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# PROCEEDINGS

OF THE

## Society for Psychical Research

VOLUME XXXII

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# PROCEEDINGS

OF THE

## Society for Psychical Research

PART LXXXII.

JUNE, 1921.

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### A FURTHER REPORT ON SITTINGS WITH MRS. LEONARD.

BY MRS. W. H. SALTER.

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## INTRODUCTION.

THE sittings which I propose to discuss in this report are some of those which were held during the period of three months, from January 14 to April 15, 1918, when the Society for Psychological Research entered into an agreement with Mrs. Leonard to the effect that she should give sittings only to people for whom appointments were made by the Society.

All the necessary arrangements with regard to the choice of sitters, the obtaining of records and so forth, were put into the hands of a Committee (referred to below as the Leonard Committee) specially appointed by the Council for this purpose; and of this Committee I was the secretary. As to the arrangements for sittings, the following procedure was adopted:

(a) The names of all persons wishing to have appointments with Mrs. Leonard must be submitted to the Committee, with whom should rest the decision whether an appointment should be given or not.

(b) When it had been decided that an appointment should be given, the date of this appointment was determined by me, as secretary, in consultation with the prospective sitter, whose attention was particularly drawn to the importance of not mentioning the appointment to any one, except perhaps to some member of his or her immediate family, from whom it could not well be concealed.

As to the question of obtaining satisfactory records, with a very few exceptions, appointments were given only to people who were willing that a recorder selected by the Leonard Committee should be present at the sitting, and that a copy of the record obtained should be handed over to the Society. Most of the records were made by one or other of three persons, Una, Lady Troubridge, Miss Radclyffe-Hall (both of them members of the Leonard

Committee), and myself. On one occasion the record was made by Miss Newton, the Secretary of the Society, and on two occasions by Mr. J. G. Piddington. Exceptions to the general rule concerning the presence of a recorder were made in the case of one or two old sitters who had been in the habit of sitting regularly with Mrs. Leonard and could not therefore be entirely excluded during the period under review. A few of these records made by old sitters are in our possession, but I shall make very little use of them in this report.<sup>1</sup>

With regard to the records from which I shall quote, it is to be observed that they were not made in shorthand. But, as Lady Troubridge and Miss Radclyffe-Hall have already said in their report on their earlier sittings with Mrs. Leonard (*Proc. S.P.R.*, Part LXXVIII.), it is possible by dint of practice and by establishing a good understanding with Mrs. Leonard's "control," Feda, to obtain an accurate and a substantially *verbatim* record of what occurs. A special point was always made of taking down everything that was said by the sitter, so that if any information was thus conveyed to the medium this fact might be apparent in the record.

The total number of sittings given by Mrs. Leonard during the period under review was seventy-three; thirty-

<sup>1</sup>I should like to make it clear that in thus putting aside these records made by old sitters I do not intend to cast any doubt upon their *bona fides*. But experience has shown that people differ much in their capacity for making an exact record, and many sitters do not realise the importance of noting everything they say themselves. Moreover, even if a sitter is skilled and experienced in the art of recording, there is a distinct advantage in having the record made by some one whose attention is not distracted in any way. In recording my own sittings—which I have done on several occasions—I have noticed two tendencies: (a) my mind may be given temporarily to the problem of what response, if any, it is desirable that I should make to some statement or question, and my record may suffer in consequence; (b) I have noticed in myself a tendency, against which I think sitters should be on their guard, to record more carefully and minutely statements which I know to be of evidential value than statements which I know to be confused or incorrect. Close attention to the process of recording flags in proportion to the flagging of the sitter's interest in what is being said, and if this tendency is not immediately checked, correct and evidential statements will of course have undue prominence in the record.

one appointments were given to twenty-five new sitters, of whom one had three sittings and four had two sittings each; all these new sitters were anonymous except three; two had made appointments with Mrs. Leonard in their own name before she entered into the agreement with the Society, and Mrs. Sidgwick, who had two sittings, was known to Mrs. Leonard through having called upon her to talk over the terms of the agreement. Forty-two appointments were given to persons who had sat with Mrs. Leonard before; of these forty-two sittings thirteen were taken by Lady Troubridge and Miss Radclyffe-Hall, one of them acting as sitter and one as recorder, as is their usual habit; twenty-nine sittings were given to other old sitters, and of all but nine of these sittings careful records are in the possession of the Society. Putting aside therefore the nine sittings of which no adequate record is available, we have a total of sixty-four sittings, of which thirty-one were given to new sitters, that is, persons who had never sat with Mrs. Leonard at any time prior to January 15, 1918, and thirty-three to old sitters, that is, persons who had sat with her at least once before that date.

I propose in this report to classify the results under consideration according to whether they were obtained by new or old sitters, and to concern myself mainly with those obtained by new sitters. One great advantage we possess in the case of these new sitters is that it is a comparatively easy task to determine in weighing the evidence what allowance must be made for any normal knowledge Mrs. Leonard may have had concerning them. In the case of anonymous sitters—and, as I have stated above, we believe all but three<sup>1</sup> of the new sitters to have been anonymous—we have only to consider what

<sup>1</sup> It is worth noting as a point in favour of the complete trustworthiness of Mrs. Leonard that the results obtained by Mrs. Sidgwick, who had two sittings and whose name was known to Mrs. Leonard, were amongst the least successful during the period under review. The results obtained by Mr. G. W. Balfour in the course of three sittings were also poor. Mr. Balfour went anonymously, but had Mrs. Leonard been in the habit of assisting the production of apparently supernormal phenomena by any adventitious means, it is to be supposed under the

general *a priori* assumptions Mrs. Leonard might make about them and what she—or Feda—might infer during the sitting.

In the case of old sitters we must of course take into account all the information that may have been given at former sittings, or in the course of ordinary conversation; for some of Mrs. Leonard's old sitters have come to know her well, and she has frequently been in their company when in her normal condition. With old sitters such as Lady Troubridge and Miss Radclyffe-Hall, who from the very first have not only kept careful records of their sittings, but of any conversations they have had with Mrs. Leonard in the course of which some information concerning their affairs might have been given to her, it is possible by consulting these records to ascertain whether a particular piece of evidence is vitiated or modified in any way by some earlier incident. But many old sitters have kept but scanty records of earlier sittings, and no records at all of conversations. In their case, therefore, it is often impossible to determine how much of the later evidence must be discounted. Almost the only type of evidence which can be taken at its face value is apparent knowledge of events which have occurred since the sitter last held any communication with Mrs. Leonard, and which are such that they would have been very unlikely to come to Mrs. Leonard's knowledge through any other normal channel. Knowledge of this kind is often displayed during sittings with Mrs. Leonard, but it happens that there are not many good instances of it during the period under review.

In the discussion of evidence to which I shall now proceed I shall assume that my readers are familiar with the earlier reports on Mrs. Leonard's phenomena that have appeared in the *Proceedings*, and I shall only say that in all the sittings with which I am here concerned Mrs. Leonard was in trance and ostensibly "controlled," by Feda, in most cases, and on one or two occasions

circumstances that she would have familiarised herself with the personal appearance of prominent members of the S.P.R. and have collected a little useful information about them—not a difficult matter in Mr. Balfour's case, nor in Mrs. Sidgwick's.

by A. V. B.<sup>1</sup> (see *Proc. S.P.R.*, Vol. XXX., p. 339 ff.). I use the word "control" for convenience to designate a well-marked psychological phenomenon. I do not propose to discuss in this report what may be the cause of this phenomenon, or the relation between Mrs. Leonard and the supposed personalities who "control" her.

<sup>1</sup> See below, pp. 59 ff. A. V. B. never purports to control except at sittings taken by Lady Troubridge or Miss Radclyffe-Hall.

## PART I.

### EVIDENCE OBTAINED BY NEW SITTERS.

I WILL now proceed to consider the evidence obtained by the twenty-five new sitters who were introduced to Mrs. Leonard during the period of her agreement with the Society. In justice to Mrs. Leonard it should be pointed out that the phenomena obtained in these circumstances are not likely to be as interesting or remarkable as those obtained by sitters who have sat regularly with Mrs. Leonard during some months or even years. First sittings, even when they are on the whole successful, are apt to be of a rather tentative nature, and they usually follow certain conventional lines. Moreover, they afford little scope for evidence concerning the character and personality of the supposed communicator. For one thing, such evidence is largely cumulative in its effect, and for another, whether it is obtained by telepathy between Mrs. Leonard and the communicator, or between Mrs. Leonard and the sitter, or by some combined interaction of all three minds together, it is likely that a well-established *rapport* between Mrs. Leonard and her sitter will facilitate matters. I think there is a general agreement amongst those who have sat repeatedly with Mrs. Leonard—amongst whom I may include myself—that good evidence of surviving personality is sometimes obtained.<sup>1</sup>

But a review of the evidence obtained during a number

<sup>1</sup> A very striking example is quoted in Mrs. Sidgwick's paper on "Book-Tests" (see *Proc. S.P.R.*, Vol. XXXI, p. 253 ff), but this incident, be it observed, occurred during Mrs. Talbot's *second* sitting.

of first sittings, even if it does not yield any incidents of a striking character, is not without a certain interest of its own. A great many people have neither opportunity nor inclination for a protracted study of trance-phenomena; they visit a medium once, or perhaps twice, with the avowed intention of getting into touch with some dead friend or relative, if they can, and therefore both from a practical and from a theoretical point of view it is worth while to consider what sort of results such people seem likely to get.

In order to form an opinion on this point it is necessary that we should have under review a considerable number of sittings for purposes of comparison, and this is just what the individual sitter can very seldom do. He knows what has occurred at his own sitting and can judge how far the statements made are applicable to his particular circumstances. What he cannot judge, unless he sets himself deliberately to enquire into the matter, is to what extent the statements made at his sitting might have been applicable to the circumstances of some other sitter, and—a more important point—to what extent statements made appropriately to him have also been made to other sitters whose circumstances they did not fit. This point, I say, is important, because the comparison of a number of first sittings reveals the fact that certain typical lines of structure, so to speak, tend to recur with slight modifications, and a statement which is accepted by one sitter as good evidence for the identity of the purporting communicator will obviously lose much of its evidential value by frequent and indiscriminate repetition.

What I have termed these typical lines of structure are most apparent in sittings at which the general level of evidence for any supernormal source of knowledge is poor. There can be little doubt, I think, that when Feda is at a loss, when for one reason or another she is not able to get any genuine impressions of a supernormal character, sooner than remain silent she resorts to what may be termed her “stock-in-trade,” and pads freely.<sup>1</sup> She frankly

<sup>1</sup> Cf. similar observations made by Sir Oliver Lodge in regard to Mrs. Piper's control, Phinuit, and by Mr. J. G. Piddington in regard to Mrs. Thompson's control, Nelly.

recognises this tendency herself (although she puts the responsibility for it upon the communicator), alleging in excuse that unless a free and more or less continuous flow of communication can be established, the stream is apt to dry up entirely. In a sitting taken by Dr. T. W. Mitchell on April 12, 1918, at which Lady Troubridge recorded, the following passage occurred :

FEDA. And—a spirit what Feda asks advice of said some peoples would be shocked, but not you—you know when spirits comes, they sometimes all seems to say the same thing; like a young man will say he's written a 'portant letter. And after two or three has said it, Feda says: "Say something new, that's not proper evidence; 'cos every one says that." Then they says: "Oh, I want mother to know it"—and if you stops 'em, you shuts the door on their saying other things what may be evidence. And then that one thing becomes a key what is easy tapped and played upon in her [Mrs. Leonard's] mind; so if Feda lets 'em play about a bit, it gives 'em a feeling of confidence; and though Feda's thinking all the time "oh, they all say that," Feda mustn't be cross about it. And the medium was cross; 'cos several sitters told her their sons had given good tests about letters they had sent two days before they passed over, and she said to Feda: "Can't you give something better than that? Everyone has sent letters." . . .

Often Feda has to let the spirits talk just of anything, to get them on a flow; 'cos if they only thinks of tests, they gets all stiff and frozen up; and they all *has* written letters, and all boys loves their mothers, so it does no harm.

This statement of Feda's receives practical corroboration from the fact, which many sitters with Mrs. Leonard must have observed, that any deliberate effort made to give a particular "test," in response, *e.g.* to a question asked by the sitter, is apt, as it were, to block that line for the time being, although a quite correct answer may

afterwards be given spontaneously.<sup>1</sup> There is an obvious analogy in the experience everyone has had of trying to remember a half-forgotten name; a deliberate effort to remember the name has an inhibiting effect, but if we let our mind run on other matters, the name will rise into consciousness. Similarly it would appear that if during Mrs. Leonard's trance the stream of obvious and commonplace communications is allowed to flow unchecked it may be made to serve as a vehicle for matter which is of evidential value. In a note appended to the extract from Dr. Mitchell's sitting quoted above, the recorder, Lady Troubridge, says that she had noticed

that on several occasions this stereotyped evidence was, as it were, made the peg upon which to hang some really striking piece of evidence. For instance, out of the usual meandering anent a watch, worn on the wrist, would emerge some little evidential fact anent the nature or whereabouts of some other watch possessed by the communicator. Or, to quote an actual instance, on one occasion, when the obvious allusion was made by the communicator to a gold signet ring, obviously a man's, worn by the sitter, great surprise was expressed, and bewilderment, at the fact that the sitter possessed such a ring. And this surprise was evidential in view of the fact that the original ring had gone to the bottom of the sea with the communicator, the one worn by the sitter having been specially made to the old pattern subsequently to the communicator's death. It will be seen, therefore, that Feda's explanation to the effect that she allows novice communicators to practise and acquire confidence by the use of stereotyped evidence, found, as it were, ready to hand in the medium's brain, and that thereby they are encouraged, and gain the necessary confidence for giving something really good, is borne out by the facts observed.

In our almost complete ignorance concerning the conditions governing trance communications, Feda's word as

<sup>1</sup> See, for example, *Proc. S.P.R.*, Vol. XXX., pp. 444 ff.

to how the production of good evidence may be facilitated is worth at least as much as anyone else's, and it is probably wiser for new sitters to let her take her own course. Nevertheless it must be admitted that anything that can be described as mere padding is from an evidential standpoint regrettable, and when a friendly *rapport* has been established between Fedá and the sitter much may be done to check this kind of talk. Fedá herself, as the extract given above indicates, has a keen sense of what constitutes valuable evidence and has shown her desire to obtain it whenever possible.

To return to the question of what kind of statements are habitually or frequently made at first sittings, there is one particular line of thought which constantly recurs, partly, no doubt, as a result of the fact that during the last few years the great majority of sitters have lost a friend or relative in the war, with whom they desire to communicate, and it now<sup>1</sup> appears to be Fedá's habit to assume that such is the case. On each of the twenty-five occasions which I am now considering, when a new sitter was present for the first time, communications were received purporting to come from a young man, or at least a man in the prime of life, whose appearance and the circumstances of his death, as described by Fedá, strongly suggest that he was a soldier. In most cases the sitters had in fact lost some friend or relative from whom the communications might be supposed to come, but on three occasions young soldiers purported to communicate whom the sitters were not able to identify at all. It is not to be assumed that because they were unidentified they were necessarily fictitious characters, but from an evidential standpoint we can only judge of such matters as they present themselves to us, and all we can say of these supposed communicators is that they did not "make good." On another occasion when a sitter had lost a relative in the war, this relative was a *naval* officer; a communicator presented himself who gave some

<sup>1</sup> This statement is made in relation to sittings given during 1918. To what extent it still holds good, I do not know.

evidence of identity,<sup>1</sup> but no indication of any connexion with the sea was obtained; on the contrary statements were made which appeared to imply some association with fighting on land, the conditions of life in the trenches and so forth. These results suggest that Fedá has what might be termed a military habit of mind; she takes it for granted first that communication with a young man is desired, and, secondly, that any young man who presents himself is a soldier. On one occasion a sitter desired to communicate with his daughter, a quite young girl, who had lately died. The supposed communicators who spontaneously presented themselves on this occasion were (1) a young man, who from the statements made about him was presumably a soldier killed in the war; (2) an "elderly lady" said to be a relative; (3) an old man with a grey beard; (4) another "elderly lady" said to be much with the first. Neither of the men was recognised at all by the sitter, the two women only doubtfully. Then, at the recorder's suggestion, the sitter asked whether communication with his daughter was possible. A spirit was then said to be "building up," whom at first Fedá could not clearly see; later on she gave a description of this spirit which the sitter recognised as applicable to his daughter,<sup>2</sup> and some evidence of identity was also obtained. Now the circumstances in this case were peculiar—it would not often happen, especially during the war, when so many *men* were losing their lives, that the dead person with whom communication was desired would be a young girl; the result appears to indicate that during the early part of the sitting Fedá's statements were based rather upon *a priori* assumptions as to what the sitter's circumstances were likely to be than on any real knowledge of those circumstances supernormally acquired. First she assumes that he wishes to communicate with a soldier, perhaps a son, that being in her experience the most likely contingency; failing that, she assumes that he wishes to communicate

<sup>1</sup> Further evidence of a more striking character was obtained from the communicator at two later sittings.

