered by both the Misses Collis and Miss Dutton.
4. That they would turn Billy's feet up and examine between the toes, a proceeding which he did not like. Neither of the Misses Collis had any knowledge of such a thing having been done, whereas Miss Dutton clearly remembered the fact of having done it herself, and of its having been painful to the dog.

The next reference to Billy occurred on March 9th, 1917, at a sitting taken by me, acting as my own recorder. I was curious to know why and how A. V. B. had hit upon Billy as a test. On this occasion, therefore, I introduced the subject myself, and although the extract we are about to give is devoid of evidential value, we think that it is not altogether without interest. The extract is as follows :

M. R. H. (To A. V. B.) And now I want to ask a question. How did you meet Billy, and how did you know that he was Una's Billy ?

F. She says : " Well, I must tell you that I was helped about Billy ; you know I told you that I had seen him, but I got to know in a very round-about way about that leg of his. You see I'm not clever enough to get a thing like that through without help, a thing from an animal mind. Had Billy been a person, I could have asked him, or have tapped his intelligence ; but I think



that the minds of two people who were helping me on this side were able to interpret that part for me. In some strange way that I don't understand yet, they were able to tap the minds of people on earth, who knew about that leg, and they were also able to tap for me Billy's own memory. I suppose it is admissible to speak about a dog's memory. In any case this was done for me, in order that I might give that test."

M. R. H. But how could you have known that Billy was Billy?

F. She says: "That is difficult to explain, I can only tell you that an understanding of facts of that kind occasionally comes to one over here, not always. I suppose, in this case, there must have been some sort of link between Billy and Una and you and myself, if only from the point of view of something that would be of interest. I don't know how those things come to one, but they do, and I found myself somehow automatically in touch with Billy. We have a far fuller knowledge of things here than I can ever hope to explain to you through Fedá, it's much too big a thing to get through one brain."

M. R. H. Have you actually got Billy, then?

F. She says: "Yes, I have, and you may ask why I have. I think because Billy was a link and it was extremely useful to have Billy, in order to get that test through."

With this concludes the Billy incident. Since the sitting of March 9th, 1917, the dog's name has been mentioned by A. V. B. once or twice, but only as having been the subject of an excellent test. Before leaving the incident, however, we feel it incumbent upon us to apologise to Miss Collis and Miss Dutton for the little deception we felt it necessary to practice on them, and we sincerely hope that in the unlikely event of this paper ever falling into their hands they will find it in their

hearts to forgive us, and will realise how necessary it is in such a matter to avoid any statement that might create a bias. We have not hesitated to use the correct names, in this instance, as no personal family matters were under discussion.

Our grateful thanks are due to both the ladies in question for the sympathetic and helpful attitude they displayed towards our enquiries.

(See Appendix B.)

*Section II. Concerning "Burnham."*

We will now deal with an extract from a sitting of December 20th, 1916, I took the sitting and Lady Troubridge acted as the recorder. I had been asked by A. V. B.'s daughter to put a certain question to A. V. B. As neither Lady Troubridge nor myself knew the answer, it was considered that it would be a good test. The following is the extract :

M. R. H. [A. V. B.'s daughter] has asked me to ask her a few questions, but never mind if the conditions aren't good to answer them.

F. She says, yes, you can ask them.

M. R. H. Well, ask her does she remember Dick Rogers [pseudonym].

F. She says, in answer to that, that it was a long time ago.

M. R. H. Does she remember a place where Dick Rogers lived, called Burnham [pseudonym] ?

F. She doesn't say anything about that gentleman, Dick Rogers, nothing at all, she only tells Feda about a rather old-fashioned house ; it looks to Feda like an old house, not a large house, though, it looks like a big cottage ; are you sure she really knew Dick Rogers ?

M. R. H. Yes.

F. Well, she says it was a long time ago, and it seems to Feda as though she knew more about the house than about the man, she says he's not over there.

- M. R. H. Not in the spirit world. No, I don't think so.
- F. No, and she hadn't seen him for a long time.
- M. R. H. Ask her, can she remember what kind of animals they were, that this Dick Rogers kept in a cage in the garden at Burnham.
- F. Fedra will try and get it, Fedra feels that it is to do with the old-fashioned house that she is showing, which has a roof that goes up and down.
- M. R. H. You don't mean the cottage, do you?
- F. No, but there is a cottage in connection with that gentleman, but this is a larger house.
- M. R. H. What [A. V. B.'s daughter] wants to know is about the animals kept in a cage.
- F. Yes, she remembers, she remembers they were not very close to the house. You might be close to the house and not see them unless you looked for them. And in addition to the cages, and near to them, there was a kind of little out-building. She's leading up to telling you, she's trying, (*sotto voce*: can't you tell Fedra?) She says they made a noise, (*sotto voce*: do you mean a squeak?) As near as Fedra can get it she says they made a squeaky noise. And now she's trying to show Fedra something that sticks up across the cage, it doesn't stick up quite straight, it slants in a way from corner to corner (here Fedra indicates what might be taken for a pole or branch slanting upwards and crossways); she says it isn't quite a cage in the ordinary sense of the word, not just wirework like a bird cage, it's made too solidly for that, she says, and she says that there used to be two cages not only one cage. She's not sure that there were always two, but there had been at one time. It seems to Fedra as though something dropped from the top of the cage to the ground, Fedra saw something dark drop, and now there's a sort of scratching noise, but she calls it a screechy, squeaky noise as well, but Fedra can't quite get from her what that is. She

hadn't seen Dick Rogers for a long time before she passed on.

M. R. H. True.

F. And she doesn't think [A. V. B.'s daughter] had either.

M. R. H. That's quite true too.

F. She says he was very unusual in some ways, and that he had a lot of books, too; not ordinary books that you read, like novels, but books upon a particular subject; a collection of books on some life away from here altogether, away from civilization; something he evidently took an interest in. And he was interested in the people who had to do with that kind of life. He had something hanging on the walls too, long shaped things, but not pictures. She says they were not all long shaped, but the ones she's showing Feda on the wall are long shaped. Oh! she says one thing he had got there had been dried. It's nothing to do with pictures.

M. R. H. All right Feda, we've got that down.

F. Then there's a room that she seems interested in, it's not at the front of the house but at the back, it's a corner room at the back, a room that he was very fond of being in. It had shelves in it and a kind of case, not a cupboard, it's not built into the wall, it stands out. She says he had some glass cases with something interesting in them, she knows of two cases, not this cupboard thing but smaller ones; oh! and he used to have several big books; you opened them and you could pull out pieces of stiff paper with things on them, not writing, some kind of design or drawing. It seems to Feda that they were loose, because you can pull them out; and she says do you know if [A. V. B.'s daughter] would remember a very old chest that he had?

M. R. H. I will ask her.

F. She can't say more now about the thing in a cage. It wasn't a usual thing, it was something out of the ordinary, that's all she can say about him now.

We must first state that in the above extract the correct names have been disguised by request. Sir Richard Rogers, as we have called him, was an old friend of A. V. B.'s, he is entirely unknown to Lady Troubridge, and I myself have only had the pleasure of meeting him on, I think, two occasions, some years ago. At the time of this sitting Sir Richard was in Egypt.

The first thing I did after the sitting was to consult A. V. B.'s daughter. She told me that the animal in the cage, which she had hoped would be mentioned, was a bear. Now there does not appear to be anything in Feda's description applicable to a bear, except the scratching noise, the branch or pole indicated (for although Sir Richard in his answer does not mention this, as will be seen later, a bear's cage usually contains something of the sort), the solidity of the cage, and possibly the final remark to the effect that the cage contained an unusual sort of animal. It would almost appear as though some other animals or birds had been shown to Feda. It would seem, however, as if towards the end of the extract A. V. B. had remembered some *single* animal; because in my original question I spoke of animals in the plural, but A. V. B., speaking through Feda, says that she cannot say more about the *thing* in a cage, thereby indicating the singular.

A. V. B.'s daughter was unable to be of much assistance to me, as she had not, I understood, been to Burnham (pseudonym) since she was a child, and could not remember any of the objects mentioned. Some of the points I myself knew to be correct, and we will deal with these first. I knew it was correct when Feda said that A. V. B. had not seen the gentleman in question for a long time; the last occasion upon which she saw him was, to the best of my belief, when we lunched together with him several years ago. I knew, however, that at one time A. V. B. and her husband had been in the habit of staying with Sir Richard at Burnham, and that in those bygone days they saw a good deal of him, and were intimately acquainted with the house; although Feda's supposition that A. V. B. knew more about the



house than the man was wrong. During all the years that A. V. B. and I lived together Sir Richard was seldom in residence at his house, I think; or if he was, we did not meet him, except as I have said upon about two occasions. I also knew that it was correct when Feda stated that A. V. B.'s daughter had not seen him for a long time either.

The old house which was given in connection with him, and which appeared to Feda to look like a big cottage, I placed at once, as I remembered that Sir Richard had written to A. V. B. on one occasion saying that, as Burnham was let, he was living in a Manse on his property. I had also seen a photograph of the exterior of Burnham itself, from which I was able to gather that Feda's remarks regarding the roof of that house were correct. I knew also that Sir Richard had some sort of an aviary at Burnham. When I lunched with him at his hotel he showed me a tame bullfinch, with which he apparently travelled about; and it was then that he told me that he kept a great many birds at his place in the country. Sir Richard and I had found a congenial topic of conversation in our mutual love of birds. He did not mention any other pets, however, nor had I ever heard of them from A. V. B. In speaking of his birds Sir Richard did not give me any details regarding the position of the cages or aviaries at Burnham. It appeared wise, however, to be quite sure that my memory on these points had been accurate, and I was fortunately able to verify them later on, with Sir Richard's assistance. With the points above mentioned my knowledge of Burnham ended. I have never entered the house, or been, to the best of my belief, in its vicinity, nor have I ever heard a description of its interior from A. V. B. During our long friendship she never went there, and beyond telling me on one occasion, the occasion I think when we lunched with Sir Richard, that Burnham was a beautiful place, having pine woods near it, I cannot remember having heard her mention it.