<sup>2</sup> See Appendix, p. 94.

with some middle-aged or elderly relative, perhaps a wife, perhaps a father or mother. It is not until she has been set in the right course by a direct question from the sitter that anything of evidential value is obtained.

There is then a strong probability that the first supposed communicator to present himself at a sitting with Mrs. Leonard will be a soldier, said to have been killed, or at least to have died in the war. After some statement from him it frequently happens, as on the occasion I have just described, that various persons whom we may call secondary communicators make their appearance; they are usually said to be older members, or sometimes friends of the young man's family, spirits who "helped him when he passed over." Allusions may also be made to other persons who are not alleged to be present themselves at the sitting, but concerning whom statements are made by a communicator; occasionally other young men are referred to who are said to be soldier friends of the first communicator. Another frequent type of communicator is the child who has died young, or was still-born and has "grown up on the other side."<sup>1</sup> These communicators do not usually take much active part in the sittings; they are described as having come from a higher sphere to give their assistance; sometimes they are said to act as "guides" to the sitter.

Taking it then as established that at a first sitting with Mrs. Leonard certain groups of communicators will normally present themselves—this method of procedure being, as it were, the scaffolding upon which the whole sitting is built up—we must next consider to what extent the individual members of each group are clearly differentiated one from another, and what kind of evidence of personal identity they are able to give.

### §1. PERSONAL APPEARANCE OF COMMUNICATORS.

When a communicator is said to be present at a sitting, Feda usually begins by giving a description of his or her

<sup>1</sup> A similar tendency was observed in Mrs. Thompson's control, Nelly, see *Proc. S.P.R.*, Vol. XVIII., p. 261 ff.

personal appearance. A comparison of a considerable number of such descriptions suggests that in a good many cases they represent types rather than individuals; they are frequently recognised by the sitters and said to be good descriptions, but it has to be remembered that the sitters know who the individual is whom they hope to hear described; the personal appearance of this individual is clearly in their mind's eye, and therefore, provided that the description given by Feda is not positively inapplicable, they will quite unconsciously fill in the gaps themselves and accept the description as an accurate representation of the person they have in their thoughts. It happens occasionally that descriptions are given which are individually characteristic and not widely applicable. Such, for example, was the description of the communicator called A. V. B. (*Proc. S.P.R.*, Vol. XXX., p. 355 ff.); it was a very detailed description, and was such that to anyone familiar with A. V. B.'s manner and personal appearance it would be likely to suggest her identity without her name having been mentioned. This *detailed* description, however, was not given at a first sitting. In the sittings now under consideration I have found no descriptions which for accuracy of detail could compare with that one, but here and there a personal characteristic is clearly noted. At a sitting, for example, on April 4, 1918, after a rather vague description of a communicator's appearance which left the sitter in some doubt as to which of two possible communicators was intended, the following statement was made:

FEDA (to the communicator).<sup>1</sup> What about a spot near your nose? (Feda points vaguely to the region of the nose, mouth and jaw.)

SITTER. The mouth?

FEDA. Yes; he had a mark here. (Feda passes her finger across the cheek between the side of the mouth and

<sup>1</sup> Those of my readers who have had sittings with Mrs. Leonard will be familiar with Feda's mannerisms. When she is addressing a supposed communicator or repeating something that a communicator has said, so as to be sure that she has got it correctly, her remarks are in the nature of asides, usually half whispered.

the jaw bone.) Anyhow, he hasn't got it now. (Feda begins stroking the jawbone.) Feda thinks it was just there; he'd had it for some time; Feda thinks that it might have been much worse than it was. It's not round, it's more long-shaped and not quite straight; Feda thinks it must have spoilt the side of the jaw a little.

The sitter's comment is as follows :

This is correct. B [the communicator] had two serious operations on his jaw, and a part of the bone was removed four months before he passed over. Had he lived, the right side of the jaw would have appeared shortened from the ear to the chin. Feda pointed to the right side of the face, which was correct, and to the exact spot where would have been the long irregular scar (white) left after the first unsuccessful operation which had to be repeated.

Now that is quite a good clear piece of evidence, not easily explicable by chance-coincidence, since few people have marked blemishes of any kind upon the jaw. But, so far as I have been able to observe, evidence of that particular kind is not frequently obtained at first sittings with Mrs. Leonard. Statements concerning the personal appearance of communicators are usually of that vague and general character which one associates with passports, and they exhibit several noticeable limitations. For example, Feda frequently remarks that she is unable to see the colour of the communicator's eyes, and if she hazards a statement on this point she is as likely to be wrong as right. In some cases this difficulty may be natural enough (there are people in whose company one could be for many weeks without observing what colour their eyes were), but there are instances in which Feda has either failed to give any indication about a communicator's eyes or has described them wrongly, when according to the sitter the eyes were the most noticeable feature of his face.<sup>1</sup>

The colour of a communicator's hair is another point upon which Feda's statements are apt to be indefinite ;

<sup>1</sup> See Appendix, p. 83.

the hair is said to be brown or "of a brownish colour," "rather on the light side" or "the dark side," as the case may be. Where soldiers are concerned, whose hair is always said by Feda to be cut very short, perhaps not much more than this could be expected—by far the greater number of Englishmen have hair of some shade of brown—but one might have hoped for some more precise differentiation in the case of other communicators, especially women.

A more general and more important limitation is that Feda with a very natural consideration for the sitter's feelings invariably draws a communicator's portrait in favourable terms. In all the sittings under consideration not one admittedly plain-featured communicator has been portrayed. Feda occasionally permits herself to comment with kindly criticism upon the personal appearance of people still alive, but *de mortuis nil nisi bonum*. Now, if any one will set himself the task of describing as graphically as possible and without prejudice the appearance of some tolerably presentable, but not strikingly handsome member of his acquaintance, he will find that the aesthetic blemishes of a face characterise it as much as its beauties. He will observe, it may be, that his friend's eyes are rather too small, or his nose is rather too long, but of such characteristics as these Feda tells us almost nothing.

The lack of precise detail which marks many of her personal descriptions is most conspicuous, as we might expect, in the case of soldiers. I say "as we might expect," because the average young British officer conforms to type in a way that must make it a difficult matter to give any description that will at once and clearly differentiate him individually from his fellows. Nevertheless, if the evidence is in fact weak in this respect it is important that this weakness should be recognised. I will quote in illustration of my point an incident which occurred at one of my own sittings.

A young man was said to be present who had died in the war; he was described, with a rather unusual amount of detail, in the following terms:

He [the communicator, my father] thinks he is tall, and well built, but in breadth he is about medium, not a very big tall man. Mr. Arthur [Feda's name for the communicator] pulls himself up, Feda thinks that means that the young man is straight. His face is towards long-shaped with a well-shaped chin without being unduly broad, the mouth is medium size and he has good teeth. It's a good shaped mouth, not too full, about medium. The lips are curved, and the mouth is inclined to turn up at the corners. One corner turns up a little more than the other corner. That was just a little habit he had, it could be verified with a photograph. His eyes smiled too; though he had that habit, it doesn't give him a smiling appearance because his mouth and chin are too strong and too decided. The nose is not quite straight, you can see the bridge a little, it's a nice shape, not large, medium, and the nostrils are well opened. And here, you see, the outside of the nostril is well formed; it's rather deeply curved (Feda outlines the ring of the medium's nostril with her finger) that helps to take away from the funny look of the mouth; he kept his mouth closed, not loose. His skin is clear and on the fair side rather and there is a little colour just in the cheeks, not all over. Oh dear, the colour of his eyes is difficult to get at. Feda don't know, can't tell; Feda can't sense the colour. What you call a blue or bluey grey Feda thinks, not a very decided colour. There's a little streakiness in them or two colours. The eyebrows are broadly marked, but they don't look heavy because they are brown, not black. His forehead is squarish and a good shape, just on the temples it is rather full, and then it is a little flatter below. His hair is brown and pretty thick, but rather short. It's short at the back and the sides but as he brushes it at the top it's a little longer and sticks up a bit on his forehead. It's a little ruffled looking on top, Feda thinks it would get like that unless he was always pushing it down.

That's exactly like him. He's got good hands, not girlish, but Mr. Arthur says they are a good point. Oh dear, Feda can't see that. Mr. Arthur thinks he takes nines in boots. He thinks it might be a good test, Feda don't know why he says that. His hands are a bit broad across the back, but he's not got stumpy fingers, they are long. And his thumb sticks out from his hands and curves back. (Feda holds out her hand and indicates a wide division between the thumb and fingers, and apparently a thumb much curved back.)

H. S. Do you mean his thumb is flexible ?

F. No, it's rather stiff ; Feda would think he had a good firm grip.

Now if I were drawing up a list of people who on *a priori* grounds might not improbably attempt to communicate with me, I should place upon it the names of three young men who have been killed in the war. To one of these young men Feda's description does not seem to me to apply at all, but with a few slight modifications it might suit either of the other two. As regards each of them parts of the description are inexact, and Feda has missed at least one characteristic feature which anyone observing closely, as she appears to do, would be likely to note. I may say that since this description was given the young man described above has made several attempts to identify himself to me, but without success ; I am still in complete uncertainty as to who he may be. But the point I wish to emphasise here is that the description given by Feda, which I have carefully compared with photographs of the two young men to whom I thought reference was perhaps intended, might apply to either of them ; and yet in life these two young men could not be said to resemble each other at all, except in so far as each conformed to the normal type of well-grown young Englishman. The inference which it seems reasonable to draw is that mere general descriptions of features and colouring, such as the one I have quoted, are of little evidential value unless the identity of the person described

can be established by some other means. Fortunately, evidence of other kinds is frequently available, and personal descriptions in themselves rather slight and superficial are sometimes accompanied by allusions to characteristic habits or to bodily infirmities, which would not be generally applicable, but are recognised by the sitters as applying to some particular friend or relative. I have given one instance of this already; another occurred at a sitting on January 31, when the following description was given:

There's a lady in the spirit world with him—she comes to you too—and a gentleman with her. Feda'll try to describe her. The age about 60 to 65—about medium build, but holds herself well—very nice-shaped face—rather long-shaped, towards the oval. When she turns sideways, she's got a nice profile. She's got a photo turned sideways, taken some years ago. It's old-fashioned. She's pale rather, but she'd had a nice complexion, but had lost it a little; the chin had fallen a little; the nose straight, about medium-size, not an aquiline nose, more straight; the eyebrows brown, the eyelashes brown; her hair—she's showing it brown, but it had gone grey before she passed over. She'd had some weak condition to do with the lower part of the body for some time before she passed over, but on the top of that she got another condition, more like in the chest, a bit to the left side, before she passed over; her physical strength was undermined, internally she was getting weaker, but she wouldn't give in.

Concerning this description the sitter comments thus:

This my mother and I agree is a good description of my grandmother. She was however seventy-two years old when she died, but looked younger. She had been very beautiful and was distinctly vain of her fine profile. Even in her old age she kept a little trick of turning her head so as to bring it to your notice. Her hair was grey, but she wore a brown wig. She was very sensitive on the subject of her age. I had a dim recollection of such a photograph as Feda describes at the time of the sitting. It was coloured, and the artist had given her a wonderful

complexion. My mother says of it: "At first I felt sure she had never had a photograph taken in profile. Then I remembered that she did have one taken and coloured, with gold earrings and a shawl with black and lavender stripes. It was not good and I put it out of sight in her lifetime and have never seen it since; she however liked it. I forget when it was taken, but it was after she was fifty." The description of her health at the time she died is very good and she 'would not give up.' In fact, she did not believe she was seriously ill and feared to be thought old. Her death was sudden and unexpected and was due to over-exertion on a hot day.

In this case, not only is Feda's description said to be generally applicable to the sitter's grandmother, but it is such as to indicate correctly the communicator's character as well as her personal appearance; the emphasis laid upon the good profile and the photograph in which it appeared to advantage, the preference for brown hair and the determination not to yield to physical infirmities<sup>1</sup> are all characteristic traits which considerably enhance the evidential value of the description taken as a whole.

I have given these instances to illustrate what appear to be the strong and weak points of descriptions given through Mrs. Leonard. Before I pass on to consider other kinds of evidence I will discuss very briefly some theoretical problems which these descriptions raise concerning the source from which is derived any knowledge (supernormally acquired) and concerning the manner in which this knowledge presents itself to Mrs. Leonard in trance. There has been some discussion of this matter in the *Journal*,<sup>2</sup> and three theories have been propounded, according to one of which the explanation is to be found in telepathy from the sitter, according to another in telepathy from the communicator, and according to a

<sup>1</sup>The evidential value of this last point is weakened by the fact that some such statement is very frequently made concerning old or elderly communicators.

<sup>2</sup>See *Jour. S.P.R.*, Vol. XVIII., pp. 187 ff. and 213 ff.

third in a quasi-materialising power in the communicator, who unconsciously recreates a semblance of his body as it existed when he was alive. Now the first hypothesis, telepathy from the sitter, seems to break down, because, as has been pointed out, communicators are sometimes well described and subsequently identified whose personal appearance was quite unknown to the sitter; moreover, there is a considerable body of evidence of other kinds to show that telepathy from the sitter is not the only source of Mrs. Leonard's supernormal knowledge; why, then, should we suppose that as regards one particular kind of knowledge she is limited to that source?

With regard to the materialisation theory, several difficulties present themselves. Sir Oliver Lodge, by whom this theory has been put forward in the *S.P.R. Journal* (Vol. XVIII., p. 213), speaks of communicators having a materialising power akin to that which we possess here, by which we build up our own bodies. It would seem, however, as if communicators can not only materialise their own bodies, but also any inanimate objects to which for evidential reasons they wish to call Feda's attention. Feda at any rate makes no distinction in this respect between persons and things. According to her own account she sees before her not only the spirit who is communicating but the chair in which he used to sit, or the stick he used to carry. The communicator, she says, is building these things up or showing them to her. It is theoretically possible to suppose that spirits can materialise chairs and sticks, but that power is surely not akin to the power we now possess of shaping our own bodies. To materialise a chair by thinking about it is a thing we cannot do at all, and if spirits *can* do this, the analogy between their powers and our own seems to break down. If, on the other hand, we suppose that the chair which Feda sees is only an externalised mental image, why should we seek any other explanation to account for her visions of people?

Then, again, we have to account for the fact that she can describe living people as well as those who have died. For example, at a sitting in February, 1918, at

which communications from a young man were received, Feda made the following statement :

F. There's a gentleman on the earth plane that he [the communicator] goes to see. And who, he thinks, knows he goes to see him. More an elderly gentleman, not old, but elderly, just past middle age. Moustache rather a faded colour, going grey, it's been brown; the face not full, thinnish; bluey-grey coloured eyes, rather deep-set, the eyebrows marked, the hair thin on top (touching the upper part of the temples and clearly indicating the upper part of the forehead as what was meant); at the back the hair is all right, but it's getting bare on the temples. He's rather tall, pretty straight, leans his head a little forward, holds himself well when he's thinking of it, stoops a little sometimes. This is someone on the earth plane, the young man goes to see him on the earth plane.

On this the sitter notes: "An excellent description of the communicator's father."

It happens that I am myself acquainted with the man who is here described, and certainly the description strikes me as a good pen-sketch, above Feda's average. The anonymity of the sitter was carefully preserved, and there is no reason to think that Mrs. Leonard can have had any normal knowledge concerning her family circumstances and connexions.

It is surely difficult to suppose in such a case that the man who is described was taking any part in the sitting, that he was materialising himself. The description seems to fall into the same class as the descriptions of inanimate objects to which I have referred; the agent would seem to be the purporting communicator who is seeking to establish his own identity. I put forward these objections to the materialisation theory briefly and tentatively for the consideration of my readers. For my own part, I am inclined to adopt as a working hypothesis the theory that the appearances which Feda describes are more or less externalised mental images telepathically induced, but deriving, in some cases at any rate, from other sources

than the mind of the sitter, perhaps from the mind of the ostensible communicator.

## § II. CIRCUMSTANCES AND PHYSICAL SYMPTOMS ASSOCIATED WITH A COMMUNICATOR'S DEATH.

After describing a communicator's personal appearance Fedá will often go on to give some account of what she calls "the passing-over conditions." At a first sitting there is not usually any attempt at a detailed diagnosis; the circumstances of the death or the physical symptoms preceding it are described only in general terms. In the case of communicators who have died in the war Fedá almost invariably asserts that their death has been speedy, and here again we can probably trace a tendency to *a priori* reasoning and a desire to comfort the sitter. I do not know what the exact statistics may be, but I imagine that of those who have died in the war the majority have died at least within a few hours of being wounded, and Fedá usually follows her assertion that the death was "sudden" or that the communicator died "rather quickly" by an assurance that he did not feel any pain. Doubtless sitters have often questioned her as to whether the communicator suffered much, with a strong hope of obtaining an answer in the negative.

In the case of communicators who have presumably died natural deaths, some attempt is usually made to locate the bodily ailment from which they suffered; for example, Fedá will say that it was connected with the throat or with the heart, that there was some pain in the region of the kidneys, and so forth. An instance has already been given above in which the physical condition of a communicator during the last years of her life was correctly indicated (see p. 19); another instance occurred at a sitting on February 25, 1918. Fedá was speaking of an "elderly lady" whom the communicator thought to be his mother, and remarked:

This lady didn't pass over suddenly like the young man. Her passing over, when it came, was pretty peaceful,

but she'd been ailing for some time. There was some poor condition in the blood, something internal. She's not very pale, but the condition of the blood was not good for some time, not clotted, stagnated somehow. Fedra should think the legs or feet had felt it. She pats herself on the legs.

Upon this the sifter comments thus :

My mother had a long illness, but died suddenly at the last. She died from tubercular disease, which developed at the knee joint, and before her death her leg was amputated.

The strength of the evidence in this case lies in the fact that Fedra rarely locates ailments of any kind in the legs, and they are not a frequent seat of fatal disease. The incident, therefore, is not easily explicable by chance-coincidence.

### §III. NAMES AND INITIALS.

At almost every sitting a considerable number of letters of the alphabet are given, said to be the initial letters of names, either of persons or places connected with the communicator. Sometimes these letters are spoken by Fedra, who represents herself as repeating what the communicator has said to her, sometimes they are drawn in the air, or on the sifter's hand, and have to be interpreted by the sifter or the recorder. This second method is not under any circumstances a very satisfactory one, since there is often considerable difficulty in correctly interpreting Fedra's drawing; with inexperienced and perhaps indiscreet sitters it is decidedly unsatisfactory. It will inevitably happen that they sometimes interpret as a letter which they know to be relevant a scrawl which in the eyes of the ignorant and therefore unprejudiced recorder is not clearly decipherable. Fedra herself is quite aware of this danger, and I have heard her ask a sifter not to interpret her drawings, but to let her interpret them herself and name the letter which they

are intended to represent. This she will usually do, if given time.

At a good sitting it will generally be found that only a few initials are given, of which most, if not all, can be interpreted by the sitter as representing relevant names. But even at its best this particular kind of evidence cannot carry much weight; too much is left to interpretation, and too much scope given for chance-coincidence. When, for example, a communicator is said to be "building up" a letter which either stands for his own name or the name of someone closely connected with him, or might even stand for a place with which he was closely associated, it is as likely as not that some name fulfilling one or other of these conditions, and having the given initial, could be found in the circumstances of almost any communicator. At bad sittings, when it seems as though little or no supernormal knowledge of any kind can be obtained, Fedá is apt to resort largely to this giving of initials, showering them out apparently in the hope that one or two will hit the mark and perhaps afford her a *point de repère* from which to proceed to something more distinctive.

The giving of names, especially of surnames or of rare Christian names is a far more satisfactory form of evidence, and some communicators appear to have, or at any rate to acquire with practice, a considerable facility in giving names; but it is rather unusual for any names beyond the more ordinary Christian names to be given at a first sitting. There is, however, one case in the period under review in which a quite uncommon name was correctly given to a new and anonymous sitter. This incident occurred in a sitting which was remarkable in some other respects also, but is not further discussed in this report. An elderly man was purporting to communicate, and after a good description of him had been given and other relevant statements made, Fedá observed:

FEDÁ. He's trying to say a name, it's a name more like Moison or Morrison.

SITTER. Like Morris ?

F. Yes, Morrison. (*Sotto voce* : Mois, Morris.) It's not quite as long as Morrison. Mois—Morris—Morris. [Feda begins drawing in the air, and draws the following letters M. U. R. R. O U G.] It's a funny name! Even now Feda can't say it; it's something he thought you would recognise.

SITTER. I do, and it's very good.

The sitter identified the purporting communicator as her uncle, whose Christian name was Murrough. It will be seen that the name was correctly given with the exception of the final H, and it is worth noting that the letters drawn by Feda were on this occasion interpreted by the recorder to whom the relevance of the name Murrough was not known.

The difficulty that communicators apparently find in giving their own or their friends' names is often adversely commented upon by sceptics. Is it reasonable to suppose, they say, that nearly all those who communicate have forgotten an item of knowledge so familiar to them as their own names? But this criticism overlooks the fact that we are not warranted in assuming that a communicator has forgotten a thing because he cannot communicate it, or, in other words, because the necessary brain mechanism whether for speech or for writing is not set in motion. Whatever the ultimate source of a communication may be, there is no question but that the brain of the automatist is used in recording it, and it appears *a priori* probable that some unusually strong stimulus might be necessary before an automatist would give utterance to a name with which she was quite unfamiliar, a name with which she had no ready-made associations tending to evoke it. Some support is lent to this suggestion by the fact that upon the only two occasions during the period under review when the surname of an anonymous sitter was given by Feda as a name closely connected with the supposed communicator, it can be proved that Mrs. Leonard had some previous knowledge of these names, and had associated them in her mind

with possible sitters. The circumstances were as follows: each of the two sitters had had some correspondence with Mrs. Leonard under their own names with a view to obtaining an appointment, which, however, Mrs. Leonard had been unable to give them. Subsequently they got into touch with the Society for Psychical Research and obtained a sitting through the Leonard Committee. They had never seen Mrs. Leonard, and so far as I have been able to ascertain she had no normally acquired knowledge which would lead her to conclude that the anonymous sitters whom the S.P.R. sent to her on two particular days were a particular two out of the large number of people who had recently written to her for appointments and failed to get them. At the same time it seems likely that Mrs. Leonard's previous acquaintance with their names was a relevant factor in the case; Fedra, as she herself sometimes expresses it, found the names "ready in the medium's brain."

#### §IV. VARIOUS TOPICS WHICH RECUR FREQUENTLY.

There are several other topics to which allusion is frequently made at sittings, such as articles belonging to, or closely associated with, the supposed communicator, anniversaries of important events in the lives either of the communicator or of the sitter. I have not thought it worth while to discuss any such incidents in detail here, but in the appendix to this paper I have included a considerable number of extracts from sittings grouped under various headings, which, in conjunction with the information supplied by sitters as to the correctness or incorrectness of the statements made, will enable readers to form their own conclusions as to the value and significance of the evidence thus obtained. Briefly, it may be said that, whilst the evidential value of these recurring topics is inevitably diminished by the mere fact of their recurrence, they do occasionally form, as suggested above, p. 10, a *point de repère* for really good evidence of knowledge supernormally acquired.

## § V. A SUCCESSFUL FIRST SITTING.

I now propose to give an account in some detail of a sitting which I consider to be on the whole the best first sitting obtained during the period under review. The sitter on this occasion was Mrs. Montagu and I acted as recorder. Mrs. Montagu, who lives in Devon, sat anonymously, and except the immediate members of her family and the members of the Leonard Committee no one knew anything of her appointment. The sitting took place on March 5, 1918.

After the usual whispers which herald Feda's arrival, on this occasion rather prolonged, Feda opened the conversation thus :

F. Do you know any one missing ?

MRS. M. Yes.

F. A condition of some one on the earth plane wants to get in touch, some one missing in the war. On the earth plane, not in the spirit world. There's a lot of spirits round helping him. Quite a young man comes who has passed over, tall, rather slight, not broad, on the narrow side, holds himself straight, not fat at all, the face rather thin, rather towards the oval, the chin too square to be called oval—the nose shows the bridge a bit, a little longer than yours—the lips about medium—the eyes blue or bluey grey—the eyebrows brown, not very broadly marked, a little arched—the hair brown, short—the eyes not quite right, he says [*i.e.* the description of them]—the hair cut short, smooth, neat and tidily brushed flat, away from the face—it looks straight, but he brushes it straight—a fine-looking forehead. He passed over in the war, not quite instantly. He was hurt in two or more parts of the body, chiefly in the head. It kept him from feeling pain! He shows a picture of a man he's trying to help for you on the earth plane. He shows a letter [Feda draws].

MRS. M. P.

F. An initial Feda thinks. We're all helping, he says, as much as we can.

Mrs. Montagu's elder son, who was in the flying corps, was reported missing after a raid over Hudova on the Bulgarian front. She comments thus on the extract given above :

I heard definitely that my son had been killed about three weeks before my sitting with Mrs. Leonard, but when the sitting opened so suddenly with the question : "Do you know any one missing ?"—I was so startled that I replied without pausing to reflect. I suppose it fitted in with my own unconscious hopes. I had waited and hoped for news for three months.

The description of the first spirit described by Feda applies very well to my youngest son, who was killed at the battle of Neuve Chapelle, March 10, 1915, except that his eyebrows *were* strongly marked. He was well-built, but his height (nearly six foot two) made him appear slighter than he really was.

He was hit in the head, and lived only a few minutes, but was quite conscious, according to the account of his soldier-servant who stayed by him.

Commenting on the initial P, Mrs. Montagu says that the name of her missing son was Paul.

Feda then stated that some one in the spirit world was helping who gave a letter J ; this person Mrs. Montagu says might be her aunt Julia, who was much attached to her.

Next Feda described two other young men who were said to be "helping the missing one." These Mrs. Montagu has not been able to identify. "My son," she says, "had hosts of friends in England and Australia, and since his death was known I have received letters from people I never even heard of lamenting his loss."

Feda then continued :

There's one spirit of a much older gentleman, past middle age, on the elderly side. He's tall, has been well-built, but stoops slightly. He's got hair on his face, 'cause

Feda can't see the mouth distinctly. A greyish moustache shading the mouth—the cheek-bones showing a little. The nose shows the bridge a little, then it's rather straight. The eyes deepset, on the dark side, rather grey, but difficult to see—the eyebrows grey, arched a little, a darkish brown before they were grey—a fine forehead—the hair thin on the top, grey at the sides and back. He's looking after the missing man. This older gentleman passed over before the others. Before he passed over, he used to suffer from his heart, not always, now and again, and some pain at the lower side of his back. Don't get a name and initial, but he's been trying to help you. You've had so much trouble, not only sorrow, but suspense, more than usual. He says something about two children, not sure if he means in the spirit world or on the earth plane—think on the earth plane.

Mrs. Montagu comments thus :

The description applies to my father. He suffered from his heart now and then and also from kidney trouble. By the "two children" my two daughters may be indicated; both are living.

Late in the sitting Feda returns to the subject of the "elderly gentleman," thus :

The elderly gentleman seems to come to you and to another lady on the earth plane. He keeps on saying about two children, as if you'd understand. They may not be little children, but he speaks of them as children.

Feda thinks this gentleman had lived a good part of the time in the country—yes, he had—a good distance away from London. At any rate a good part of his earth life. He's related to you. He's very fond of you and often comes to you. He's speaking of M too. A lady in the spirit world who's with him, a lady related to you called M and related to—and another lady [Feda draws] E, a lady called E and a lady called M and he,

closely connected together, and a large letter like that. [Feda draws.]

MRS. M. A.

F. They're all connected together.

Upon these initials, M, E and A, Mrs. Montagu notes that "they might mean my father's sisters Margretta, Emma and Annie. There was a fourth sister called Elizabeth." Feda continues :

When this gentleman was on the earth plane he was an awful good man. He was rather what you call orthodox—that's the word. He didn't think he was, but he was. Feda don't think he'd have liked spiritualism very much. He'd a very clever brain. He had a good many books round him, a room almost full of books round him, more in the earlier part of his earth life.

Mrs. Montagu comments thus :

He was distinctly orthodox, but prided himself on his liberal religious views, because he disbelieved in eternal punishment! Being a Scotsman he was brought up a Presbyterian. His little study at Bideford was lined with books, but he was middle aged then.

Feda continues :

F. (*s.v.* What? Yes, wait a minute. Bridge, bridge, is it a place or a name?) He gives Feda a name like Bridge, a place he's lived at Feda thinks, or an important bridge there. Do you remember?

MRS. M. Yes.

F. Like a place you'd remember. It seems as if he'd got somewhere outside the town, as if he'd live outside the real town. . . . The ground about there isn't level like here, it's more hilly. Outside the town it's very hilly. You can see hills in the distance, like big fat mounds of hills.

MRS. M. Yes.

F. When you get more outside, you see the big mounds. But even the streets is not very level. There's one street lopsided. The houses on the right-hand side

is lower, and the houses on the left—there isn't much on the left, but they's like higher. To get to one you'd have to go up steps to it. The gentleman had to go to this street. Feda can see this uneven street. A little terrace of houses and between this terrace and another house a little alley cutted through. When he passed up there, he used to see it on one side.

Mrs. Montagu comments thus :

Bideford [where her father lived] has an old and famous bridge. We lived about half a mile outside the town. A very good description of the town and the hilly country all round it.

In the midst of her description of the place where the "elderly gentleman" lived, Feda made two interpolations. Immediately after the reference to a bridge, she said :

F. (whispering). Mow, Molesey, Mouston. He's giving Feda a name sounds like Molesey, a name much connected with this place that he went into. Feda thinks you'll remember after.

MRS. M. I remember now. The name's not quite right.

F. That's the nearest Feda can get.

This referenee, Mrs. Montagu interprets as

probably Captain Molesworth, usually called "Old Moley" by his friends. He was greatly interested in Bideford and Westward Ho! and their development, and was always starting schemes for building and for bringing people into the neighbourhood.

Feda then gave an aecount of another old resident in the town whose name began with B and whom the communicator met at a chemist's shop, which was described in some detail. None of this conveys anything to Mrs. Montagu.

After the reference to the "uneven street" and "the little alley," Feda continued :

He also knew some one there like Grimshaw—sounds like that—not quite right. Some one he

knew there too he's met in the spirit world. Quite an old gentleman with grey hair longer than people wear now and a grey moustache drooping. A strong shaped nose, Roman shape, broad strongly marked eyebrows—the hair a little long at the sides, tufty at the sides, almost white—white more than grey—a broad forehead, rather bald on top—pretty tall, but not very upright towards the end of his life. He used to walk about this place, his head a bit forward, his head on his chest. Some one your gentleman often talked to there. He was a very good gentleman. He passed over some time ago. He metted your spirit gentleman, and they have long talks. They used to have talks on the earth plane, but they didn't always agree. They'd be like friendly, but sometimes they didn't agree about it. (*S.v.* Ask her if she remembers.) He wants to know if you remember the old gentleman.