I wrote to Sir Richard in Egypt, and in that letter I was very careful not to give him the least intimation

that there was any question of communication between myself and A. V. B. I wrote of a clairvoyant who had described to me a person resembling Sir Richard, and had given me details regarding what might possibly be his house. It was unpleasant having to use subterfuge, but as in the case of the "Billy Incident" it appeared absolutely essential not to create a bias. Wishing to save Sir Richard all possible trouble, and at the same time to obtain clear answers, I enclosed in my letter eight question sheets; upon each of these sheets was written a separate question, space being left beneath it for an answer. We will give the questions and answers exactly as they stand, the names alone being altered. The original question sheets with their answers are in our possession. We will begin with the confirmation of those points already known to me at the time of the sitting, two fully and one partially.

*Question 1.*

Is the roof of Burnham gabled, or has it turrets? Can it in fact be considered up and down, and not flat in any way?

*Answer.*

The roof is all up and down, and gabled and turreted, not flat in any way.

*Question 2.*

Has Sir Richard lived since the War, or at some previous time, in any farm, lodge, or cottage, on or near his estate?

*Answer.*

Yes, for some months in the Manse of B., about two miles from Burnham, because the shooting was let when the War broke out, and I could not get into Burnham for some weeks or months.

*Question 3.*

Were there ever any cages in the garden at Burnham, and if so, how many? Were these cages unseen from

the house and surrounding garden ? Was there any kind of shed or out-building near them ? Was there a slanting branch or pole of any kind in one of these cages ? What kind of birds, animal, or animals were kept in a cage or cages ?

*Answer.*

Many cages, but not in the garden, in the Park, all unseen from the house or garden, many out-buildings also, at the kennels near the cages. A pole or poles in the eagle's cage. Golden eagle, owls, hawks, falcons, in one lot of aviaries. Golden and silver pheasants in others. Also a bear, and ferrets near his cage. I think also at one time, monkeys; the scratching noise might be made by ferrets.

(It will have been noticed that Sir Richard tells us that the cages were in the park and not in the garden, and it must be also noticed that the suggestion that the cage in question was in the *garden* at Burnham emanated from the wording of A. V. B.'s daughter's question, and not from Feda. Sir Richard refers to the scratching noise which was not alluded to in my question, but in an accompanying letter. We now come to those questions, the answers to which were entirely unknown to us at the date of the sitting.)

*Question 4.*

Did any things hang on the walls at Burnham that were not pictures, that were some of them long in shape, and one of which had at one time been dried, if so, what ?

*Answer.*

Many things, weapons, shields and stuffs from the Soudan and elsewhere, many of them long in shape. Also a dried crocodile from the Nile.

*Question 5.*

Was there, or is there,<sup>17</sup> any particular room used by Sir Richard, which room is a corner room, towards the

back of the house? Did or does it contain a case like a cupboard which is not built into the wall? Are there any smaller glass cases anywhere containing articles of interest? Were there shelves in this room?

*Answer.*

My smoking room was at the back of the house, there were in this room cupboards under the bookcases, but it was hardly a corner room. A glass case containing Egyptian antiquities is in the vestibule.

*Question 6.*

Had Sir Richard any designs or sketches, or plans of any kind, which were kept on loose sheets of paper in a book or portfolio?

*Answer.*

Yes, portfolio, containing plans of buildings and sketches.

*Question 7.*

Had Sir Richard any collection of books on some subject pertaining to distant life or peoples of a semi-civilized nature, in which Sir Richard was or is interested?

*Answer.*

Yes, books on Central Africa and early travels in Egypt and the Soudan.

*Question 8.*

Had Sir Richard in his possession an old chest of any kind?

*Answer.*

Yes, an old Italian Cassone.

This is the end of the first batch of questions and answers which I sent to and received back from Sir Richard. As we have already said the answers to Questions 1 and 2 were known to me at the time of the

sitting and only required the corroboration of Sir Richard, which I obtained; while something was also known by me regarding Question 3.

Feda does not appear to be able to give anything very definite regarding the cage and its occupant. The direct question put by me met with the fate of many direct questions, and drew very nearly blank. The result of my question, however, was curious: it appeared as though the mention of the name "Dick Rogers," coupled with Burnham, had touched a spring of memory in the mind of the purporting communicator, who, although when asked a question point-blank, could not for the moment give the correct answer, was nevertheless led by that question to remember numerous other things which were in a sense connected with it. And regarding the question itself, although the answer expected by A. V. B.'s daughter was not obtained, still Feda's description of what was kept in a cage or cages at Burnham, although somewhat vague, is fairly applicable to several of the pets kept by Sir Richard.

We find Feda telling us that A. V. B. remembers animals that were not kept close to the house. She says you might be close to the house and not see them unless you looked for them. Sir Richard, in replying to this point, states that the cages were in the Park, and unseen from the house or garden, and this is the first of the statements regarding those things which were unknown to us at the time of the sitting.

Feda tells us that near those cages there was a kind of little out-building, and we find that, according to Sir Richard, there must have been such an out-building, as he states that there were out-buildings at the kennels, near the cages, at Burnham.

Feda tells us that there was more than one cage, two perhaps, at one time. From Sir Richard we learn that there were many cages; just here, therefore, Feda's statement might have been more accurate. Incidentally we find A. V. B. remarking, through Feda, that Sir Richard was an unusual man, and I know that he is



clever and that in some respects he is considered to be original, and rather out of the ordinary.

Feda next tells us that he had a lot of books, and she defines these books as being upon a particular subject; she says that they are books on some life and people far from civilization, in which Sir Richard evidently took an interest. To this Sir Richard replies once more in the affirmative, stating that he had a collection of books on Central Africa, and early travels in Egypt and the Soudan.

Feda next describes things said to be hanging on the walls, which things are long in shape, though not all long in shape; they are, however, nothing to do with pictures, and one of them is said to have been *dried*. To this Sir Richard replies that he had on the walls weapons, shields, etc., many of which were long in shape, and also a dried crocodile from the Nile.

We are next told of a room in which A. V. B. seems interested, a corner room at the back of the house, a room which Sir Richard was fond of; this room is said to have contained shelves, and a kind of case which was not a cupboard and was not built into the wall. We learn from Sir Richard that his smoking-room was at the back of the house, though it was not exactly a corner room, that this smoking-room or study contained bookcases, and we shall see later on why this room may have been taken by Feda to be a corner room, and also in all probability why A. V. B. might be interested in it. Feda refers to some glass cases containing objects of interest; she does not tell us exactly where these cases were, but A. V. B., it appears, remembers two of them. Sir Richard tells us of *one* such case which contained Egyptian antiquities, which he says is in the vestibule. We shall see later on that there was more than one case containing objects of interest at Burnham.

Feda next speaks of what she describes as several big books containing loose sheets of paper which you could pull out, she particularly tells us that writing did not appear on these sheets, but that they contained some kind of design or drawing. (We may reasonably suppose.

I think, that when Feda says books in this instance portfolios are meant. We noticed on one other occasion that she referred to a portfolio as a kind of book containing loose sheets of paper.) Regarding this Sir Richard tells us that he had a portfolio containing plans of buildings, and sketches.

And lastly, A. V. B. asks through Feda whether A. V. B.'s daughter remembers a very old chest that was in the possession of Sir Richard; and, although she did not remember it, Sir Richard replies that he had such a chest, an old Italian Cassone.

Thus we have a number of details given regarding the interior of a house never visited by Lady Troubridge or myself, together with indications of the owner's literary tastes, of which we had no knowledge, and mention is made of certain sketches and designs contained in a portfolio.

All this appeared to us to be interesting at the time, but there arose the question, suggested by Miss Newton, the Secretary of the Society for Psychical Research, as to whether or no there was any reason for supposing that A. V. B. had ever seen the things mentioned, or taken any interest in them, and might therefore be presumed to have retained a memory of them. Acting upon Miss Newton's suggestion I again wrote to Sir Richard in Egypt, enclosing a fresh batch of question papers, as in addition to the point raised by Miss Newton there were one or two other points we wanted cleared up. This time I enclosed the extract from the sitting, and told him quite frankly that I was investigating the possibility of communication between myself and A. V. B. We will again quote the questions and the answers just as they stand, merely changing the names as on the former occasion.

### *Question 1.*

Can Sir Richard say whether he thinks it probable that A. V. B. during her visits to Burnham saw the trophies, etc., including the dried crocodile on the wall. Also the cages of ferrets, birds, etc., in the park.

*Answer.*

Certainly A. V. B. saw all the things mentioned in the question, hundreds of times, she often went to the cages in the park to feed the bear with sweets.

*Question 2.*

Does Sir Richard remember whether A. V. B. or her husband ever saw or heard him speak of the sketches and plans kept in a portfolio? Was there more than one portfolio containing such things?

*Answer.*

Yes, the portfolio (I can only think of one, but there may have been more) contained sketches for the alteration and decoration of the vestibule where the dried crocodile hangs, and I am sure that both A. V. B. and her husband saw the sketches and discussed them.