MRS. M. Yes, I do.

F. It made him laugh, because when that old gentleman passed over, he'd expected such a different place. It was so interesting taking him round and showing him all the spirit places. He couldn't help being relieved when he saw it, because in spite of his theories and other things about his earth life—like his profession—he was a materialist.

MRS. M. I don't think that.

F. He liked material things, his chairs, his tables, things like that. It was like a contradiction. When he passed over, he was surprised to find solid things. They seem to think this rather a joke. Spite of all his theories he had a good hold on to the material. He was a man what liked to understand things. He didn't want things to be intangible. P'raps you can understand it that way.

MRS. M. Yes. Is he helping too?

F. Yes. He was a man with a firm mind and strength of purpose. It was that kept him here as long as he did. Can you remember if he had anything any

one might call a seizure? That's not quite right, but the nearest word they can get.

MRS. M. Yes, I think you might call it that.

F. Like a sudden collapse. Then he picked up, but didn't get quite right. His passing over was quite peaceful.

The spirit comes with them of a lady, an elderly lady, a kind sweet face, a little serious-looking. People might think she was severe, but when you look a second time, you're sorry you thought that about her. Not tall, about medium height—spreaded out in figure, like elderly people get without being fat—her face had got a little bit haggard, a little bit drawn round the mouth—towards the end of the earth part the chin sagged a little. On the dark side—it's hard to tell, because her hair had been getting grey. It looks like brown hair, no fringes on her forehead, the hair brushed back rather straight. It fell apart a little in the middle. There's a photo shows the little parting, taken some time before she passed over. A little pale in face. She'd not been well for two or three years before she passed over, not been strong, like weak internally all through her, not been able to digest her food properly. She had suffered from her nerves too, but she'd tried to keep them under control. (*S.v.* What do you say? What is it? Not getting mixed up with him? Twitch, twitch.) Not sure if she means herself or the spirit gentleman. She keeps saying about a twitching, not always, for a time, like not keeping the head or neck quite steady. She says it wasn't always, like a temporary twitching, a nervous movement.

She seems to be with the spirit gentleman, the first elderly one, not the one with the beard.

Concerning the above extract, Mrs. Montagu notes :

These seem to me to be an elderly couple whom I knew from childhood and of whom I was very fond. I have

been unable to find out whether the details of her last illness were correct.

I now return to an earlier part of the sitting to take up the thread of the two young men, the one said to be dead and the other alive, but missing.

F. The one who's missing this is again—has been reported being killed. They say he was wounded but not very seriously they think. Some one should have brought news lately. If you haven't seen some one recently they must be on the way, a man, they give a letter B. This is a man who should be able to give news, because he was with him up to the time he was lost—not *just* when he was lost, but a very short time before that, saw him tumbling, tumbling over something, he says. That was the last they saw of him.

And again later :

F. (whispering). Gar—Garson, Feda don't know who this is. It sounds like Garstin, Garland, some name like that, hasn't passed over either. He was missing about the same time. Garside it might be—hasn't passed over.

Mrs. Montagu comments thus :

This was unintelligible to me at the time of the sitting, but when I showed the notes to my youngest daughter on March 14 she brought me two letters from a Captain Burgen, one received by her on January 30, in which he said that he had heard that Gubbin, the man who was brought down at the same time as Paul had been subsequently reported a prisoner, and he wondered if Paul had also been taken prisoner.

In the second letter, dated February 2, 1918, he says : "Both machines were seen to come down from about 11,000 ft. Everyone thought both were killed." But later Gubbin was reported "prisoner of war," and Paul "supposed to be killed."

Just after the reference to the man B, who is said to have news of the "missing one," Feda remarked :

F. Did you know the one who's missing got cut off from others ?

MRS. M. Yes.

F. He got cut off. It wasn't like with others in a group. The others got scattered, had to get back. They couldn't follow to find out what had happened.

Seem to Fedra like a hilly place they were over at the time. They give Fedra a letter L. Must have been near a place called L at the time it happened. . . .

. . . (S.v. Wait a bit. Flying. Who's flying ? Wait a bit. Flying. Do you mean in a machine ? They were trying to tell Fedra about flying in a machine.)

MRS. M. Yes.

F. There's such a lot and sometimes they all speak at once. Because of the one that's missing they comes round. (S.v. Flying in a machine. That's how it happened. Engine trouble as well.) Don't know what it means. They keep saying "engine trouble as well."

MRS. M. Yes.

F. (S.v. Engine trouble.) Fedra thinks he means two things were wrong. (S.v. Engine trouble as well.) It's the first young man gives this, but Fedra's not sure who he's giving it about.

And later, after an allusion to the missing man :

MRS. M. Where is he ?

F. (S.v. Can you see where he is ?) That's funny. They say he was in a church. (S.v. In a church. That is funny. In a church. In a church ?) That's quite right, they say, he *was* in a church. Funny thing, he seems to have been alone in a church. Fedra must be careful. Like he was in it, but alone, or if there was any one else, they didn't count. He was in a church they keep saying. (S.v. He was in a church ?) Mar— (S.v. Mar— Is that connected with the church ?) In

connection with the church they're trying to give Fedra a name starts M A. Either the church, or the place the church is in. Must be in connection with the church, and a letter L again. He's not near a place called L now, but he was near it.

Comment by Mrs. Montagu :

The statement that the one who's missing got cut off from the others. . . . The others got scattered . . . they could not follow to find out what had happened—is correct.

On the 7th September, 1917, my son Paul had an extraordinary and almost incredible escape from death, owing to engine trouble.

The evening before my son went over to Hudova on his last raid, he dined in a church with several other officers.

Earlier in the sitting the following passage occurred :

F. Fedra feels a relation of that missing one has passed over. (*S.v.* Wait a minute. A man. Wait a minute.) Before he was missing, just before, a man who passed over not long before. A relation must have passed over, a man Fedra thinks, before. It's through these people they're tracing him. You know they've tried to tell you this before.

Mrs. M. No, I've got nothing from the spirit world.

F. Had they tried to impress some one else to tell you ?

Mrs. M. Yes, a sister of mine will not believe the official news.

F. It seems to Fedra it's no wonder she won't believe, because they've tried to impress her. They keep on saying "reported killed." Do you know who they've been going to see on the earth plane called M ?

Mrs. M. I can't think at the moment.

F. (*S.v.* Is it a lady ?) Fedra thinks a lady, but not sure. They keep saying "M will help."

This first spirit's very happy in the spirit world, but trying to help in the other case, because there

was a little uncertainty about his passing over for a time. His uncertainty was cleared up fairly soon, but the little bit made him terribly worried for fear some one should be anxious about it. Fedra thinks one of the spirits should be called R, like that [F. draws an R.] (*S.v.* Going up—can't have been in winter then—rather a hot climate—this is March.) The spirit says something about a hotter climate, he seems to have been very hot. Fedra thinks he means when he was on the earth plane, but Fedra didn't want to get it mixed up with the one who's missing.

And a little later :

F. (*S.v.* Wait a bit. Margery. Wait a bit.) Keep on getting a name, not sure if it's Margery or Margaret. Not the letter M Fedra got before. There's some one on the earth plane, rather a young person, whom one of these young men goes to see. Fedra's almost sure it's Margery. You may hear about this after.

MRS. M. Is that the first young man ?

F. Fedra thinks so. He goes to see Margery and tries to help her very much. . . .

Upon this Mrs. Montagu comments that the relation who has passed over may be her younger son to whom she referred the description given at the beginning of the sitting. The lady on the earth plane called M whom the communicators go to see may be Mrs. Montagu's sister Marion, to whom reference had just been made, but without mentioning her name. As to the reference to a hot climate, Mrs. Montagu notes :

The brother who was killed was in Bermuda with his regiment during the summer of 1914, before the war broke out.

The statement that there was ever any uncertainty as to the fate of the son who was reported killed is incorrect, nor does the initial R mean anything to Mrs. Montagu.

Margery, she thinks, was "my niece Margery of whom my youngest son was very fond."

The names Stanley or Stanton, Bell and Williams or Williamson were also given as being those of spirits who had known the missing man and were now helping him. None of these names convey anything to Mrs. Montagu.

There was also an allusion to the spirit of a girl who "passed over very young"; she was said to be united to Mrs. Montagu by a blood-tie, and to be helping also on that account. Mrs. Montagu was not able to identify her.

Now it will be seen from the numerous extracts I have given that whilst this sitting is in many respects typical—built up on what I have described as the usual scaffolding—it is conspicuous by reason of the large number of correct and evidential statements which it contains and the proportionately small amount of padding and error. It will be worth while to analyse and tabulate the evidence obtained with a view to estimating its value.

Two principal communicators took part in the sitting, a young man identified by Mrs. Montagu as one of her sons, and an old man identified as her father. In proof of the young man's identity we have the following points:

1. *Description of personal appearance.*

This, according to Mrs. Montagu's testimony, is good, but not entirely correct. Fedá is wrong, she says, in stating that the eyebrows are "not very strongly marked," and this is a point upon which one would not expect a good observer to be mistaken, for strongly marked eyebrows are a conspicuous feature in any face.

2. *The circumstances of death.*

Fedá is correct in saying that the communicator died in the war, "not quite instantly," and that he was hit in the head. She is wrong in saying that he was also hit in other parts of the body, and in suggesting that there was ever any doubt as to whether he had been killed or not. Two other veridical points which this communicator gives are the allusion to a hot climate, he having been in

Bermuda just before the war, and the allusion to Margery as the name of someone he tries to help, Margery being identified by Mrs. Montagu as her niece.

In regard to the older man, more evidence is given.

1. *Description of personal appearance and bodily symptoms.*

The description is not very detailed, but is said to be correct so far as it goes, and it is immediately followed by a correct statement concerning physical symptoms, the heart-trouble and the pain in the lower side of the back.

2. *Description of places and persons connected with the communicator.*

Several good points are made concerning the place and circumstances in which the communicator lived; the place is said to be far from London, to be in the midst of hilly country, the town has irregular streets built on a slope, the communicator is said to live a little way outside this town and emphasis is laid upon a bridge. All these statements are perfectly intelligible to the sifter in reference to the communicator's home at Bideford. The religious standpoint of the communicator is correctly indicated—that he was, in fact, more orthodox than he thought himself, an appropriate reference is made to books and some evidence is given concerning friends whom he knew at Bideford. He names three and only three initials; they are said to be those of women now dead who are closely connected with him and with each other. These initials are those of his four sisters, two of the sisters having names which begin with the same letter. He also makes a quite intelligible reference to two children, said to be alive, whom Mrs. Montagu identifies as her two daughters. The only statement of any importance made by this communicator which Mrs. Montagu could not place at all was the description of the friend called B whom he used to meet at a chemist's shop.

The theme with which both these communicators are principally concerned—apart from offering evidence of their own identity—is the fate of Mrs. Montagu's elder son, and their statements upon this matter involve considera-

tions of some interest and significance. On the one hand, not only is the fact instantly apprehended that Mrs. Montagu has been in great anxiety and suspense concerning the fate of a young man reported missing at the front, but a considerable amount of knowledge is shown in regard to him. The initial P is given, his name having been Paul; an appropriate reference is made to flying; it is intimated correctly that a man whose name begins with B can give some news of him and that another man reported missing at the same time is still alive; in connexion with this man Feda makes several shots at a two-syllabled name beginning with a hard G, the name being in fact Gubbin. Finally it is stated that the missing man "was in a church," he having dined in a church on the night before he was reported missing, as was known to Mrs. Montagu.

On the other hand, it is clearly and expressly intimated throughout the sitting that the missing man is still alive, whereas humanly speaking it is certain that he was at that time dead. Into the theoretical questions which this raises I will not go at any length, but I will put one or two points forward for consideration of my readers and I will draw one practical conclusion. On two other occasions during the period I am considering sitters were present who had near relatives missing at the front, and this fact was recognised at the sittings. On both occasions the missing men were declared to be alive, and details were given of their whereabouts; in both cases no news has so far been received of these men. Whether they were alive or dead at the time of the sitting is to some extent an open question, and in all probability we can never have any *proof* that they were already dead, although, if, as appears to be the case, they are dead now, it is likely that they were dead then; for they had already been missing a very considerable time. These three cases taken together suggest that it is Feda's tendency to say that missing men are alive. In this she may be actuated by that same sympathy for the sitter to which I have already referred—no one is willingly the bearer of ill-tidings—or she may be unconsciously

influenced by the hopes and desires of the sitter. However this may be, it would certainly appear that the source of her supernormal information is such that she cannot clearly discriminate as to whether a particular individual is, as she would express it, "on the earth plane" or "in the spirit world." This hypothesis is corroborated by the fact that on at least two recorded occasions she appears to have made the opposite error, bringing forward as purporting communicators, men who are still alive.<sup>1</sup>

The practical conclusion which I shall draw from these facts is that it is useless, and indeed worse than useless, to endeavour to obtain from mediums information about the fate of people who are missing. If crucial mistakes are liable to occur even in unusually good sittings, such as Mrs. Montagu's, what guarantee can we ever have as to the trustworthiness of the statements which are made? It should be stated that at Mrs. Montagu's second sitting, which does not fall within the period discussed in this paper, the young man who on the first occasion was said to be alive and missing appeared as a communicator together with his brother; he gave his full name Paul, only the initial P having been given before. No statement was made as to his having died since the previous sitting, so that the earlier mistake would appear to have been rectified. This, however, does not change the fact of its having been made.

If we scrutinise the evidence obtained at Mrs. Montagu's first sitting in the light of our general knowledge of what is usually obtained at sittings with Mrs. Leonard, we shall see that its value consists in the fact that not only are the correct statements numerous in proportion to those which are incorrect, but they are of a distinctive kind. We do not find, for instance, at sittings with Mrs. Leonard frequently repeated descriptions of an old-fashioned, irregularly built town surrounded by hilly country and containing an important bridge. When, therefore, such a description is given and is appropriate to the purporting

<sup>1</sup> See below p. 133 for one of these cases. The other case, in which a good deal of rather striking evidence of identity was obtained, does not fall within the period under review here.

communicator, that is a good point. Again, allusions to flying are rare, and since airmen are few in proportion to the total number of soldiers, that also is a good point.

I have tried in this section of my paper to give my readers some idea of the results obtained at typical first sittings, good, bad and indifferent. The various points to which I have referred are copiously illustrated in the extracts from sittings given in the Appendix to this paper, from which readers can draw their own conclusions. In conclusion I should like again to call attention to the fact that evidence obtained at first sittings does not represent at all the best that is obtainable from Mrs. Leonard, or, for that matter, from any other genuine "trance-medium."

I now turn to the consideration of a few selected incidents occurring at sittings taken by "old sitters" during the period under review.

## PART II.

## EVIDENCE OBTAINED BY OLD SITTERS.

AS I have stated above, the object of this paper is mainly to consider what kind of evidence is likely to be obtained at a first sitting with Mrs. Leonard. I shall include, however, a few extracts from sittings taken by old sitters, which have been selected partly for their intrinsic interest and partly because they can be easily detached from their context. The greater number of these incidents occurred in sittings taken by Miss Radclyffe-Hall and Una, Lady Troubridge; evidence obtained in this particular series of sittings has the great advantage, to which I have already alluded, that a complete record of every sitting with Mrs. Leonard taken by these two ladies is in existence, and a very full and careful statement concerning the manner in which they first got into touch with Mrs. Leonard, and the kind of evidence obtained at their earliest sittings not only exists, but is available to readers of the Society's *Proceedings* (*Proc.*, S.P.R., Vol. XXX., p. 339 ff.).

§ I. SITTINGS TAKEN BY MISS RADCLYFFE-HALL AND  
UNA, LADY TROUBRIDGE.

During the period under review Miss Radclyffe-Hall and Lady Troubridge had thirteen sittings with Mrs. Leonard which formed part of the long series of weekly sittings which they have had for some time past. I shall assume that my readers are familiar with their report on some of their earlier sittings, published in *Proceedings*, and it will suffice to say here that in these later sittings also the purporting communicator was A. V. B., as she has

been called, an intimate friend of Miss Radclyffe-Hall's who died in 1916. At each of these thirteen sittings a considerable amount of time was occupied in giving a "book-test," but this part of the evidence has already been discussed by Mrs. Sidgwick (*Proc.*, S.P.R., Vol. XXXI.). I propose here to give several instances in which the purporting communicator gave evidence of continued memory, especially of names with which she had been familiar during her lifetime, and some instances also in which knowledge of an apparently supernatural character was shown concerning recent events.

### 1. THE DOG RUFUS.

At a sitting on March 6, 1918, at which Lady Troubridge was the sitter and Miss Radclyffe-Hall the recorder, good evidence was obtained concerning a collie, called Rufus, belonging to Miss Radclyffe-Hall, which had lately died. The sitting opened with a further allusion to Lady Troubridge's terrier, Billy (see *Proc.*, S.P.R., Vol. XXX., p. 487), and the following passage then occurred :

F. Do you remember another dog altogether, a really big dog? A dog that had a back that high? (Feda indicates with her hand about the height of a collie or a retriever dog, U. V. T.<sup>1</sup> gave it as being about two foot six inches). His hair's longer too, it's nice hair, softer, silkier hair, and it's not quite straight, it goes like that. (Feda makes a gesture indicative of hair turning up slightly at the ends.) It's a kind of brown colour. He's got a big head and face, he's got quite a sharp pointed face. (Feda indicates a long pointed muzzle.) He's got bigger ears, and on the tips of them there's some longer hair than on the rest of the ears, it's wavy, Feda don't mean that he's got long hair like a woman's on his

<sup>1</sup> Lady Troubridge, who is usually referred to by Feda as "Mrs. Una." Miss Radclyffe-Hall appears in these records as M. R. H., or, where Feda is quoted, as "Mrs. Twonnie."

ears, but towards the tips it's longer and not quite straight.

M. R. H. What about this dog ?

F. He's in the spirit world, and it's one you'll like to see when you go over.

U. V. T. Who'll like to see him ?

F. You, Mrs. Una. (*S.v.* Not Mrs. Una ?) No, not Mrs. Una, that's not right, it's a dog what Ladye knew. She hadn't always got him with her when she was here, 'eos *she* wasn't for animals like you is, nothing like as much. . . .<sup>1</sup>

U. V. T. When did that dog pass over ?

F. Not just lately, Feda thinks he was on the Earth Plane when Ladye was here, and that he passed over a good while after Ladye did, a good, long while. She was very surprised too, Ladye was, she was very surprised to see it, but she says it's evidently come to stay. She says Mrs. Twonnie will know it too, she'll know it when she goes over. It had quite an imposing name she says, a good name, a name like there's a kind of meaning to it apart from being a dog's name, not like only a name you gives to dogs.

U. V. T. I won't talk, I'll let her say it.

F. She said it seemed pleased to be with her, but she says she takes more interest in animals now than she did when she was here.

U. V. T. Does she ?

F. She says these dogs is connected with other people and that when they come over they'll be pleased to see them. . . .

M. R. H. I wish she could give some more about the brown dog.

F. Listen, it's a good dog, nice, but it's lumpier than that kind of dog (points to U. V. T.'s terrier<sup>2</sup>), it's got feet that's longer at the bottom part than

<sup>1</sup> For the sake of clarity sentences have been omitted from the record here and there which are in no way relevant to the incident under discussion.

<sup>2</sup> This dog, a wire-haired terrier, was present at the sitting.

he has (points to the terrier), and you see there's like longer hairs that sticks out on his foots and makes them look bigger. This dog has got like— Fedra don't know how you call the colour of dog's eyes, but he's got like hazel coloured eyes. The rims is blaek on his eyelids, they's beautiful eyes, they isn't near together.

M. R. H. Give us some details about that dog's life.

F. Fedra thinks he's got something darker on his nose. He was a clever dog too when he was on the Earth Plane, yes, she says he was. He lived at a house that was properly in the eountry; (*s.v.* used to come up in the mornings? what?). She says he used to come up in the mornings, Fedra don't know what she means. Early in the mornings he used to run about in a garden placee, and then he would be let to come up into the house. It's a big house standing by itself, and it seems to be raised up as if there was a kind of bank had been built, and the house builted on top of it. Fedra don't know what you say, but there seems to be several steps going up to the door, not just two or three, and the ground floor windows seems a bit high, as if there was a space between them and the ground, they's higher than is usual for ground floor windows, it's like when you's standing in the path you look up at the windows a bit. There was a gentleman used to be at that house often. What do you say? The house was not his own house perhaps. She's showing Fedra what he's like, he was a tall man, about the middle of life, but he looked young, he had a moustaehe, not a tiny one. Fedra thinks she would call him a fine looking man; his eyes is bluey grey, the hair and moustaehe brown.

M. R. H. I don't place him.

F. Looks to Fedra as if he had on a tweed suit.

M. R. H. Where is all this?

F. Wait a minute, she was going to tell you. This gentleman seems to Fedra as if he often had a

stick or something under his arm. Ladye's showing him to Fedá as if he's coming up the path towards the front of the house, as if he was going to the door, and then he doesn't go to the door, he turns round a path to the left, and he looks as if he's shouting to someone at the window.

U. V. T. I don't think I know which dog she means.

F. The man knew the dog, and was at the same time, she's speaking of seven years ago, she gives that distinctly. People's liked that gentleman, Ladye knew him. Seems to Fedá as if he had comed from a walk, as if he had walked from a distance to that house. Fedá knows she's got it on the tip of her tongue to give Fedá a name or something (*s.v.* The letter M. Force—Force—Force—Perforce—Berforce. It's got something else before it, but it finishes up like Berforce, and Prang—Prank—Prang) and there was a name that seemed to start like that too.

U. V. T. I've not caught on yet.

F. She says you'll have to write this down and put it by, it will come out quite clearly afterwards.

U. V. T. (Who was not sure that Fedá had made an M.)  
How did she make that M. Fedá?

F. Like that (Fedá draws on the arm of U. V. T.'s chair).

U. V. T. If that's an M., it's facing you Fedá.

F. No! (Fedá draws a W. clearly in the air.)

U. V. T. That's a W. Fedá.

F. Yes, Fedá often makes a mistake between an M. and a W. (*S.v.* Perrington—Perrington—) Can't get that very clearly, but it sounds like that to Fedá.

M. R. H. I think I'm getting on to it.

F. (*S.v.* Perrington—Perrington.) That's the name that Fedá's trying to get that sounded like Pang.

M. R. H. Ask Ladye if the first letter is right, I don't think it is.

F. NO.

U. V. T. Can't you get it?

F. She'll try. (Draws on U. V. T.'s hand.)

U. V. T. I can't understand that.

F. Mrs. Twonnic, look! (Draws in the air, and M. R. H. cannot understand.) (*S.v.* Ferrin—S—ss—Ger—Ger.) Not that, that isn't right. You see she wants you to know that it's like that word which is something Errington. (*S.v.* Werrington.) Not that, that's not right, anyhow it's a word that sounds like that. (*S.v.* Berrington—Berrington!)

M. R. H. That's right.

F. The P. and the B. sounds alike sometimes.

U. V. T. Yes.

M. R. H. Is the dog and B. connected?

F. *No they isn't!!* She knows what you're thinking of Mrs. Twonnie, you've got half right and not the other half. Berrington is the right name she says. She says there's some kind of a connection, the dog and Berrington is not quite connected, and yet there is some sort of a connection.

U. V. T. Can't you get the first letter of the dog's name?

F. Wait a minute Ladye. It's towards Mrs. Twonnie she's making it. It seems to start Jer—Jer—Jer. Fedra can't get him. Fedra don't know why she keeps on building up an R. now, look Mrs. Twonnie, she's building it towards you!

M. R. H. That's right for one dog, but I can't make out which dog this is.

F. It's really not connected with Berrington, no it's *not*. (*S.v.* After the R. it's over like that.) (Fedra draws in the air towards M. R. H., the drawing is not clear, and U. V. T. hands a block and a pencil to Fedra, Fedra begins scribbling and remarks "nice place!" Subsequent examination showed that Fedra had tried to draw a house not very successfully.)

U. V. T. Now after the R., what comes? (M. R. H. gets up and hands a fresh block to U. V. T., who gives it to Fedra. Fedra begins writing all over the block.)

F. Wait a minute, Ladye! (Fedra draws without looking at the block, her head is slightly turned

away.) It's all dirty places now! (Hands the block to U. V. T. which is written all over with names, among them appears the name "Rune."<sup>1</sup>)

U. V. T. (to M. R. H.). She's written Rune.

F. She was really trying to write that name up in the air. She knows all those names what's written.

M. R. H. Am I to take it that Rune and the dog are connected?

F. Yes, they's connected, but in a different way to what you tried to suggest that Berrington and the dog were connected.

M. R. H. Yes, I understand.

F. (*S.v.* Rune, Runie. But it doesn't spell Runie, it spells Rune! but she *says* Runie.) Feda knows how to spell Rune, but she calls it Runie. Is it right Ladye? Yes, she says it's right. That's a funny name!

Concerning the description of the dog given above, Miss Radclyffe-Hall and Lady Troubridge in their notes to the sitting state that it is

correct for M. R. H.'s sable collie who died on January 18, 1918. . . . Feda goes a little wrong when she speaks of his having longer hair that is wavy on the tips of his ears. The collie, whose name was Rufus, had not got perceptibly long, and certainly not wavy, hair on the end of his ears, though it must be admitted that the hair grew down slightly beyond the tips. Feda is right when she states that his coat was not quite straight, however.

Feda's statement that this dog is "lumpier" than Lady Troubridge's terrier, that its feet are longer and bigger, and that it has longer hairs sticking out from the end of its feet is also said to be correct. With regard to the colour of the dog's eyes they were not hazel, as stated by Feda, but they were also not dark like the eyes of the terrier.

<sup>1</sup>There were five names besides Rune, all apparently names of persons; four out of the five are known by Miss Radclyffe-Hall to have been the names of friends of A. V. B.'s.

They were of a light golden-brown colour; they were beautiful eyes, as she says; the rims were black, and the eyes wide apart. It is not quite apparent what Feda means when she says that the dog had something darker on his nose. The dog's nose was black, but what she may have noticed is that the hair receded a little on the bridge of the nose, exposing the black skin.

A more detailed description of this dog was obtained at a later sitting (see below, p. 55).

There is some confusion at first concerning the ownership of the dog. In reply to a question it is intimated that Lady Troubridge will like to see him when she "goes over to the spirit-world"; this statement is at once corrected, and it is said that the dog was one which A. V. B. knew. In point of fact, although it is correct to say that A. V. B. knew the dog, he belonged to Miss Radclyffe-Hall, as was recognised at a later sitting. A good point is made when it is stated that A. V. B. "takes more interest in animals now than she did when she was here," since during her lifetime A. V. B. had not been much interested in animals.<sup>1</sup> Feda's statement concerning the date of the dog's death, that he had died "a good long while" after A. V. B. but not "just lately" may be considered fairly correct, but is not very definite. The dog had been dead about seven weeks at the time of this sitting and had died nineteen months after A. V. B., the date of whose death Feda must be held to know approximately, since at Miss Radclyffe-Hall's first sitting, in August, 1916, A. V. B. was correctly said to have died recently.

In reply to a request for "some details about that dog's life" Feda describes a house in the country; she also describes a man in some way connected with this house and gives two names. The house is identified by Miss Radclyffe-Hall as Highfield House, one of two houses at Malvern Wells in which the dog had spent most of his life. Highfield House had already been described by A. V. B. through Feda (see *Proc.*, S.P.R., Vol. XXX., p. 383); the distinctive feature in the later description

<sup>1</sup> Cf. *Proc.*, S.P.R., Vol. XXX., pp. 362 and 495.

with which we are here concerned is the allusion to the house being raised up, "as if there was a kind of bank had been built and the house built on top of it." Highfield House, Miss Radclyffe-Hall states,

stood upon a high terrace, and the terrace had evidently been built, as it was supported by a strong stone wall. Feda says there is a flight of steps going up to the door "not just two or three," and that the ground-floor windows seem a bit high. There was such a flight of steps leading up to the door of Highfield House, and the ground-floor windows were perhaps higher than is customary.

After the description of the house Feda describes a man in country clothes who, she says, used to go frequently to the house; she then gives two names, first a name "like Berforee" and in connexion with it a letter M, subsequently corrected to W in reply to a question from Lady Troubridge, and secondly a name that is first said to "start like" Prang and is afterwards given as Perrington.

There would seem to be some confusion in connecting the man whom Feda describes with Highfield House, for in connexion with that house Miss Radclyffe-Hall can remember no such person. She says, however, that the description would apply well to a certain "Squire Berrington" who occasionally visited A. V. B. and herself at The White Cottage, Malvern Wells, the house to which Miss Radclyffe-Hall moved from Highfield House; "he always wore a tweed suit and invariably carried a stick; he knew the dog Rufus quite well." In view of the fact that the name Perrington is spontaneously given and after Feda has been told that the initial letter is wrong is eventually corrected to Berrington, there seems little doubt that it was to Mr. Berrington that the communicator intended to refer. But if so, Miss Radclyffe-Hall says,

a mistake is certainly made when Feda describes his walking round the house and shouting to some one at the window, as Mr. Berrington was not an intimate friend and would never have been so informal.

This allusion would seem to be a picturesque addition by Feda.

The supposition that reference to Mr. Berrington was intended is strengthened by the fact that in connexion with the man in the tweed suit and the name that "starts like" Prang, given afterwards as Perrington, an attempt is made at a name like "Berforce." Miss Radclyffe-Hall says that at Malvern Wells she and A. V. B.

knew a Mr. Wilberforce, who was also a friend of Mr. Berrington's. There is a special reason why A. V. B. should remember this Mr. Wilberforce, and he was entirely connected with that part of her life that was associated with Malvern Wells and the collie, but with the White Cottage, and not with Highfield House.

Mr. Wilberforce formed one of the little group of Roman Catholics that included, among others, A. V. B., Miss Radclyffe-Hall and Mr. Berrington. It would certainly appear as if the statements made at the sitting were, in part at least, derived from a group of A. V. B.'s memories, the communicator having by a natural sequence of ideas passed from the recollection of one house at Malvern Wells to that of another without the transition being made apparent. A similar confusion arose on the occasion of an earlier reference to Highfield House and The White Cottage (see *Proc.*, S.P.R., Vol. XXX., p. 383). Whether such a confusion exists in the mind of the communicator, or only occurs in the process of transmitting ideas to the medium, is a problem which we have no means of solving until we know far more than we do at present of the method of communication.

Partly in consequence of the confusion described above, the sitters were not absolutely certain to what dog Feda was referring. In reply to a question as to what was the first letter of the dog's name, she suggests that the name starts with a sound like "Jer." She then apparently corrects this statement by saying that A. V. B. is drawing the letter R. Having been told that this letter would be correct in reference to one dog, and having been given a block and pencil, Feda proceeds to draw first a house and

then a group of names, amongst them in large letters the name R<sup>U</sup>N<sup>E</sup>, which in reply to a question she says is connected with the dog. The dog's name, as has been mentioned above, was Rufus, but Miss Radclyffe-Hall frequently called him Rune. The writing of this name by Feda therefore constitutes an excellent point of evidence, which is further strengthened by Feda's remark that although A. V. B. has written "Rune," she says "Runie." "Runie" was another form of the dog's pet name often used by Miss Radclyffe-Hall. Upon the question of what knowledge derived from normal sources Mrs. Leonard might have had concerning the dog, Miss Radclyffe-Hall informs us that in August 1917, when Rufus was still alive, Lady Troubridge had mentioned to Mrs. Leonard that Miss Radclyffe-Hall possessed a collie. This information was given during a short visit to Mrs. Leonard in Devonshire for the purpose of holding sittings; a record was kept of the various points mentioned during that visit. Mrs. Leonard's love of dogs led to a reference being made to the collie, but no mention was made of his name, or nickname, and no description was given of the dog beyond naming his breed. Moreover, at the sitting of March 6, 1918, the dog is represented as being "in the spirit-world," whereas in August 1917 Rufus was alive; his death, in January 1918, did not occur in Miss Radclyffe-Hall's house; it was sudden, and, in view of the possibility that it might be mentioned in a sitting, care was taken that as few people should know of it as possible. But even if Mrs. Leonard had heard by accident of the dog's death, she could not have learnt his nickname except by particular enquiry. In the early days of their sittings, steps were taken by Miss Radclyffe-Hall and Lady Troubridge to ascertain whether Mrs. Leonard was by way of making enquiries concerning her sitters, and the result of this investigation was entirely favourable to Mrs. Leonard.