*Question 3.*

Was the collection of books on the Soudan, Central Africa, etc., only one of many collections, or does Sir Richard consider it *a special collection in which he takes a special interest*? Can he remember whether he ever mentioned these books to A. V. B. or her husband?

*Answer.*

There are many books, but there is a special collection of books on Africa, the Soudan, etc. I have no distinct recollection of having mentioned these special books to A. V. B., but I think there is no doubt that I did mention them to her, and she probably saw many of them.

*Question 4.*

Why does Sir Richard say that his study can hardly be called a corner room, is it near the corner of the house in any way?

*Answer.*

Rough plan of part of the house below shows where the study was, the entrance is at the back of the house, drawing-room, etc., look the other way.

(Here Sir Richard sketched a rough plan of the house, showing that the study was, as stated by Feda, at the back of the house. His qualification as to this study being "hardly" a corner room seems to have been suggested by the fact that, although not strictly speaking a corner room, it juts out beyond the room adjoining it, thus forming a distinct angle. In drawing the plan of the study Sir Richard has written across it these words, "Study where the portfolio was." Now, if the portfolio was, as stated, in the study, and if A. V. B. both saw and discussed the contents of this portfolio, we may logically presume that she may have done so in the room in question; and that being familiar with the room she would, as Feda says, be interested in it.

We only mention this point because it seemed strange at first that A. V. B. should have mentioned the study or smoke-room as an apartment in which she was interested, but the fact that the portfolio and some books were kept there appears to make this reference to the study more intelligible.

Sir Richard's Plan of Burnham is appended.) [See Appendix C.]

*Question 5.*

Can Sir Richard remember more than *one* glass case containing objects of interest at Burnham? He mentions one in the vestibule containing an Egyptian collection. Was there, anywhere in the house, any other glass case, or were there any other glass cases, that contained any objects of interest, Egyptian or otherwise?

*Answer.*

I cannot remember more than one case containing Egyptian antiquities, but many cases containing stuffed birds.

(It will be remembered that A. V. B. mentioned through Fedá two cases containing objects of interest, but that Sir Richard, in an answer to one of my questions in the first batch, spoke of one case only; from the later answer above given we see that there were many glass cases at Burnham, two of which would appear to have remained especially in the memory of the purporting communicator.

I put one last question to Sir Richard Rogers, as in view of the fact that so many of his replies were in the affirmative we began to fear that Sir Richard, in his desire to be kind, might have been giving certain points the benefit of a doubt. This is the question I put to him therefore.)

*Question 6.*

Will Sir Richard give his candid opinion on the extract from the sitting of December 20th, in view of the communications purporting to come from an old friend of his, who knew Burnham?

His answer was as follows: "Some of the remarks certainly seem to apply to Burnham, but they are not quite so accurate as might have been expected from an old friend who knew Burnham extremely well."

We think that this frank statement of opinion on Sir Richard's part strengthens rather than weakens the evidence obtained, since it shows clearly that his frame of mind is quite unbiassed, or if bias there be, it certainly is not on the side of credulity. We may conclude, therefore, that all the statements which he has confirmed had been carefully weighed and considered by him. We do not think that Sir Richard has ever been a student of Psychical Research, and it is, therefore, quite natural that the enormous difficulties attendant upon the investigation of phenomena purporting to convey communication from the dead should be unfamiliar to him. In any case I feel deeply indebted to Sir Richard for the trouble and courtesy which he expended on the matter; without his assistance I should have been unable to verify nearly all the statements. There still arises one more point to



consider, namely, whether it is probable that Mrs. Leonard may at any time have seen the interior of Burnham. With this in mind I cabled to Sir Richard, asking if Burnham was ever opened to the public. His reply by telegram was "Rarely." In a letter received by me from him at a later date, he referred to my cable, telling me that Burnham was very seldom open to the public, and that he could not recollect when last it had been so, but certainly not for some years. He told me that the place had been let several times during his absence, and that it had occurred to him that it might have been possible for friends and guests of the tenants to have seen the house. This latter possibility we do not think affects Mrs. Leonard, as she would not be likely to have seen Burnham as a friend or guest of the tenants. With regard to her having visited it as a sightseer—that also is unlikely, we think, as Burnham is not a show property in the ordinary sense of the word. I had never heard of it until I met A. V. B., and Lady Troubridge had never heard of it at all until I put the question suggested by A. V. B.'s daughter at the sitting under consideration. It also appears to us that neither a casual guest of a furnished tenant, nor a tourist admitted to view the house, would be likely to be allowed to inspect a special collection of the owner's books, or to go over the contents of his portfolios.

However, with a view to ascertaining whether Mrs. Leonard had ever been in the vicinity of Burnham, I introduced the subject of Scotland, after a sitting on April 18th, 1917. I knew that Mrs. Leonard knew Scotland, because she had said so on a previous occasion, when, however, I had not pressed the question, wishing as long a time as possible to elapse before questioning her closely, after the description of Burnham had been given in trance, in order to avoid any association of ideas. On April 18th, 1917, I introduced the subject by saying that I thought of going to a little place called X (here I mentioned the name of the station for Burnham) for the summer holidays, I asked Mrs. Leonard if she knew whether it was a nice place. Mrs. Leonard replied that she did not know X. She asked me in what part of Scotland it was. I said

vaguely that I thought it was North, to which Mrs. Leonard replied that she had never been there.

On September 5th, 1917, while we were preparing this paper, I had a sitting with Mrs. Leonard, and after the sitting I again asked Mrs. Leonard whether she had been to X, the station for Burnham. I mentioned the correct name, and also asked if she knew a place called Burnham, giving again the correct name. She said she had never heard of Burnham, but, as I was anxious to be certain, she wished to ask her husband about the station. I gave her no reason for my question. On September 12th, 1917, Lady Troubridge took a sitting, and after the sitting Mrs. Leonard told Lady Troubridge that she had asked her husband about Burnham and the station in question, and that he said he had never heard of Burnham, and also that he had no recollection that he or his wife had ever been to the station X. In fact they were both certain that they never had been to these places. Mrs. Leonard, we gathered, had only travelled in Scotland with her husband, and we have no reason to doubt Mr. or Mrs. Leonard's veracity.

### *Section III. Concerning Daisy's Second Father.*

We have now arrived at the last of those incidents selected by us as being worthy of special notice. The extracts that we are about to give concern a lady whom Lady Troubridge did not know personally, and although this lady has been a friend of mine for many years. I have seen very little of her, she having been out of England for long periods together. She has already been referred to in the extract from the sitting of February 21st, 1917, as Daisy. (See above, p. 471.) At her request her name, and those of other individuals mentioned, are disguised. It may be as well to state the circumstances which led up to the incidents about to be considered.

Daisy Armstrong lost her husband in the War; she was, and still is, almost entirely unacquainted with Psychical Research. Prior to leaving England for the Near East she had had two anonymous sittings with an

obscure medium, obtaining no results on the first occasion at which I was present, and but very scanty results on the second. She was alone on this last occasion, but assures me that she gave nothing away. I believe this to be the case, as I noticed how careful she was at her first sitting, and I have since taken notes for her at Mrs. Leonard's, and have found her an admirably discreet sitter. During the early weeks of 1917, Daisy wrote to me from the Near East asking me if I would try and obtain through Mrs. Leonard some evidence with regard to her husband. I replied immediately, promising to do my best, but pointing out the difficulties of a proxy sitting and telling her that I would await a favourable opportunity before mentioning her wishes to the purporting communicator, A. V. B., who had both known and liked Daisy during her lifetime. At the time of writing I had not decided upon any special date for making my experiment; consequently, Daisy could have had no idea when the subject would be broached at Mrs. Leonard's.

A few days after I had posted my letter I happened to have a sitting with Mrs. Leonard, namely, on February 14th, 1917. Lady Troubridge was recording, and I enquired of Feda whether the purporting communicator, A. V. B., remembered an old friend of mine called Daisy, who had stayed with us in the country when A. V. B. was ill. The following is the record of my questions and of the ensuing dialogue:

M. R. H. I think she's [A. V. B.] rather confused this morning, but I am going to ask her a question. I want to know whether she remembers an old friend of mine called Daisy, who came to stay with us in the country after Ladye was ill?

F. She can remember Daisy, but she says Daisy's not with her.

M. R. H. No, that's right.

F. She's not with Ladye. Ladye says Daisy is connected with somebody whose name begins with a round letter, it's not an O, it's a C or a G.

M. R. H. I don't place that letter.

F. Wait a minute she's got some word she's trying to get through. It isn't an ordinary kind of name at all (here Fedra gave a *sotto voce* rehearsal of attempts at Daisy's surname, which she gave quite correctly twice).

M. R. H. (to A. V. B.) All right, what Fedra has said is quite correct, and you understand which Daisy it is.

F. Yes, she does, certainly.

M. R. H. I want to know if she's met anyone on her side who is connected with Daisy. And I want to be very careful not to say anything myself that may spoil any proofs that come through for Daisy.

F. She says: "Yes, I have, but, you understand, not soon after I passed over." There is some reason why she wouldn't meet them soon after she passed over, their ways lay differently.

M. R. H. But she has met them?

F. Yes, she has.

M. R. H. This is for Daisy and not for me, and that is why I cannot speak openly. Can she give me some description so that I am sure that we are thinking of the same person?

F. (*sotto voce* to A. V. B.: A lady did you say, are you sure it's a lady?) She has met a lady connected with Daisy, but that lady passed on before Ladye did. She has met someone else as well, and she says: "I saw the lady first"; this other one isn't a lady at all, Fedra doesn't know why Ladye brings *her* in, as *she* is not the most important. She passed over long ago, but afterwards Ladye met a gentleman whom she says Daisy knows quite well; and Ladye thinks she could get more through about him if you would give her time, but she says: "It's never so good if I try too much."

M. R. H. No. Did she know him on the earth plane or not?

F. She says it *was the one* she knew on the earth plane.

M. R. H. Does she think she could see him ?

F. She says : " I'll try ; I got that name through because you weren't expecting it, I am clever sometimes."

M. R. H. Daisy is very anxious to obtain a message, and it would be most charitable if Ladye would help.

F. She says : " I will try, because someone else is just as anxious to get a message through to Daisy as Daisy to him, and I'll try and push something through about him." And she knows which Daisy it is.

M. R. H. Yes, because she gave me a name.

F. Yes, she's cleverer at names than anyone.

Having got thus far we did not write to Daisy, as we were desirous of keeping her mind off the subject as much as possible, and were most anxious that she should not know the dates on which sittings which concerned her were taking place. A week later, on February 21st, 1917, I took a sitting alone, acting as my own recorder. I was scarcely expecting to obtain any reference to Daisy's affairs, yet the sitting had not progressed very far before a spontaneous allusion to Daisy was made by Fedá.

The beginning of this reference we have already given in the section of this paper dealing with knowledge of contemporary events, when treating of what appeared to be a prophetic statement on the part of A. V. B. regarding my seeing Daisy. After that statement, which, as will be remembered, came true, A. V. B. said through Fedá that Daisy had gone north and come south again, and that that happened a little time ago ; she thought it might have been a few weeks ago.

The statement regarding a few weeks is incorrect. We subsequently learned from Daisy that she had made no excursion from where she was at the time of the sitting, which had taken her north and south. This reference, however, reminded her of her journey out, which had been interrupted by the ship's calling at Mudros after leaving Naples. Had A. V. B. said through Fedá that this going



north and then south on Daisy's part, had been accomplished some months ago instead of some weeks ago, the reference would have been interesting. As it is it is not entirely devoid of interest. Peculiarly poignant circumstances were connected with Mudros for Daisy, whose ship, going out of its usual course, stopped there quite unexpectedly on the exact date upon which her husband's ship had called at that port when he was on his way to the Front one year previously.

We will now take up the extract from the sitting of February 21st, 1917.

F. Now Feda wonders if she's getting mixed, because she's speaking of the sea in connection with Daisy, and it's not a little bit of sea like it would be if you were going to France—it's not like a Channel crossing. She is speaking of a big lot of water, many, many miles by sea, she says. Wait a minute, now she says something about Daisy lost someone. She says did Daisy lose two people—one of them rather lately, and one of them two or three years ago? Because your Ladye says she's been looking about since you were here last time, and she's got into touch with them. But all this is very difficult to get through, she says, because she is so anxious to do it.

M. R. H. Tell her to take her time.

F. (To A. V. B.: Are they both men?) She says they are both men, and that one of them is a man who is not young, a man in the prime of life. Feda can see him.

M. R. H. Is he here then?

F. Yes.

M. R. H. Well, tell him I am ready to give up the morning to anything he wishes to say.

F. Feda sees a man in the prime of life, he is about medium height, perhaps on the tall side; but this is difficult to judge because Feda can't see his legs. He seems to be broad across the chest and

shoulders. He has rather a habit of throwing his shoulders back and sticking his stomach out. He used to put his hand in his pocket. He has rather a good-shaped face, broad across the cheek-bones, and the lower part of the face looks rounded. He's got a brownish moustache, yet now, when Feda looks again, that moustache is not there.

M. R. H. I don't quite understand; is he showing hair on his face this morning?

F. Oh! Mrs. Twonnie, when Feda said just now that the lower part of his face seemed rounded, Feda sees that it was not his chin that comes round like that; now it looks like a beard, but not a long one; it seems to surround his chin and is not straggly. He's got a nose that shows the bridge, and then curves in a little at the end; the tip curves downward (here Feda indicates a small aquiline nose). The nose is not broad across the bridge but broadens at the nostrils. He is so afraid he's not getting this description clear.

M. R. H. Tell him to take heart and cheer up.

F. Feda can't see his eyes very well, but they don't look big, and they're rather twinkly; the colour seems to be mixed—hazel perhaps; his eyebrows are broadly marked; they are more straight than arched, but they bend round a little at the extreme end; they look brown.

M. R. H. Would he like to give any message to Daisy?

F. He wants to give a description first; he's got a square forehead, and it looks to Feda as though the hair receded on the temples, or else it is that he brushes it back very much. He wears a soft sort of hat; Feda doesn't think it's a cap with a peak, it looks like a hat with a brim, and the brim seems to be turned up more one side than the other. He's showing a suit that he thinks Daisy would recognise; it's a sort of brownish coloured suit, and has what looks like a check pattern,

but it's a mixed-up pattern, not a decided check, and there seem to be other shades in it as well as brown. He once had a whole suit of that sort, but sometimes he would wear something light instead of the waistcoat that belonged to the suit. He is making Feda feel that he has travelled a good deal,—not always stuck in one place, and that when he passed on he had an awfully choky feeling in the throat. You know, Mrs. Twonnie, Feda doesn't think that he had been well for some time before he passed on, though she doesn't mean that he had always been awfully ill. He looks like a very kind man, but a man of the world; he was kind, but very obstinate sometimes. Your Ladye's been helping him, he says. Since you were here last time she says she's seen quite a lot of him. She says: "Isn't it funny?" He's trying to show Feda how awfully obstinate he would be sometimes with regard to anything that was for his own good. He thinks Daisy will recognise that. Now Feda doesn't know about this, it's not clear, but he seems to be trying to tell her about something to do with the sea in connection with him. It's not living on the sea properly, but it has to do with going over water, and there's some particular thing to do with a certain place. He is showing Feda a place with very high buildings; it's curious, because the buildings are so high that they make the street look like an alley almost. The buildings rise up very straight on each side of the street.

M. R. H. Would Daisy know about this?

F. He thinks she ought to, because it's connected with him. Now he is speaking of a wide street, a street that has a building in the very middle of it, and streets that branch on each side from that building that is in the middle of the wide street. It goes like this: (here Feda draws with her finger on M. R. H.'s knee, and indicates a straight

street with a building apparently in the middle of the road, and two streets branching left and right backwards from the building). These streets have got houses in them, no, Feda's not sure that they are only houses, she thinks there are shops as well.

M. R. H. He's getting on very nicely.

F. You see, he says that he remembers this place that he has just described, this street with the building in the middle of it, very well indeed; he remembers it so well because he nearly always came up that broad street and the building would face him, and he says it nearly always struck his attention. Now he's telling Feda that he used sometimes to sit at a table and write in jerks. He must be trying to show a house; there seem to have been two rooms, one opening out of the other, and he would sit in the second room. Oh, they're trying to show Feda something which is *very* difficult, it looks as though in one of those rooms there was something almost like a machine, it seems to be on a table; it's nearly all made of some dark-coloured metal. Now Feda sees that it looks like rather a big thing on a stand; perhaps it is a stand that it was on and not a table. There's like a roly thing or rod running through the middle of this machine, and there are two other narrower rods as well, and above the rods something seems to rise up, something that looks curved. He says that Daisy ought to know, as it was something that he used, and that even if she has not seen it he must have spoken to her about it.

M. R. H. I think I recognise him.

F. He's awfully pleased.

M. R. H. But of course I should like to have it clearly defined what relation he was to Daisy, but I don't want you to force it.

F. He won't give it unless he can be sure of it. Feda doesn't know what this means, but he says:

"There were two of us that stood in the same relation to Daisy, but in a slightly different way." He says that means something, and he hopes it won't be misunderstood.

M. R. H. If he can't get it clear, leave it.

F. But he says those words are quite clear, you can take them absolutely literally. He says: "Two of us did stand in the same relation to Daisy, with a slight difference." He's so afraid she won't understand his putting it in that way. He says: "Do you follow me?"

M. R. H. Yes, I think I do.

F. He wants you to tell Daisy that he was glad about everything she did after his passing; he considers that she did everything for the best. Now this is important: he says that he was worried, because he felt that he ought to have arranged something differently. After he had passed on he felt that he had tied her up, limited and restricted her by some condition or some arrangement that he had made. He is very sorry that he did so, he knows that it was a mistake now, and that there was nothing to be gained. He says, and now he's speaking to you, Mrs. Twonnie: "I suppose you have gathered that this has got to do with financial matters; do you understand?"

M. R. H. No, but Daisy may.

F. He says Ladye has been good to him, helping him.

M. R. H. Does he think that he can get anyone else to come here for Daisy?

F. He says: "I think so; you know I've seen him, and it was decided that I should come first, as I have, to a certain extent, been able to master conditions more quickly than he could." He's trying to say some name. (Here Feda makes inarticulate sounds). He knows who it is you want him to bring, he says it's a much younger man than he is.

M. R. H. Correct.



F. He says: "It's all right, I thought Daisy would know that I should see him." And now he says to you, Mrs. Twonnie: "It's funny, I never thought I should be speaking to you in this way, it's most unlooked for, unexpected and extraordinary!" He says he has many good friends in the spirit world, but that he finds life there very different to the earth life. Your Ladye says she doesn't.

M. R. H. Why is that?

F. Because people look at things differently. It's to do with the different way that things appeal to us here. This gentleman says he likes it, though. Oh, he had a stiek, Feda thinks it was a walking-stiek, and that it had been given to him. It seems to have a rather pretty, light top to it. The stiek is of dark wood, but it seems to have a light handle, and it impresses Feda that there are two different sorts of material used in that handle. He says he does apologise for taking up so much time.