Three other points were given at the sitting of March 6, 1918, as having some connexion with the dog Runie, as follows: a name like "Maggiore," a person whose name began with S, and a place with a name of which the first

three letters were drawn by Feda as LIN. The reference to the name Maggiore is not understood by the sitters; A. V. B. and Miss Radclyffe-Hall had visited Lago Maggiore together, but this visit had no association with the dog. The man's name beginning with S might be that of the veterinary surgeon with whom the dog had been boarded on several occasions. This interpretation is confirmed by the allusion immediately afterwards to a place-name beginning LIN. The veterinary surgeon's kennels were at Malvern Link, commonly known as The Link.

We may now pass on to consider the further references made to the dog at a later sitting on April 17, 1918. This sitting took place immediately after the period of three months discussed in this paper, but it will be convenient for obvious reasons to include it here.

The relevant extract from the sitting, at which Lady Troubridge was again the sitter and Miss Radclyffe-Hall the recorder, runs as follows :

FEDA. (*S.v.* . . . What is it, a dog? Whose dog; wait a minute, wait a minute, can't quite see him Ladye.) Feda can't quite see him but she's got a big dog with her, quite a big one. He's not the short haired kind, he's got long hair, on his shoulders it seems to go like that (Feda makes a gesture indicative of hair turning up at the ends), it turns out and looks pretty on his shoulders. It's nice and long all over him. He's got a pretty big head, and he's got a long face like that (indicates a pointed muzzle), a long, sloping face, and his forehead's rather broad. Somehow you would call *his* a forehead, not all animals you wouldn't say that about, but you'd say he had a no-bel forehead, like you would for Soliver [Sir Oliver Lodge], 'cos he has that. Look, Ladye says dignified. His eyes isn't set close together like most dogs' eyes, there's a space between, and they's a beautiful brown colour, almost like a hazelly look, and the rims is dark, and they

droops a little at the corners (Fedá indicates outside corner of eye), and it gives him a proud look. Looks to Fedá as if he was darker [at the end, here (touches nose), and he's got some —no they isn't spots, some kind of little marks, just round the end of his slope.

- U. V. T. You mean his muzzle ?
- F. Why muzzle ? You puts that on !
- U. V. T. A dog's nose is called a muzzle.
- F. How funny ! There's little dots what shows up rather plainly Fedá thinks, around his mouth and nose. Can you say his chin ?
- U. V. T. Yes.
- F. His chin looks a little bit setted-looking.
- M. R. H. What about this dog ?
- F. He's a nice dog, he's in the Spirit World with Ladye, and Ladye is keeping him for you.
- U. V. T. For whom ?
- F. For her (indicates M. R. H.). Look, on his legs his hair isn't so long, and on the front of his legs his hair is glossy and smooth, it's like velvet and smooth, it's all smooth and close to the skin ; it was so silky that sometimes it nearly shone. You know his feet ? well his toes was nicely divided, and it seems as if they was lighter at the ends. His toes isn't very pointed, they's rounded, and you can feel they's fat, nice, little short, fat toes goes round his foot, and they's properly divided. His feet is somchow different to other dogs' feet. He had nice thick straight legs, not like this (makes gesture indicative of bandy legs), he holds his head up straight, that's what makes him no-bel looking.
- U. V. T. Has he got a tail Fedá ?
- F. Yes, he's got one, Fedá can't see it plainly 'cos he's sitting on it. Fedá's sure he's got one, 'cos out of the back of him there sticks a thing like a feather, like the soldiers what sits on horses has on their hats ! Oh, now he's standing up, Ladye went like this to him (Fedá snaps her fingers), and

Feda sees that he isn't holding it up on his back like what Ching does, he's holding it like a little down and out. Give Feda something and she'll draw it. (A block and pen are handed to Feda, who draws the hind quarters of a dog, and a line indicative of the angle at which a collie carries his tail.) It's feathery at the ends.

M. R. H. Does he know I am here ?

F. 'Course ! that's what he comes for. He's got a really faithful face ; he nearly speaks.

M. R. H. I've missed him very much, I wish he could understand.

F. He understood an awful lot on the earth plane. Ladye says ; well, she says, he understands a thousand times more now. Ladye says that now you don't have to try and tell him, 'cos you can see by the twinkle in his eye and by his smile that he understands. Ladye says you know he had a wonderful expression before, on the earth plane, she says perhaps everyone thinks their dogs has an expression, but she says that everyone says that this one has a wonderful expression, she says you can truthfully say he smiles or looks serious. She wants to say that he often goes to Mrs. Twonnie and he listens to her. Ladye says he understands how much she loved him, and he's always saying in a confidential and re-assuring way, "It's all right, and you can tell me all that when you come over." Ladye says you needn't pour yourself out to him, 'cos he sits and looks at you and says, "Don't worry, don't worry, we can talk about that when you come over."

M. R. H. Do dogs talk on your side ?

F. *No!* he says it with his mind. Look, Ladye says they don't speak, but you remember that she told you before that when peoples gets tired of speaking in the Spirit World how beautiful and comforting it was to be able to project thoughts ; well, that's how Mrs. Twonnie and the dog will talk to each other. . . .

M. R. H. I'm so glad you've brought that big dog.

F. She's often wanted to bring him, but just because you wanted so much it was difficult, she feels as if she's tried for months and months. If peoples only knowed, telepathy is a most difficult thing. The dog is over by Mrs. Twonnie now.

M. R. H. I'm glad.

F. He is sitting there just by your side, and he does this (makes a gesture of lifting up the paws); keep your hand out so he can put his head under it. His head is like velvet too, he puts his head a little bit on one side; he is standing up now, he looks like a judge, he holds his head a bit on one side. You know when he wants to look at you straight, he doesn't always look straight, he looks kind of sideways. It's easier to get the dog when you sits Mrs. Una, 'eos you doesn't want him so much, but Ladye says he's been before; he goes to see her every day (indicates M. R. H.). He's an awful big dog to get on the bed, but he gets on to it, he lays the side of his head by Mrs. Twonnie's ear. Ladye says he comes up mostly in the mornings on the bed. There's a good many dogs in the Spirit World, several dogs that you and Mrs. Twonnie will be pleased to see, but this is a very special dog, he's more than a dog he's a person, and he lives in the house not in a kennel, he lives like what you call a Christian. Ladye says he understands so much. (*S.v.* He used to have a plate, a plate, a plate, don't know what it is Ladye, when he was here?)

M. R. H. I don't understand that.

F. It was—look, it had a kind of rim deeper than most plates, he didn't have it all day but he had it sometime like specially. You'll remember after, looks to Fedra like a plate a person would have.

M. R. H. Can you see the colour of his fur?

F. (*Begins drawing on U. V. T.'s hand.*) (*S.v.* She's trying to write his coat.)

U. V. T. That's a B.

- F. Then like that (draws on U. V. T.'s hand B.R.O.W.N.)  
(*S.v.* Yes but she says it isn't quite an ordinary brown, they wouldn't call it brown; they'd call it another colour, but brown is as near as Fedra can get.) Ladye says they'd call it a different sounding name altogether. (Fedra begins to draw on U. V. T.'s hand.)
- U. V. T. Whats that ?
- F. Can't get him properly.
- U. V. T. Write that first letter in the air (Fedra draws unintelligibly in the air).
- U. V. T. I thought I understood that first letter.
- F. After it comes a letter like that (draws in the air unintelligibly).
- U. V. T. Do it on my hand (Fedra draws something on U. V. T.'s hand). Is that printed ?
- F. No, wroted.
- U. V. T. Never mind I can't follow.
- F. It looked like an S. to Fedra.
- U. V. T. Yes, she did an S. in the air.

The description of the dog which is said to be present at the sitting of April 17, 1918, so closely resembles the earlier description given on March 6, 1918, that on that score alone it would appear almost certain that the same dog was referred to upon each occasion, and any doubt there might be on the point is removed by further references to the matter made by the A. V. B. control later in the sitting of April 17, thus :

- M. R. H. I'm glad you brought that dog.
- A. V. B. I've brought him over and over again, and I told you his name, but I didn't connect it up with him. I gave you his name and it's most important.

And, again, after some references to another topic :

- A. V. B. Rune, I knew you would be pleased, darling.
- M. R. H. It was sweet of you to bring him.
- A. V. B. You knew I'd have him, and he does love you.

It will be remembered that at the sitting of March 6, 1918, the name Rune was given as being in some way connected with the dog there described, although the nature of the connexion was not clearly indicated. It is doubtless to this slight confusion that A. V. B. is alluding above when she says: "I told you his name, but I didn't connect it up with him." It will be remembered that on the earlier occasion (see above, p. 46) there was some confusion in regard to the ownership of the dog; on this occasion the dog is clearly recognised as having belonged to Miss Radclyffe-Hall, for A. V. B. is said to be "keeping the dog for" her. The description of the dog given on April 17, 1918, is good and more detailed than the description of March 6, 1918. Miss Radclyffe-Hall says in her note:

Feda makes a good point when, in describing the hair on the dog's shoulders, she says that it turns out, and indicates by gesture hair turning upwards at the ends. This, although not at all classical in a collie, was characteristic of the collie Rufus. Feda is correct when in speaking of the eyes she implies that they are not of a very dark brown. The little marks at the end of the muzzle to which Feda alludes, are probably the little marks at the root of the whiskers that are visible on the muzzles of many dogs, and which were particularly visible in Rufus, whose muzzle was white. As Feda states, the hair on Rufus's legs was glossy and extremely velvety and smooth. A good point is made regarding his toes, which are said to be nicely divided; a photograph of him in my possession, which has never been seen by Mrs. Leonard, shows this peculiarity of rather markedly divided toes very clearly. Feda says that the toes look lighter at the ends, which would be true of one foot which was white, the leg being brown; Rufus's other legs and feet were white nearly all over. Feda makes another good point when she says the toes are not pointed, but are rounded, and that you can feel that they are "little, short, fat toes." This was a peculiarity of Rufus, so much so that a lady who knew him used to remark that

his feet and ankles reminded her of an old gentleman of the foppish type, wearing very tight boots and tight white spats. On March 6th, 1918, when describing Rufus's feet, Feda said that they were bigger and longer than those of U. V. T.'s terrier Benjamin (see above, p. 46), and that also was correct, as owing to his breeding, and the fact that he is a small dog, Benjamin gives the appearance of having hardly any feet at all, a marked characteristic, and a show point of prize-bred wire-haired terriers; therefore, although Rufus's feet were plump and round, and tight-looking, they were bigger and longer than are Benjamin's. Just after the reference to the feet in the sitting of April 17 Lady Troubridge asked a trick question, namely whether this dog had got a tail. She wondered whether Feda would describe a short tail like Benjamin's, or no tail at all, as she had done when referring to a bob-tailed sheep dog at another lady's sitting. But Feda was not caught out, for she proceeded to give a correct description of a collie's tail.

After Miss Radclyffe-Hall's statement that she had missed the dog very much and wished he could understand, Rufus is represented as saying, "in a confidential and re-assuring way," "It's all right, and you can tell me all that when you come over." "Don't worry, we can talk about that when you come over." Now Miss Radclyffe-Hall's words do not on the face of them imply anything more than natural regret at the loss of an old pet, but the reply put into the dog's mouth seems to imply that Miss Radclyffe-Hall had been worried about something which she would like to have an opportunity of explaining to the dog. And this was in fact the case. Miss Radclyffe-Hall had been feeling some remorse in regard to the dog Rufus, ever since his death on January 18, 1918, for a reason which she thus explains in her note:

The dog was sent to board in the country in the summer of 1917, as he could not be taken to the lodging-house where I spent my holiday. On my return in the autumn [to London] I had intended to have Rufus home,

but the air-raids became so bad, and Rufus had showed such terror of them in the past that it was decided to leave him where he was until I settled in a country abode. . . . The order had just been given to send the dog to Datchet when a telephone message came through in the evening to say that he was dying.

Owing to the breakdown of a motor, Miss Radclyffe-Hall was unable to reach Rufus before he died, and consequently it had been much on her mind that the dog, having spent his last months away from herself, to whom he was devoted, had died alone. It was therefore appropriate that Feda should ascribe to the dog words which seem to imply on the part of Miss Radclyffe-Hall a desire to clear up some misunderstanding. As already stated, precautions had been taken to keep any knowledge of the dog's death from Mrs. Leonard, and, except Lady Troubridge, no living person knew that Miss Radclyffe-Hall thought she had anything to reproach herself with in regard to Rufus.

After a digression concerning the terrier Benjamin (omitted above), some further statements are made about Rufus, all but one of which were correct. The habit of holding "his head a bit on one side" and looking "kind of sideways" was characteristic of the dog, and used to be commented on when he was alive. It is also appropriate to say of Rufus that "he lives in the house, not in a kennel, he lives like what you call a Christian." The dog during his lifetime was always kept in the house, and Feda makes a correct distinction upon this point between Rufus and Lady Troubridge's terrier Billy, concerning whom she said at a sitting on December 6, 1916, that he was not kept in the house, but "just outside" (see *S.P.R. Proc.*, Vol. XXX., p. 487). Mere guessing on Feda's part might have led her to surmise that a dog as large as the one she had described on April 17, 1918, would be kept out of doors.

In reply to a question as to the colour of the dog's coat, Feda says it is brown, but, she says, it would be called by another name. She does not get nearer to this

name than to give the first letter, S. The dog was a *sable* collie.

The point upon which Feda goes wrong is in describing a particular plate which the dog is said to have used. Rufus never had a plate of his own, but it is not an uncommon thing for a dog that is much petted to have a special plate, and Feda would seem to be indulging her fancy here by adding what seems to her a likely touch.

## 2. A GROUP OF NAMES.

On several occasions during this period unusual names with which A. V. B. had been very familiar during her life were spontaneously given in the trance. One of these incidents occurred on March 13, 1917, during a "personal control," that is to say, when A. V. B. was purporting to communicate directly, by using the medium's organism herself, and not through the usual intermediary Feda. The relevant extract from the record is as follows :

A. V. B. Morizion, Moritza, Morenze, oh isnt it annoying!  
It's something I wanted to remember, a name.  
More, Moren, Moren, Moren, Moren was the word,  
with something else after it, Moren.

M. R. H. I think you're getting near.

A. V. B. Morena, Morena, Morenie, Morena !

M. R. H. I think you've said a word I recognise. I recognise Morena.

A. V. B. I know, Morena was quite good to get through, it isn't an ordinary word, is it? There's something so exerueiatingly funny about these sittings sometimes, just getting words through. Morena is more to do with the past, and B., oh darling some wretched word that begins with a B, too.

M. R. H. Quite right.

A. V. B. And some awful and wretched word too— and some wretched person whose name begins with an L too, they're all wretched when I can't get their names.

Commenting on the above extract, Miss Radclyffe-Hall says :

Morena was a nickname given by A. V. B. to a friend, the lady to whom this name was given being very dark. Nobody except A. V. B. and I ever called her by this name. A. V. B. is correct when she says that Morena is more to do with the past, she is also correct when she links up with this name the letters B and L. Two intimate friends of Morena's, both people very well known to A. V. B., have names that begin with a B and with an L. These two people were intimately associated with the whole of A. V. B.'s friendship with Morena.