M. R. H. Tell him not to, because I am glad for Daisy.

F. He says it has been very hard indeed for Daisy, Why does he keep on building up a letter R.? Now he's trying to say something more about that young man. He says that he passed on in quite a different manner from what he did himself. Oh, now he's jumping, like your Ladye does sometimes, and speaking of himself again. He says that he was clean-shaven once, or that he did shave once, only, he says, that people didn't like it very much.

On receipt of these numerous details we prepared and sent out question papers to Daisy to the Near East. We shall not in this case insert the original question papers as we did in the case of Sir Richard Rogers, as Daisy's answers were rather discursive, and would require too much space. We shall deal with the whole subject therefore, in narrative form. Of course all

the original correspondence, including question-papers and answers, is in our possession. Certain of the points given regarding the gentleman with the short beard I myself knew to be correct, and through them I had quickly gathered that the purporting communicator was Daisy Armstrong's father, Mr. Benson (pseudonym). I had made Mr. Benson's acquaintance about fifteen years ago, he was then living in a small country town, in which I had been lent a hunting-box. We met on several occasions, though I never saw very much of him; his daughters became friends of mine, but he was seldom present when I visited them, nor did he, to the best of my memory, visit me more than once, if at all. But his appearance has remained in my memory, and I recognised several details in the descriptions of himself, etc., which he gave through Feda during the sitting under discussion. There were certain important points, however, given by this communicator of which I had absolutely no knowledge until they were verified by Daisy and her sister many weeks later.

When preparing question-papers pertaining to the sitting of February 21st, 1917, we included one or two questions also regarding points which had been mentioned on February 14th, 1917; we had, as has been stated, suppressed all mention of that sitting until further definite evidence had been obtained.

Regarding the sitting of February 14th, 1917, Daisy was unable to place the lady who was said to have been connected with her, and to have passed over long ago; she thought that that person might be some female relation, but could not remember any particular female relation who would be likely to retain any great interest in her. The letter G, standing for a name with which Daisy was said to be connected, was placed by her as being applicable to either of two people; namely, to a young girl whose surname began with G, and who had died unexpectedly the month prior to that sitting of February 14th, 1917; or to her husband's best man, killed in France, whose Christian name and surname both began with G. Daisy said that the girl friend would be

a good deal connected with her, and in view of a subsequent mention at a later sitting, by a communicator purporting to be Daisy's husband, of an abbreviation of this girl's Christian name, by which she was always called by Daisy and her husband, it would seem likely that she was the person meant on February 14th, 1917. Beyond the fact that I obtained Daisy's surname at that sitting nothing very remarkable occurred on February 14th, 1917.

There is, however, one other point worthy of mention : when A. V. B. was asked whether she had known the particular man connected with Daisy during her lifetime, she replied through Feda in the affirmative, stating that he *was the one* that she *had* known, thus clearly implying, and correctly so, that although she had personally known Daisy's husband, there was another man connected with Daisy whom she had not known. This implication of A. V. B.'s is further emphasized on February 21st, 1917, as we shall see.

We will now consider the extract from the sitting of February 21st, 1917. To begin with Feda tells us that A. V. B. is speaking of the sea in connection with Daisy ; not a little bit of sea, like a Channel crossing, but many, many miles of sea. This is correct. We next find A. V. B. telling us through Feda that Daisy has lost two people, both men, one of them rather lately, and one of them two or three years ago. It is correct to say that Daisy has lost two people ; her husband and her father are both dead. Her husband had, at the time of this sitting, been dead a little over a year, but her father had been dead a little over ten years : she has lost no special person who died two or three years ago. This is a mistake in time again, as from what subsequently occurred there cannot be any doubt that the husband and the father are the people meant ; both these people are said to be men, one of them a man not young, a man in the prime of life. Daisy's father, Mr. Benson, was sixty-three when he died, but according to his daughter he was very vital, and mentally the equal of any man in his prime ; in any case this elderly gentleman leaves no manner of doubt regarding his identity.

Mr. Benson is described as being broad across the chest and shoulders; I recognised this as correct, I also remembered him as having been rather corpulent, and I thought at the time that I recognised his habit, described by Feda, of throwing his shoulders back and sticking his stomach out. I may also have noticed his habit of keeping his hand in his pocket; in any case it would not be safe to presume that I had not noticed these things. I asked Daisy whether this description was characteristic, and she replied in the affirmative; she also consulted her sister regarding these points, who not only confirmed them but reminded Daisy of a painting of their father in uniform, in which he was represented as having one hand thrust into his pocket; according to the sister this habit of thrusting a hand into the pocket and squaring the shoulders had been characteristic of Mr. Benson during practically the whole of his adult life. I cannot remember having seen the portrait, though it is possible that I may have done so.

The shape of Mr. Benson's face is well described by Feda, as is his beard, which surrounded his chin and was not straggly. The nose is particularly well described; in life it very much resembled that of his daughter Daisy. The eyes are also well described, as far as their twinkly look goes and the fact that they were not very big. Feda apparently cannot see their colour distinctly, hazarding a guess that they may be hazel; as a matter of fact they were blue. The eyebrows are well described, and the hair, as stated by Feda, grew far back on his forehead.

We next come to the mention of a certain soft hat, followed by the description of a suit; now I may have seen this hat, but my recollection of Mr. Benson is that he wore a cap; I may also have seen the suit, but that is not so important.

In Daisy's answer to my question regarding this hat she merely stated that her father had worn such a hat as described; later on, however, her sister amplified this by reminding Daisy that such a hat as described had been in their father's possession for many years, that it went by the name of "the old hat," and that he was in

the habit of remarking: "You will spoil my afternoon if you won't let me wear the old hat." Daisy was able to verify the suit described, at least inasmuch as that her father had a fawny-brown suit of Harris tweed with orange and darker flecks in it; she described it as a mixture. Fedra, as will have been noticed, speaks of it as containing colours other than brown, but as being of a check pattern, but goes on to say that it is a mixed up pattern, and not a decided check. With regard to the "something light" which, according to Fedra, Mr. Benson wore occasionally instead of the waistcoat belonging to the suit, his daughters think that this must refer to Mr. Benson's shirt-front, as he was in the habit of taking off his waistcoat in hot weather. This, I may state, was a habit entirely unknown to me; I had only seen Mr. Benson in the winter time.

We next find the communicator making Fedra feel that he had travelled a good deal, and the words "not always stuck in one place" are very characteristic of him. I did not know that he had travelled, but I did know that he had had a passion for moving, being never contented in one house or town for long. His daughters were both struck by this remark, and commented on it to me. From his daughters I afterwards learnt that Mr. Benson had travelled abroad quite a lot in his youth. The ehoky feeling described in his throat at the time of his death is correct. Mr. Benson died of angina pectoris, a fact which was known to me at the time. Fedra tells us that she gathers that he had not been well for some time before he passed on; this statement is correct, and the fact that he had for some years suffered much from his heart was also known to me. And just here there occurs a comment of A. V. B.'s which further strengthens her remark made on February 14th, 1917, alluding apparently to Daisy's husband as "the one" that she *had* known during her lifetime. In this present sitting, after telling us that she has seen quite a lot of Mr. Benson since I was last at Mrs. Leonard's, she says: "Isn't it funny?" There would have been nothing funny about it had A. V. B. and Mr. Benson known each other



during their lifetime, but point is given to the words by the fact that they had never met this side of the grave.:

Mr. Benson tries to show Feda that he was very obstinate with regard to things that were for his good. I had no idea that Mr. Benson was an obstinate man; as I have said, I only saw him upon a few occasions, and his daughters were not in the habit of discussing their private affairs with me. Daisy, however, recognised this obstinacy at once, as indeed the communicator had said through Feda that he thought she would.

Mr. Benson next tries to make Feda understand that there was something connected with him that had to do with going over water, some particular thing to do with a certain place.

I knew nothing at all about this, but was able later to ascertain from the daughters firstly that Mr. Benson when much younger used to go constantly to Canada for salmon fishing, and secondly (and it is to the following incident that Daisy and her sister think he is alluding), that many years ago, before Daisy was born, Mr. Benson, accompanied by his wife and Daisy's sister, set sail from England for Canada, with a view to settling there. The journey out proved adventurous, an explosion occurred on the ship, and the family was obliged to return to England and start afresh. Arrived in Canada, they remained there only three months, when the failure of a Bank in which Mr. Benson had large interests affected his fortunes; and he, and his wife and child, returned once more to England. Daisy and her sister remember that their father very often alluded to this adventurous journey, remarking that he had had tracts of the ground upon which Toronto now stands offered to him in those days for a mere song, and that had he only bought them he would have become a very rich man.

In connection with this going over water, and this certain place, Mr. Benson shows Feda a street in which the buildings are so high that they make the street look almost like an alley; these buildings are said to rise up very straight on either side of the street. I have since learnt from the daughters that on several occasions,

during subsequent trips to Canada, Mr. Benson visited New York, to which city they think the allusion to high buildings refers. I had no idea that Mr. Benson had ever set foot in America, or that he had ever been to Canada.

We next find him speaking through Feda of a wide street, in the very middle of which there is a building; he tells us that streets branch off on each side of this building, and that these streets have got houses in them, and shops as well. He says that he remembers this place, this particular street with a building in the middle of it; and that the reason why he remembers it so well is because he nearly always came up that broad street, when the building in the middle would face him, nearly always striking his attention. The streets and the building in question were immediately recognised by me as being unmistakably characteristic of the country town in which Mr. Benson was living at the time when I met him. We are not at liberty to give the name of the town, but there are not many like it in England. In the very middle of its High Street there stands a beautiful old Market Hall; it is quite unique, and from the back of it to right and left branch other streets, containing shops as well as houses. Daisy and her sister both tell me that while living in that town their father frequently commented upon the beauty of the Market Hall, which he passed nearly every day.