Again, on March 27, 1918, when Lady Troubridge was the sitter and Miss Radclyffe-Hall the recorder, a block and a pencil were given to Feda, who was controlling at the time, and she wrote upon it the name Robert. Later in the sitting the following incident occurred :

- U. V. T. Ladye, shall I ask you a question to amuse you ?  
 You wrote a name here (indicates the block) called Robert. You knew a Robert, but you didn't call him Robert, what did you call him ?
- F. She's laughing. (Feda begins drawing in the air, but her letters cannot be followed.)
- U. V. T. Make it a printed letter.
- F. A stroke down and a piece. (Feda draws a vertical line in the air with a horizontal line sticking on to the side of it.)
- U. V. T. That is no letter at all.
- F. She says it is, the piece is a curve. (Feda draws unintelligibly on U. V. T.'s hand.)
- U. V. T. That's like a mouse walking over your hand.
- F. She says don't think her silly, but when you said that, it reminded her of something to do with Robert, now she's building this up (Feda draws an R. followed by other unintelligible letters).
- U. V. T. I think she's writing Robert.
- F. She says *no!* she doesn't want to write Robert !

- U. V. T. Ladye, do try and write in capitals.
- F. One straight line, and another straight line, and a bar across him. (Feda draws H. distinctly in the air.)
- U. V. T. That's an H.
- F. Now like this. (Feda draws an I. in the air.)
- U. V. T. Yes, H.I.
- F. Do it again, now, after the I. Ladye. (She draws indistinctly on U. V. T.'s hand.) Can you get that? it's a round thing with a piece on him. (Feda leaves U. V. T.'s hand and draws a D. in the air.)
- U. V. T. Yes, that's a D.
- F. No, Ladye, that's *not* right, well like this? (Feda draws an A. in the air.) Not quite right Ladye, she must go back. (Feda draws in the air H.I.D.A. and then a letter that is not understood.)
- U. V. T. Can you print the letter after A. Ladye?
- F. Yes she must. Ladye, that isn't a printed letter! (Feda draws a printed G. in the air.) (*S.v.* Hidagio. Hidagio. Hidag. Hidagil. Hidagio.) What a funny name! Well she's doing that.— (Feda draws in the air H.I.D.A.G.O.) (*S.v.* Hidaljo! Hidaljo!) She forgot the L., but she can say it.<sup>1</sup>
- U. V. T. How?
- F. Hidaglio. (This was pronounced as if it were Italian.) Yes, but she put a G. in it, that's not how she spelt it! (*S.v.* Hidaglio.)

It will be seen that in reply to a question as to what was the name which A. V. B. gave to a friend of hers called Robert, Feda drew the letters H I D A G O and stated that a letter L had been omitted between the

<sup>1</sup>Possibly the omission of the letter L was due to a confusion with the word "dago," meaning a foreigner, a word probably known to Mrs. Leonard.

letters A and G, thus giving Hidalgo. Commenting upon this, Lady Troubridge and Miss Radclyffe-Hall say :

The connexion between Robert and the nickname Hidalgo is very interesting. Robert C—— was a great friend of A. V. B.'s and M. R. H.'s ; he is rather Spanish-looking and in consequence was always called Hidalgo by A. V. B. There appears to have been some difficulty in making Feda pronounce this unusual nickname, but she finally managed to say Hidaljo, and then, giving the name an Italian pronunciation, Hidaglio. Tactful questioning has elicited the fact that Mrs. Leonard once tried to learn Spanish, but did not proceed very far. The connexion between Robert and the mouse is not understood, but may be correct.

A third case of a distinctive name being given occurred on April 3, 1918, during a personal control, thus :

A. V. B. I'm beginning to be able to think. (*S.v.* Selber—Selbar—) I can't get it, darling. Sem—Sem—Sember—Samber—Sembar— isn't it stupid ! Sem—ber—ru—ne—ne—ne. Sem—ber—ne—Sem—ben—ne—nel—ncd.

M. R. H. That's very near.

A. V. B. I know when I'm near, but it doesn't make it easier to get it. Next time I get it it's changed into something else. (*S.v.* Sembenct—Sem-bennett—Sembennett—Sem Bennett—Sem Bene-e-e-) Perhaps if I sing it ! I've got Sem Ben ; Sem Bennetti—Sem Bennetti—Benetti—Benetti—Ti—te—Sem—Benetti—Sem Benetti—nctti—nette—nett—Tis—ti—tis—tenni. (Meanwhile A. V. B. is feeling U. V. T.'s face with her hand.) Oh darling ! I didn't know I was pinching Una's nose. (The voice here was very like A. V. B.'s.) Let me get another breath and try again. Fi—Sembenet—fi—fit. (Some unintelligible whispering.) I'm getting P—— mixed up with it now, and I do want to get it, it's so amusing ! (More inarticulate whisper-

ing.) I can get so far, and can't get any further.  
Sem Benett—Sem Benetti. I wish I could get  
further than that, but I can't.

The name which A. V. B. was apparently trying to give on this occasion was that of the well-known Italian poet Sem Benelli. She gets as near to this name as Sem Benetti. In order to make it clear why A. V. B. might wish to mention this name, some account must be given of two incidents which occurred at previous sittings. On March 20, 1918, A. V. B. gave a book-test from a row of Italian books at Miss Radclyffe-Hall's flat in London specially set aside for that purpose; it was said at this sitting that, in accordance with a suggestion previously made to her, A. V. B. was collaborating with a communicator whom we will call E. A.; in the course of giving this test she referred to a picture or photograph said to be in one of the "test-books." Several of those books were by Sem Benelli and had photographs of the author pasted inside.

On March 26, 1918, at a sitting taken by Mrs. D. (see below, p. 68), E. A. purported to communicate and to give a test from the same row of books from which A. V. B.'s test had been taken on March 20, 1918. It was said on this second occasion that there was a picture connected with the test books, the picture was said to be black and white, and Feda endeavoured to pronounce a word which she said was connected with this picture. She did not however get beyond ejaculating: "Ser—Se—Se." She described the picture as being three-quarter length, and when given a block and pencil, she wrote: "South, Sul, Sir," and then "Se" followed by an indeterminate letter. The book-test began by the mention of this picture in which E. A. evinced considerable interest. The description given by him through Feda would apply to one of the photographs pasted into the test-books, and the description given by A. V. B. on March 20, 1918, would apply to another. It is therefore easy to understand why A. V. B. should be interested in the name Sem Benelli and should endeavour to mention

it at the sitting of April 3, 1918, especially as Sem Benelli is a personal friend of Lady Troubridge's.

## § II. J. D.'S SITTINGS.

Three sittings were held during the period under review by a lady whose name is known to the Society (of which she is a member), but who will be referred to here as J. D. J. D. has had a considerable number of sittings with Mrs. Leonard, at which a friend of hers, whom we will call E. A., has purported to communicate. I have selected for mention here two incidents, of which one seems to indicate some knowledge of a contemporary event unknown at the time to the sitter.

### *Extract from sitting of February 22, 1918.*

- FEDA. He says what's the matter with the top of the house ?
- J. D. My house in the country ?
- FEDA. Yes, he's laughing, he says he explores. He says there is something the matter.
- J. D. I must look.
- FEDA. He says he explores and sees automatically and thinks, "Oh, I'll tell J. that next time." He doesn't mean to say he jumps down chimneys, but he naturally has access to different parts of the house to what you have.

### *Comment by the sitter.*

When I arrived home at 6 p.m. the evening after the sitting, the first thing I heard was that the smoking-room chimney had been on fire that day about 12.30 [p.m.], the very time E. A. asked me if anything was wrong.

The contemporary record of the sitting notes that it began at 11.35 a.m. and ended at 1.10 p.m. The reference to there being "something wrong with the top of the house" occurred towards the end of the sitting, probably

between 12.30 and 12.45 p.m. The allusion to "jumping down chimneys" suggests that the connexion of the trouble with a chimney has been imperfectly transmitted.

The second incident I shall quote here occurred during a part of the sitting when E. A. was purporting to control the medium directly.

*Extract from sitting of March 26, 1918.*

- E. A. Do you remember a dog's name beginning with a T?
- J. D. No, I don't.
- E. A. . . . And Ger—, I think it was G or J, it had a J sound.
- J. D. A dog?
- E. A. Yes, not a pig, my dear.
- J. D. (To the recorder.) Make a particular note of the pig.
- E. A. Yes, the pig is pork long ago! Dear, where you photographed with the pig?
- J. D. Yes, you had a photograph of me with the pig.
- E. A. Yes, isn't there a line running along the lower part of the photograph behind you, suggesting a path-way?
- J. D. Yes.
- E. A. And a border, a rather narrow border.
- J. D. Yes.

*Comment by the sitter.*

Six or seven years ago I had a pet pig that I had brought up from a tiny thing with a bottle. I gave E. A. in 1912 a snapshot of myself with the pig. I was standing on a grass path with a border of high flowers behind.

§ III. MRS. BEADON'S SITTINGS.

Mrs. Beadon is a member of the Society, and an incident which occurred at one of her sittings with Mrs. Leonard has already been recorded in the *Journal* (Vol.

XIX., p. 226); some of her book-tests also are recorded in Mrs. Sidgwick's recent paper (*Proc.*, S.P.R., Vol. XXXI., p. 260 ff). On the occasion referred to below she took the notes of the sitting herself, as she usually does. She is an experienced sitter and a careful recorder. The purporting communicator is her husband, Colonel Beadon; the names of the other persons concerned are known to the Society, but pseudonyms are used here; in selecting the pseudonym Redhorn (see opposite) care has been taken to represent as accurately as possible the degree of success attained by Fedá in giving the real name.

*Extract from the sitting of March 16, 1918.*

FEDA. He [the communicator] was much worried about her [his sister]. He didn't think she was well. . . . There's something worrying in her condition. She is very worried about some one and the worst of it is *she* can't do anything, but there is some one on this side helping.<sup>1</sup>

He keeps on giving [R<sup>2</sup>]

He shows the picture of an elderly man between fifty and sixty, taller than Mr. Will [the communicator], wears glasses. He is on the earth plane. (Fedá draws in the air [A N D R E W<sup>3</sup>]). . . . The news is not so bad as Mr. Will expected it to be. It is not that nothing has happened; it is bad enough and a proper worry, but not so bad as he thought it was going to be.

*Comments by the sitter.*

<sup>1</sup> She [communicator's sister] had just heard (a few days previous to the sitting) that her son was wounded in Palestine. She could get no details and was terribly anxious. This was known to me, but not to the medium.

<sup>2</sup> Her son's name is [Richard], and though he is always called [Dick] I took it to mean his initial. What follows further on makes me think it may have been the one referred to as "some one on this side helping." [See opposite.]

<sup>3</sup> This is accurate of the father of the wounded boy. He is (I think) 52, tall, wears glasses; name [Andrew].

Isn't there somebody who is going to send a telegram? <sup>1</sup>

. . . M [communicator's sister] isn't ill except with anxiety. Someone else is ill connected with M. <sup>2</sup>

Now do you know who this is who is with Mr. Will? He is helping the one they are worried about. Tall well built, very nice shaped face, clear-cut features, good nose, rather straight mouth. The chin shows the line of the jaw, not a fleshy chin; rather deep-set eyes. <sup>3</sup>

He writes up. (Feda draws in the air :

[W i l l i a m — — d h o r n <sup>4</sup>]

Feda can't get two of the letters.

He smiles when Feda says ["William"]. He says that wasn't what he was generally called. <sup>5</sup>

He says he saw you last at a place where there were a lot of people all bowing to each other, a party. <sup>6</sup> He says he is happier here than he was before. He was lonely in his soul, though he was with other people. He has a sensitive face. He builds up H which stands for some people he knew and you knew very well. <sup>7</sup>

*Comments by the sitter.*

<sup>1</sup> I sent a telegram to Cox's agent in Palestine and asked him to wire particulars. We had none at this date and of course feared it might be a wound that would permanently disable the boy. Some days later the cable came saying he was shot through the forearm, no permanent injury.

<sup>2</sup> Her second son was on sick leave and causing anxiety.

<sup>3</sup> This was a very good description of the man whose name follows.

<sup>4</sup> I knew a [William Redhorn], the son of our family doctor; he died 25 years ago. He was a young doctor himself.

<sup>5</sup> He was always called [Bill].

<sup>6</sup> I last saw him at a dance. He got pneumonia three days later and died within a week.

<sup>7</sup> We had some friends called H—— who lived near us both and whom we were both very intimate with.

- SITTER. Can he tell me anything else which will be a clue ?
- F. He says : " John." You will understand. He is so glad to come. He tried to come before. . . . He says John, John, John, he is here.<sup>1</sup> There was a little girl related to [William], she passed over. He was sorry for somebody else's sake more than his own.<sup>2</sup>

*General comment by the sitter.*

I should like to say that I had seen nothing of [W. R.]'s family since we left our old home at R— 24 years ago. I had however met his sister in the street a few days previous to the sitting, which caused some memories of old days to pass through my mind vaguely. I did not dwell on them. This has happened to me at many sittings, *i.e.* that I have had communications connected with some one I have met within a few days of the sitting.

*Comments by the sitter.*

<sup>1</sup> He had a brother John who was a very dear friend of mine and who died of consumption some years later.

<sup>2</sup> I do not know about this.

## APPENDIX

*(The extracts from sittings which appear below are intended to illustrate various points discussed in Part I. of this paper. They are all taken from first sittings.)*

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## § I. DESCRIPTIONS OF PERSONAL APPEARANCE.

## I. YOUNG MEN.

*Extract from sitting of January 15, 1918.*

FEDA. Feda wants to describe one of the youngish men. He's about twenty-eight or thirty, it's a bit difficult to judge. He's tall and well-built, holds himself straight. He's about medium build and he walks well, when he moves about. He's got a fine-looking face—good features. His face slopes a bit towards the chin, the chin isn't quite square. The mouth is about straight, very nice shape. His nose shows the bridge a bit, it's narrow about the middle and narrow about the tip, broadening towards the nostrils. The eyebrows are well-marked, a little arched, brownish. The forehead is square, not prominent. There's not much hollow between the forehead and nose. You'd notice that if you have a photo taken sideways. His hair is short, a little away from the face. He's got a brown skin, a little pale, but not naturally. That's the passing over conditions.

The sitter notes that the age of the communicator, whom she identifies as her husband, is correctly given. He was twenty-eight when he died. The description she considers "quite fairly good," but no point in it appears to have struck her as especially characteristic.

*Extract from sitting of January 17, 1918.*

FEDA. He<sup>1</sup> brings forward a young man—tall and well-built—medium across, not broad—well-proportioned—fine-shaped face, rather long, not thin—a little bit rounded—the chin not pointed—a little bit square—from sideways it's not prominent—the full face gives

<sup>1</sup> An "elderly man" identified by the sitter as her father.

an impression of strength. The lips curved, very nice shape—the nose not quite straight—a good skin, on the fair side, very clear, very clean-looking. Can't see the eyes yet—eyebrows brownish, well-marked—not arched from the nose, sweeping up a bit. The forehead, good—a straight line up—the head a good shape. The hair very short, thick, straight on top—he brushes it backwards—it grows up a bit. A smart appearance.

This is said by the sitter to be a good description of her son killed in the war.

*Extract from sitting of January 26, 1920.*

FEDA. First Feda wants to describe a young man who seems most impatient; (*s.v.* wait a minute,) he's above medium height, on the tall side, well built, not stout or over broad, a nice shaped face, a bit more oval than round; good features, pretty regular. A nice mouth, about medium size and fullness. His nose is nearly straight, but the tip is rounded, not pointed. The bridge shows quite a little bit, but it doesn't make it a aquiline nose, the eyebrows are darkish, brown, and a *little* arched, and he has a forehead what shows a bit square at the temples. His hair is brown and quite short, brushed away from his forehead, (Feda indicates with gesture, hair brushed backwards).

Feda feels he has tried to get into communication with Feda before, somewhere. His skin is nice, about medium colour, and he holds his head straight. His chin isn't pointed, it's round although the face slopes to it. It's a nice shaped chin and a very nice shaped face altogether.