We will now skip a part of the extract, to which we shall return later, it requires separate treatment and cannot be dealt with just here.

The next remark on the part of the purporting communicator with which we will deal is that in which he sends a message to Daisy, to the effect that he was very glad about everything which she did after his passing, as he thinks it was all for the best.

Daisy and I both consider that these words refer to her engagement and marriage, which occurred a short time after Mr. Benson's decease. He next tells me that after his death he felt worried regarding some arrangement; after he passed on, he says, he felt that he had

limited and restricted Daisy by some condition that he had made; he goes on to express his regret, and to say that he now knows that there was nothing to be gained. Apropos of this he says to me, "I suppose you have gathered that this has got to do with financial matters, do you understand?"

Being in total ignorance regarding all Mr. Benson's financial arrangements I did *not* understand; nor had I ever heard his Will mentioned or discussed, or seen it in the papers. In answer to my question, Daisy replied to the effect that her father had left a letter for his Executors, in which he particularly specified that it was his earnest wish and desire that when his daughters inherited their capital they should themselves tie it up in such a manner as to prevent their husbands touching it. He laid great stress on this, and Daisy assures me that both she and her sister looked upon his wish as a binding obligation. In Daisy's case there was, as Mr. Benson states, nothing to be gained, since Daisy has not yet inherited her capital, and her husband is dead.

We next find the communicator saying that he knows who it is that I want him to bring, and that it is a much younger man than himself; which, as referring to Daisy's husband, is a correct statement. A little later on Mr. Benson expresses his astonishment at finding himself speaking to me, and says: "It's funny, I never thought I should be speaking to you in this way, it's most unlooked for, unexpected and extraordinary." Considering our very slight acquaintance during Mr. Benson's lifetime, and also that I very much doubt whether the idea of communication between this state and another ever entered his head, these words seem quite to the point.

He next speaks of a walking-stick which had been given to him; apparently he shows it to Feda, who tells me that it seems to have rather a pretty light top, but that the stick itself is of dark wood, though it seems to her to have a light handle composed of two different sorts of material. In reply to my question regarding this stick, Daisy told me that the stick in question was one which her father was actually carrying when he fell

dead in the street. Daisy described this walking-stick of her father's as being of dark-brown bamboo cane, the handle being composed of light-coloured horn, with a silver band; from her I also learnt that this walking-stick had been a present to her father from her mother, some thirty years ago.

I cannot remember ever having seen the walking-stick in question; I asked Daisy's opinion on this point, and she assures me that her father did not make a practice of carrying this stick every day in the country. She told me that at the time when I met him in the country town that must be nameless, she is sure that he was using a rough ash stick.

At the end of the extract we find Mr. Benson saying that things have been very hard indeed for Daisy. Without going into private details, it is admissible for me to say that this statement is correct. Mr. Benson builds up a letter R which up to the present we have been entirely unable to place. He tells me that the death of the *young* man, presumably Daisy's husband, occurred in quite a different manner to his own; and this is true. And at the extreme end of the extract he suddenly says through Feda that he, Mr. Benson, was clean-shaven once, or that he did shave once, only people didn't like it much. I have ascertained that, as far as his family can remember, Mr. Benson was never clean-shaven, though at one time he had a moustache only. Why he says that people didn't like it much is up to the present moment not apparent.

We now return to the interlude which we skipped, and which, as will have been noticed in the extract, began after the communicator had finished his description of the street with the building in the middle of it, and ended just prior to his request that I should reassure Daisy concerning all that she had done since his death.

The interlude in question begins with a mention of some one, who is said to be the communicator, sitting at a table and writing in jerks, and continues with the description of some communicating rooms, in one of which there is said to be some kind of a machine. I did not recognise

the rooms at the time of the sitting, but thought nevertheless that they might have been correctly described, and that I had forgotten the construction of Mr. Benson's house. Just here in the sitting it seemed advisable to endeavour to get from the communicator some statement to the effect that he was Daisy's father. Accordingly I asked what relation he was to Daisy, and to my question I obtained a reply which completely bewildered me. Mr. Benson is reported to say: "There were two of us that stood in the same relation to Daisy, but in a slightly different way," and to remark that this statement of his "means something, and he hopes that it won't be misunderstood." Now to me these words conveyed nothing; hence my remark that if the thing could not be stated clearly it had better be left. But my suggestion was ignored, as will have been noticed, and the communicator says emphatically through Fedá: "Those words are quite clear, you can take them absolutely literally, two of us *did* stand in the same relation to Daisy, with a slight difference"; he also expresses a fear lest Daisy should not understand his putting it in that way, concluding with the words: "Do you follow me?"

I sent the extract to Daisy together with the question-papers previously referred to, and received them back from her in due course with a letter, from which we will give an extract; the names and addresses have been changed, otherwise it is unaltered.

EXTRACT FROM MRS. ARMSTRONG'S LETTER.

"X" Hospital, Sisters' Mess,  
X—, 10/3/17.

There is one point I would like to consult you about. A very, very dear friend of mine passed over some time between February 18th and February 24th of this present year. He was my father's great friend, and devoted to my sister Norah and me. After Father died he told me he wished to stand in my father's place, and I always called him "Daddy," and we were more to each other than many fathers and daughters are. Now I only heard



of his death yesterday, and I do not know the date, but when my father said "there were two of us that stood in the same relation to Daisy but in a slightly different way" this came into my mind. Also Mr. Wilson [pseudonym] had a sitting-room which led into another room, and from that to his carpenter's shop and photography room. In the first of these rooms stood a lathe at which he frequently worked, and I would help him at it; also a printing press, which he used a great deal. He wrote nearly all day at a table; and a good deal of the description of the house suggested this Second Father's home rather than my own father's. Look up his death will you? His name is the Rev. Bertram Wilson, The Pines, Wickham, Nr. York.

Thus, it appears to us that we have quite an interesting little problem.

It seems that Daisy had two fathers: her real father Mr. Benson, and her second, or adopted father, the Rev. Bertram Wilson. On receipt of the extract from the sitting of February 21st, 1917, she is, it seems, at once struck by her father's words: "*There were two of us that stood in the same relation to Daisy but in a slightly different way,*" and she is also struck by the fact that the rooms described resemble her Second Father's rooms, rather than those of her real father, in whose house, according to an answer on one of my question-papers, the sitting-rooms did not communicate. She tells us that this Second Father sat at a table writing nearly all day, and that he had a printing-press and also a lathe standing in one of the communicating rooms; and as, in addition to this, she added on one of my question-papers, the fact that this Second Father was a musical composer, we think that in that fact may perhaps be found the explanation of what Feda calls "writing in jerks," as the writing of MS. music can fairly be described as jerky, in comparison to ordinary script. This point did not strike Daisy, and we merely put it forward as a suggestion. In addition to this, an inspection of the "Excelsior" and "Model" Hand-Printing Machines

has revealed that Feda's description of the "machine nearly all made of some dark coloured metal, etc.," was very near the mark indeed.<sup>1</sup>

Now comes the problem. Before the words in answer to my question *re* what relation the communicator is to Daisy, Feda describes some rooms communicating, and a machine, as belonging to Mr. Benson; which rooms it would seem were not his at all, but belonged apparently to his old friend, Daisy's Second Father. How does a mistake of this kind arise? There appear to us to be two just possible explanations, for either of which, however, it would be necessary to assume the hypothesis of genuine communication with a discarnate spirit. It is conceivable then that Mr. Benson may have wished to show a man other than himself as the occupant of those rooms, but have failed to tell Feda that the mental picture, or whatever *modus operandi* he may have been employing, did not apply to him personally. In other words, he may have jumped suddenly from one subject to another; a failing often ascribed by Feda to novice communicators. Another explanation might be, that the Second Father himself was somewhere in the offing, crossing the line for a moment or two, or flinging as it were his own mental pictures on to the screen, and that Feda thought they emanated from Mr. Benson, who lacked the skill to clear up the mistake. Such explanations are merely hypothetical of course, and do not lead us much further towards solving the riddle.

The importance of this mistake, whatever its cause may have been, is, we think, eclipsed by the interest attaching to Mr. Benson's words "there *were* two of us, etc.," and "two of us *did* stand, etc.," which we must now analyse.

At the time of the sitting we had no idea that Daisy had ever possessed a Second Father, in fact we did not know that such a person as the Rev. Bertram Wilson had existed, much less that he had stood in a paternal relation

<sup>1</sup> I have since learned that the Rev. Bertram Wilson's printing press was a hand-printing machine of the kind usually used in private houses. It seems probable that it was an "Excelsior" or a "Model," as these are the makes usually patronised by amateurs.

to Daisy. We were, therefore, much interested on receipt of her letter, the more so as she states therein that she has heard, on March 9th, 1917, namely, *not until two weeks and two days after the sitting of February 21st, 1917*, that this Second Father had died upon some date between February 18th and February 24th, 1917; and begs me to ascertain the exact day. Accordingly I wrote to the vicar of Wickham, saying that Mrs. Armstrong was desirous of knowing the date of the Rev. Bertram Wilson's death. His reply was as follows (the names of course are changed):

EXTRACT FROM THE REV. R. A. SMITH'S LETTER.

The Vicarage, Wickham,  
Nr. York, 20/3/17.

DEAR MADAM,

The Rev. Bertram Wilson died on February 18th, at 9.15 p.m. He had been failing for some months and latterly suffered great pain, etc.

From the above extract we see that Daisy's Second Father was actually dead at the time of my sitting of February 21st, 1917, a fact entirely unknown to Daisy at the time of the sitting. She did not know the *date* of his death, even when she heard of his decease two weeks and two days later. Now neither Lady Troubridge nor I can have known of the Rev. Bertram Wilson's death, seeing that we did not know of his existence. Hence it appears to us that a considerable significance attaches to the use of the *past tense* by Mr. Benson, when he speaks of this Second Father in the words: "there *were* two of us that *stood* in the same relation to Daisy, etc." And later: "two of us *did* stand, etc." Mr. Benson might reasonably be supposed to have met his old friend on the other side, and to have wished, in answer to my question, to kill two birds with one stone; namely, to convey to his daughter Daisy his relationship to her, in a manner calculated to do away with the hypothesis of mind-reading from the sitter, and at the same time to

give Feda no clue as to his relationship to Daisy; and thus forestall any attempt on her part to elaborate statements off her own bat, a temptation to which controls occasionally succumb.

To Lady Troubridge is due the credit of having grasped the significance of the use of the past tense by Mr. Benson. But we were both uncertain as to how far her interpretation was admissible; therefore, upon the receipt of the letter from the vicar of Wickham, I wrote out a statement giving briefly the incidents that had led up to that part of the extract from the sitting of February 21st, 1917, in which Mr. Benson's significant words occur, and sent it with an accompanying letter, and the extract itself, to Mrs. Salter, Miss Newton, the Rev. M. A. Bayfield, Mr. J. G. Piddington, and Mr. J. Arthur Hill, and to Mrs. Alice Perrin, the well-known authoress. We asked their opinion as to whether, in view of the words spoken at the sitting, we must conclude that both men were dead, or one dead and the other alive on February 21st, 1917. We were naturally very careful to give no hint as to what reply would be most acceptable.

We thus obtained the opinion of six people, well qualified, we think, to form unbiassed judgments. The preponderance of opinion is certainly on the side of Daisy's Second Father having been dead at the time of the sitting. Mr. J. Arthur Hill inclines strongly to the belief that both the men should have been considered to have been dead. He expresses himself as being "*almost* certain." Mrs. Alice Perrin has no doubt whatever that the message was meant to convey that Daisy's Second Father was already dead. Mrs. Salter feels rather doubtful, finding the communicator's words ambiguous, she thinks, however, that if the communicator had wished to make it clear that the other man was still alive he should have said "someone now stands in the same relation to Daisy in which I stood," or words to that effect; and although she feels that the communicator's words really leave the question open, she thinks that the weight is a little on the side of supposing that the other man was dead. Miss Newton considers that the inference to be drawn from

the words is that both the real father and the Second Father have passed away. Mr. M. A. Bayfield considers that the natural conclusion to be drawn from the words is that the Second Father is also dead. Mr. J. G. Piddington cannot see how any meaning can be read into the words, other than that the real father and the Second Father both were dead.

In view of the opinions above given, it would seem that there is good ground for supposing that the statement made by Mr. Benson *meant something*, as he told us through Feda was the case.

There remained, however, yet one more point to consider; namely, whether Daisy was actually in fear of her Second Father's imminent death at the date of the sitting in question. I wrote to her regarding this, and will quote my questions and her answers just as they stand.

*Question 1.*

Were you feeling anxious about Mr. Wilson prior to February 21st, 1917?

*Answer.*

I had experienced an uneasy feeling that all was not well with him, which was purely a presentiment because I had had no news of him for some months, and had myself written for his birthday on February 24th. I was always a little anxious, as his health was poor and he was over seventy.

*Question 2.*

Did you know he was in ill health prior to February 21st, 1917?

*Answer.*

Yes, his health had been very poor for the past eighteen months, but not of course bad enough to prevent his writing and getting about a certain amount.

*Question 3.*

Did you fear he was in danger of dying prior to February 21st, 1917?



*Answer.*

No, but I knew the nature of his illness (as he had told me privately the Doctor's opinion); but from what he said I imagined he might go on living for some years.

It appears clear that although Daisy had a presentiment that all was not well, and that although she knew that Mr. Wilson was not in good health, she was, according to her own statement, under the impression that he might live for some years to come; and that although she was worried about him at about the time of the sitting in question, she was not feeling any apprehension regarding his imminent decease. I have questioned Daisy very closely on all matters pertaining to this Second Father incident. One point especially appeared to us to require further confirmation, namely, whether there had ever been any suggestion of Mr. Wilson being regarded by Daisy in the light of a second father during her real father's lifetime. Had this been the case, there would have been far less importance attaching to the use of the past tense by the communicator as being indicative of the fact that Mr. Wilson was already dead on February 21st, 1917. In her letter dated March 10, 1917 (see above, p. 539), Daisy states that Mr. Wilson told her that he wished to stand in her father's place *after* her father died, but she did not definitely state that this suggestion had never been broached during her real father's lifetime, and, although improbable, it seemed just possible that Mr. Wilson might have assumed the rôle of second father, while the real father lived. This it appears was not the case, and Daisy has most kindly signed a statement regarding this and other points.

I may say that Lady Troubridge had never any doubt that Mr. Benson's words must be taken as meaning that his old friend was dead at the date of the sitting. She argued in this way: "Supposing a man's *first wife* to be communicating with his *second wife* during a sitting, and the first wife when asked to define her relationship to the husband replied "there *were* two of us that *stood* in the same relation to Tom," and again "two of us

*did* stand in the same relation to Tom," the sitter, being the second wife, might reasonably reply: "that is incorrect, because I did not stand in that relationship to Tom at the same time as you did, but I do stand in it now that you have ceased to do so." And this I think is quite logical.

It may be added that both Mr. Benson's daughters were much struck by the phrase: "Do you follow me?" This phrase, they tell us, was frequently used by Mr. Benson during his lifetime, just as were the words: "Do you understand?" which occurred earlier in the sitting.

With this incident of Daisy's Second Father we end this paper. At a later sitting, referred to in Mrs. Armstrong's statement, namely, on February 28th, 1917, Daisy Armstrong's husband purported to communicate. This communicator gave some good proofs of identity, and from him also we obtained facts which were entirely unknown to us at the date of the sitting. They were, however, owing perhaps to the fact of the purporting communicator being one of many young officers killed in the war, not so striking as those purporting to come from Daisy's father, Mr. Benson.

## APPENDIX A.

It has seemed advisable to us to obtain in writing from the two medical men whom we consulted, a confirmation of their verbal statement made to us regarding the affection of A. V. B.'s eye, which, in their opinion, was a premonitory symptom of her stroke. Lady Troubridge therefore wrote to these two gentlemen, and a copy of the relevant portion of their letters in reply appears below. The first extract is from the letter of one of the medical men who actually attended A. V. B. from the onset of her last illness. The second extract is from the letter of a medical man who did not attend A. V. B., but who knew her personally, and in addition to this, whose practice has been of a nature to give him exceptionally extensive experience in cases of apoplectic seizure.

## EXTRACT FROM DR. —'S LETTER.

George Hotel, — ,  
Sussex, June 26th, 1918.

DEAR [LADY] TROUBRIDGE,

Many thanks for your letter. I remember quite well all you mentioned with regard to Mrs. —. Cerebral haemorrhages are often preceded by a rupture of a delicate vein or artery in the eye, causing the exact symptom of impaired vision you quote.<sup>1</sup> There can be no doubt whatever that the condition was a part of the whole ending, practically the first evidence of it, though it may occur without the subsequent cerebral haemorrhage coming on at the time.

<sup>1</sup>The symptom quoted was that described by A. V. B. in her diary for 1916, in which she described her visual affection as being like "floating chenille worms" in front of her left eye.

EXTRACT FROM DR. ———'S LETTER.

St. John's Wood, N.W.,  
July 2nd, 1918.

MY DEAR UNA,

Please excuse the delay in answering your letter, but I was away in the country for the week end. Now in reference to Mrs. B——, I can assure you that our mutual friend can let her mind rest quite tranquil. The attack that Mrs. B—— had, there is no doubt had been coming on for some time, and the black streaks which you very well describe as like chenille worms often are seen by the person when a clot has been forming on the brain.

One lady I attended at ———, called me in one day on account of having, as she described it, floating string before her eyes; well, ten days after, although seeming well at the time, she had a stroke from which she never recovered.

I had also another case which I well remember, a woman about fifty sent for me, and said "I am sorry to trouble you to come and see me, for I am sure you will laugh when I tell you what I am suffering from . . . (some irrelevant symptoms omitted), and what is strange is I see things floating before my eyes and I want to catch them with my hands." I simply said they were nothing, although I had my doubts. Well, three days after, she had a seizure, she lived for about three months.

## APPENDIX B.

SINCE the above was written on the "Billy" episode it has become necessary to add yet a few more words, for A. V. B. through Feda has, we think, rounded up the episode in question by clearly indicating that "Billy" was indeed a wire-haired terrier.

First of all it is necessary to remember that although during the sittings of Dec. 6th, 1916, and Dec. 13th, 1916, the description given apparently stamped the dog as being "Billy," Lady Troubridge's wire-haired terrier, there was very little reference made to "Billy's" personal appearance. But, on Oct. 17th, 1917, during a Leonard sitting, taken and recorded by me at Datchet, words were spoken by Feda which we think it is admissible to assume defined the dog "Billy" as being a wire-haired terrier. Because, although "Billy" is not mentioned by name in the present sitting, and is only referred to as a dog in what Feda calls the "spirit world" of whom A. V. B. sees a good deal, we have been clearly told on Dec. 6th, 1916, and Dec. 13th, 1916, that A. V. B. sees a lot of "Billy" and on no occasion has any other dog been mentioned in conjunction with her life in her present state.

It happens that Lady Troubridge had accompanied me to Datchet, together with a wire-haired terrier at present in her possession. She had not, however, attended the sitting. But prior to the sitting Mrs. Leonard had seen and petted the terrier in question. This was the first time that Mrs. Leonard had spoken to the dog, though she had seen him casually once *after* a sitting.

During the sitting of October 17th, 1917, just as Feda was about to leave her medium, I obtained the following words :

F.                She says give her love to Mrs. Una.    Ladye says



there is a dog like that, she often sees in the Spirit World.

M. R. H. Like what ?

F. Like the dog that Mrs. Una's got with her to-day, a white dog, with dirty marks on it.

Here we have apparently A. V. B. or Feda recognising a similarity which most certainly does exist between Lady Troubridge's present wire-haired terrier and the "Billy" of former days. When Feda says, "a white dog with dirty marks on it" the description is correct for both the terriers, but especially so for "Billy" who was more heavily marked and had much more black about him than the present dog.

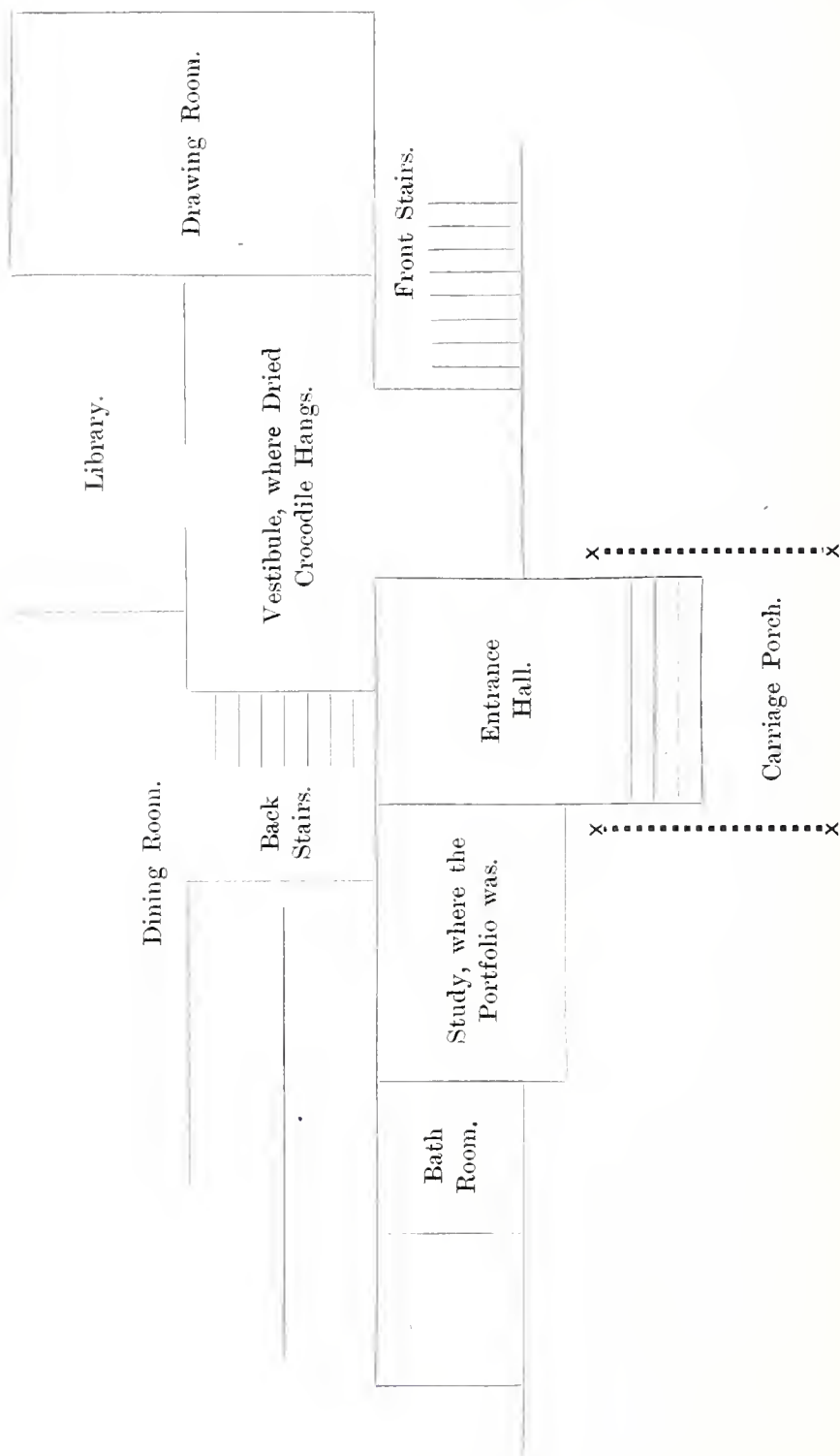
One may ask, how comes it that Feda or A. V. B. saw the present dog, on October 17th, 1917, as he was not in the room when the medium was in trance, and the fact that the medium had spoken to the dog just prior to the sitting might suggest that a picture of him had been found photographed on her mind and had been utilised by the trance-personality or the purporting communicator. This does not explain, however, the fact of the comparison being made between the living dog and a dog often seen by A. V. B. in the "spirit world." Feda and A. V. B. both claim to be on the spot, as it were, before sittings begin, they both claim to overhear conversations that occur, and to observe actions and objects prior to sittings.

Interest is added to this little rounding up of the "Billy" incident by the fact that about two months prior to this sitting of October 17th, 1917, Lady Troubridge and myself, although still anonymous, had spent a couple of nights with Mrs. Leonard in Devonshire for the purpose of holding sittings during Mrs. Leonard's vacation. During that visit we had with us a black and tan Pekinese, with whom Mrs. Leonard made tremendous friends. During that visit also my collic-dog was mentioned once in Mrs. Leonard's hearing, although no description of him was given, and his name was *not* mentioned. One would think that had any dog been very much

associated with us in Mrs. Leonard's mind it should have been the Pekinese, yet, although we had four sittings during our stay with Mrs. Leonard in Devonshire, no mention was made of "Billy," and no comparison was drawn between the Pekinese with whom Mrs. Leonard was living in close contact and any dog in the "spirit world." She was, in fact, seeing the Pekinese almost every moment of the day. It was not until the present wire-haired terrier was brought upon the scene that what we think may reasonably be taken as being another allusion to "Billy" occurred, the memory of him having been revived apparently by the proximity of a dog of his own particular breed.

## APPENDIX C.

## PLAN OF BURNHAM.



## APPENDIX D.

## MRS. ARMSTRONG'S STATEMENT.

REGARDING the sittings of February 14th, February 21st, and February 28th, 1917, which were held with Mrs. Leonard by M. Radclyffe-Hall at my request, I being in X—— at the time:—I wish to state that I had not the slightest idea that the sittings were taking place upon the above-mentioned dates. I had written to M. Radclyffe Hall requesting her to endeavour to get into touch with my late husband, but I did not of course know when she proposed making the effort. The first intimation I had from M. Radclyffe-Hall that the sittings of the 14th and 21st had occurred was when, some weeks later, I received extracts from the sittings sent to me by her; and the same applies to the sitting of February 28th. With these three extracts M. Radclyffe-Hall sent me question papers dealing with points in the sittings, which question papers I answered to the best of my ability at the time, returning them to her. On my return to England I made further inquiries *re* certain details at the suggestion of M. Radclyffe-Hall; and through the assistance of my mother and sister was able to completely verify one or two little points. On May 10th, 1917, I went to M. Radclyffe-Hall's flat, and during the afternoon and evening was able to communicate to her the further pieces of information which I had obtained. M. Radclyffe-Hall made careful notes while I did so. She was very particular about one point, namely, whether my Father's friend, the Rev. Bertram Wilson, had stood in the relation of a "Second Father" to me during my own Father's lifetime. I assured M. Radclyffe-Hall that there had never been the slightest intimation given during my Father's lifetime that Mr. Wilson wished to stand in a paternal relationship to me; it was only after my Father's

death that this gentleman asked me to look upon him as a Father, and insisted that I should call him "Daddy." Mr. Wilson wished me to go and live with him and fill a daughter's place in his life. I did not go and live with him, although after my Father's death he became to all intents and purposes my Father. As may be seen by my letter, written from "X" Hospital, X——, 10.3.17, I did not know of my "Second Father's" death until some sixteen days after M. Radclyffe-Hall's sitting of February 21st, and even then I did not know the date of his death, having only heard that he had died some time between February 18th and 24th of this present year. During my visit to M. Radclyffe-Hall's flat on May 10th, 1917, I told her that I had turned up the letter written to me by my late husband from Malta, and posted after he left that place. Having the letter with me, I requested M. Radclyffe-Hall to read for herself that portion of the letter which pertained to my husband's kit, etc., and which appeared to have a direct bearing upon some words given through Feda during the Leonard sitting of February 28th, 1917. M. Radclyffe-Hall read that portion of the letter, and requested me to make a copy of same, which I did. I saw the letter written by M. Radclyffe-Hall to Mrs. Leonard asking for an appointment for me. In it she gave no clue as to my having returned from abroad—on the contrary, she said that I was a friend of hers who was about to leave England. I do not consider that her letter gave the slightest clue to my identity.

(Signed) DAISY ARMSTRONG.

*May 14th, 1917.*



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