The sitter notes that the communicator's height is wrongly given. He was "if anything under medium height, but well made." Of the other statements he says: "Quite an accurate and detailed description. Photographs can prove."

*Extract from sitting of January 28, 1918.*

FEDA. Raymond and Bim are helping a young man to talk to this young man [the sitter]. He's tall—about medium—well-built, and holds himself well; his face is not quite round, it slopes a bit towards the chin—the chin is rounded, pretty broad; it's not a pointed face—a firm mouth about medium sized, the lips a little full; he holds his mouth straight, close together. The nose shows the bridge a little, it comes down straight and the tip is round—it's not aquiline. His nose broadens a little at the nostrils—it's not broad at the bridge. Feda can't see his eyes—blue or bluey-grey, the eyebrows brown, well-marked, not very much arched from the centre part, brown, a good-shaped forehead, rather a straight line, not full; the hair brown, cut short at the sides—it sticks up a little at the top; he combs it back and a little sideways; he doesn't agree it sticks up, but it's a little raised at the top, fuller.

The sitter notes that “this is quite a good description of the communicator I hoped to meet, *i.e.* my brother.”

Later in the sitting Feda made a further reference to the same communicator's appearance, thus:

FEDA. A mark. (*S.v.* Is it the neck or face or chin?) It's the first spirit speaking again. He speaks of a mark, he rubs the side of his face, something at the side, not a large ugly mark, something small. He had it towards the end part of his earth life, to the side of the face, on the left side, somewhere under. [Indicates a point under the chin near the ear.]

This allusion to a mark was not understood by the sitter.<sup>1</sup>

<sup>1</sup> Cf. the correct allusion to a mark in the sitting of April 4, 1918 (see above, p. 14). These are the only occasions during the period under discussion when allusions were made to a mark on the face.

*Extract from sitting of January 29, 1918.*

FEDA. There's a young man on the other side wants to speak to you. He kept saying a funny thing. Feda'll describe him. He's above the medium height, about medium in build, nice shaped face, a bit too long to be round—a nice skin and complexion—the chin firm, but kind—the mouth not large, medium, the lips not very full, a little curved—the lower part of the face has got such a kind look, almost like a girl's—the nose almost straight, not sharp, a tiny bit broader at the tip—the eyes rather like yours in colour, the eyebrows a little bit arched, brown—a nice forehead, well-developed—pretty broad—the hair you'd call brown, short, a little longer at the top and with a crisp way of sticking up at the forehead—he brushes it away from the forehead—when he brushes it away, he's got a little bit sticking up a little at the top. He's been to you before—he tried to get through several times. Wait a minute. He feels you've felt him. He comes at night-time mostly, a bit in the day-time.

*Comment by the sitter.*

The description given of my son is quite a good one. The bit of hair sticking up on the top of his head, his horn, as we called it, was a personal touch. His lips, described as not very full, was wrong; he had a very full underlip, a peculiarity of his father's family. The photograph, which I enclose . . . shows the almost womanish sweetness of expression described by Feda.

I give below an extract from a sitting on April 9, 1918. This extract is included at this point (out of its order in time), because the two sitters on January 29 and April 9, 1918, respectively, were mother and daughter, and the ostensible communicator was the same man, son to one sitter and brother to the other. It is therefore of interest to compare Feda's statements on each occasion. Nothing

was said to Mrs. Leonard to indicate any connexion between the two sitters, and there is an interval of over two months between them. It will be seen that the two descriptions are generally speaking consistent. There is a slight discrepancy in regard to the shape of the eyebrows, and in the sitting of April 9, 1918, the words given on January 29, 1918, in reference to the lips—"not very full"—are omitted. There is, however, no indication of the marked fullness of the underlip to which the sitter of January 29, 1918, refers. Below (see p. 130) I give further extracts from these two sittings to indicate other points of connexion between them.

*Extract from sitting of April 9, 1918.*

FEDA. (*Sotto voce.* Yes. I'm coming. Want to speak to her. Wait a minute.) Good morning. Give Feda your hand. There's a spirit here of a man rather young. He looked at you. He thought some one else might be here as well. He's tried to communicate before, been to Feda before. He wants Feda to describe him. He's on the tall side, straight, well-built, good shoulders, not fat, well-proportioned. He's above medium in height but not in breadth. His face is not round, it's a little strong round the jaw, it's too long to be called round. Good features, shows the bridge a little of the nose—the nose about medium length, the tip round, a little full—the mouth medium size, not small, the lips a little curved—the chin rounded—the eyebrows well-marked, rather straight, brown—the forehead square, straight, good-shaped—the hair brown, cutted short, even on the top it's pretty short—he never wore it long, but he cut it even shorter towards the end of his earth life. He brushes it up away from his forehead.

*Extract from sitting of January 31, 1918.*

FEDA. There's several people on the other side trying to get through. A man-spirit first. Feda thinks he looks

about as old as you [the sitter]. He's rather tall, not fat, about medium, taller than medium in height; the shoulders broad, not a fat body, a fine-looking face—good chin, a little square—not a long square, a rounded squareness—rounded cheeks. They got a little straighter before he passed over. The mouth is about medium, the underlip a little bit fuller than the top—not a large, full mouth, but the underlip a little fuller—the nose shows the bridge a bit—a good shape—a little bit on the big side—not broad at the bridge, but broader at the base—the eyebrows a darkish brown, straight shaped; a fine forehead—the hair, short, brushed back—shows the temples rather plainly; the head broadens a little at the temples, it's well-developed.

*Comment by the sitter.*

This description seemed to me an excellent one of C. J., a friend killed early in the war. But that he should appear as a communicator was unexpected and puzzling, as, though I was very fond both of him and his wife, I was not one of their oldest or most intimate friends, and none of the statements made applied to me, nor did I know if there was any truth in them.

It is of some interest that the description on this occasion was sufficiently distinctive to recall C. J. at once to the sitter's mind, although she was not expecting him to appear as a communicator. Some further statements were made which were applicable to C. J. (see below, p. 98 and p. 124), but they were not sufficiently definite to make identification certain.

*Extract from sitting of February 1, 1918.*

FEDA. Now the younger man who comes is tall, above medium height, on the tall side in height. He's pretty broad shouldered, his moustache is brownish, not very long, it's not one of those what comes down, it's cutted to the sides of his mouth. His mouth is about

medium size, or a bit larger, and his lips are a bit full. His face might be a bit broad, but it's not fat, so it looks about medium. His nose is not quite straight, 'cos it does show the bridge a little, then it goes straight, and it's broader at the bottom part. His eyebrows are darkish brown, pretty well marked, rather straight, and sloping down a bit at the ends. He has a good shaped forehead, his hair is straight Feda thinks, not curly, and it's cutted very short. It's darkish brown, and it's brushed away from his forehead. This gentleman has passed on, passed over.

(*Later in the same sitting.*) Now Feda wants to tell you that in the spirit world with him he has quite a young man, like a boy, who Feda thinks passed over before him. He looks about eighteen to Feda, not more, rather tall and rather slight in build, but well proportioned and built with it. He has rather a oval face, it's not thin and it's a nice shape, his mouth is medium size, the nose is straight and he has a nice shaped chin and it's round, not pointed, though the face is oval. The eyebrows is well marked and a little arched, they looks to Feda to be brown, on the dark side, but his complexion isn't dark, he has a nice pink colour in his cheeks and a clear skin. His hair is dark brown, and cutted rather short; it grows rather thickly and has got a shade on it of a lighter colour.

The sitter notes in regard to these two descriptions that they may refer to two near relatives killed in the war, but the descriptions do not appear to have struck her as strikingly good.

*Extract from sitting of February 7, 1918.*

FEDA. Well, he wants to come, a young man, he's with an older man and a lady as well, but the young man wants to be described. He's on the tall side, not

fat, built a bit on the slim side, but well set up. He's got a nice face, a clear skin on the fair side, a little colour in his cheeks but not much, his chin is round; mouth medium size, lips not too full, but well shaped, the lower part of his face is well shaped. His face seems to be toward oval, the eyes blue or bluey gray, his nose shows the bridge a very little, and is medium length, it broadens from the tip to the nostril. His eyebrows are a little arched, and his forehead is a good shape, not quite square, he has brown hair cut rather short at the sides and back, but a little longer on top; and, where it's growing across the forehead it just comes up a bit as if he brushed it back. (*S.v.* Wait a minute now.) There's a photograph taken like what Feda's describing him. He's got a very frank expression, he had a way of looking straight at people before he would answer them, there's a frank look about his face.

*Comment by the sitter.*

The description is not very good. There are several photographs which might be referred to.

He [sitter's son] was about medium height, 5 ft. 9 in., *very broad*-shouldered, could not therefore be called slim. He would be called on the fair side. He had a generous curved mouth, sensitive, free from any suggestion of sensuality, though the lips were rather full. Chin more square than round and with a deeply marked dimple. Eyes a grey-green hazel, nose straight and rather full, though not wide at the tip. The rest of the description will pass.

*Extract from sitting of February 14, 1918.*

FEDA. Feda sees quite a young man . . . A nice boyish face, rather round, a merry looking face, a fresh complexion—round chin—the mouth medium, curved a little. You know the part between the nose and mouth, the groove between? He'd got that very plain. It made his mouth a cupid-bow shape. The

nose is rather straight, shows the bone a *little* bit, the tip rounded, a little bit broader from the tip to the nostril. The eyebrows brown, not black, arched—the forehead a good shape, very good, brown hair, cut very short—he does it away from his forehead, brushed across and back—it shows the forehead plainly. He passed over rather quickly.

The sitter notes that she is unable to identify this young man at all.

*Extract from sitting of February 25, 1918.*

FEDA. There's a young man, a spirit, trying to show himself, but he drifts away again. He's tall, well-built too—well-built shoulders—a fine-looking form. His face—wait a minute, not oval and not round—a little too square at the jaw to be called round—the mouth a bit big—well formed lips—strong teeth—when he smiled he showed them—the nose shows the bridge a bit, rather straight, broadens at the tip, not a long, pointed nose, medium length—the eyebrows not quite regular, very little arched, straight, sweeping out a little at the edge—can't see his eyes—the forehead squarish—brown hair, short at the sides, bit longer at the top, brushed back.

*Comment by the sitter.*

The description of the “young man” would easily fit my brother, aged 44, who was killed in the war. The build is right; shape of face is right; lips, teeth and smile right. Eyebrows more or less right, though I do not think I should have called them “not quite regular”; forehead right, hair, colour right, otherwise not very accurate; his hair was always short and scanty at the temples; this might be called “brushed back” perhaps.

*Extract from sitting of March 11, 1918.*

FEDA. (*S.v.* And, yes, wait a minute, a young man who passed over.) A young man who passed over, and that lady was awful pleased to see him. A young

man of slim build, not terribly thin, but slim. He's got a fine face, towards the oval in shape, his nose shows the bridge a little bit, but it would be straight but for that; he's got a mouth what has lips would be a little eurved, but he holds them straight and firmly. His chin is a bit too broad to make his face a pure oval. (*S.v.* Don't like very oval faces!) His hair is brown and cut very short, and Feda thinks it might be a bit wavy, it stieks up a bit here, (Feda makes a gesture of brushing back the hair on top of the head); he's got a nice, frank, open look about his face; he looks people straight in the face in a kind, straight way, when talking to them. He's got a sensitive face here, (Feda touches the lower portion of the medium's face) he kept it in good control, but Feda feels it was sensitive.

According to a note by the sitter, Mrs. Henry Sidgwick, the description might apply to a nephew killed in the war, but is not strikingly good; his face, she says, was "distinctly not oval."

*Extract from sitting of March 14, 1918.*

FEDA. A spirit of gentleman, youngish man, rather tall, well-bulted, on taller side, nice shaped face, squarish at chin, the mouth firm, not small; features good shape, nose shows bridge, eyes a little on dark side but can't see shade exactly; eyebrows dark brown, arched; hair dark brown euttet short, doesn't look curly.

*Comment by the sitter.*

Not a definite description; my son's eyes were his most striking feature and his hair was very curly; otherwise it is suffieiently near.

*Extract from sitting of March 18, 1918.*

FEDA. There's a spirit coming, a young man, keeps on coming forward. He's been wanting to come for a long

time. He's young, on the taller side, medium build holds himself quite well, rather straight, not stout, not fat, on the thin side. Nice shaped face, oval rather than round. Chin not pointed, round. Good features. Nose, bridge showing, then coming straight down, narrow at the bridge and then broadens to the tip. Can't see eyes yet. Eyebrows straight, a little arched, outer part dark brown—not black. Forehead good, not prominent, medium. Good shaped intelligent face. Hair brown, short at the back and sides, longer at the top, brushed back. (*S.v.* wait a minute.) Nice skin, pale, but Feda don't think he was pale on the earth plane.

The supposed communicator was not recognised by the sitter.

*Extract from sitting of March 21, 1918.*

FEDA. Two gentlemen is here, one Feda thinks she's seen before. The first is a youngish gentleman, looks tall, well-built. A good shaped face, pretty strong, not long, but not round, between the two—the chin and jaw is broad, his mouth about medium, not too full—about medium—a nice shaped underlip, a little fuller than the upper—the nose shows the bridge a little bit, then comes straight down, broader at the tip—the eyebrows brown, well-marked, more straight than arched. A good forehead, square-looking, the hair cut short, sticks up a little on top—he brushes it across and back from his forehead.

*Comment by the sitter.*

I thought the description of the “youngish man” [identified as sitter's brother] pretty good, except that he was very fair and his eyes, his most striking feature, she said she couldn't see.

*Extract from sitting of April 15, 1918.*

FEDA. There is a young man here . . . He is not broad, but well-built, but on the slender side; a straight back,

holds himself well upright, medium height, good features, but on the long side; nice mouth, very, eyebrows dark brown, slightly arched, smooth skin, clean shaven, but as though he had hair on the upper lip. Hair dark brown, short at the back and a piece stuck up, but it was smoothed back from the front; good forehead, straight forehead, nose straight, but with a slight bump on the bridge, rounded at the tip, but well formed; chin from the front firm, but from the side not so noticeable, a very nice chin.

*Comment by the sitter.*

My son was very tall, 6 ft. 3 in. in his boots, weight 13 stone, age  $21\frac{1}{2}$  years when we last saw him in June 1916; dark, nearly black eyes, brows black. These are the differences; otherwise correct, but as far as we know he never grew a moustache, but always shaved. His hair did not stick up at the crown. The description of the nose is quite good.

2. OLDER MEN.

*Extract from sitting of January 17, 1918.*

FEDA. There's spirits on the other side. A gentleman middle-aged and a young man too. These two are together. Feda'll describe the elderly man. Been well set up—before he passed over he lost flesh a little—his face falling a little at the cheeks—lost shape a little. He's got hair over his mouth, not a small mouth, a good shaped mouth—the under-lip a little further [gesture indicates standing out beyond the upper lip]—the nose a little Roman, showed the bridge, curved a little, narrow at the top, broadening at the tip—eyes greyish colour—Feda can't see plainly—they're a little deep-set—the eyebrows straight, sticks out in the middle, bushy—the forehead good, the hair going a little back at the front and sides—otherwise a good head of hair—thicker on top, short at the back.

This description was recognised by the sitter as referring to her father.

*Extract from sitting of February 1, 1918*

FEDA. He's got a gentleman with him about sixty years old, he's in the spirit world, and he passed over some time ago. He is tall and he is on the fuller, broader side. He got like that as he got older. He's got some hair on his faee, it's grey, but Feda can't see it very 'stinetyly; he's got whiskers on some of the lower part of his faee. His nose is not a heavy Roman nose, it's a medium Roman shape, he has fine eyes rather deep set, his eyebrows are straight and rather thick, they are well marked and the hairs on them look thiek and strong. He has a good shaped forehead, broad and high too; his hair is longer at the sides than the young man wears his, but at the top he hasn't much hair; at one time he used to eomb some of the side part over, but before he passed over he didn't even bother to do that it got so thin; he had been very upright, but before he passed on he got into the habit of letting his shoulders go a bit.

[*Later in the same sitting.*] He has with him a quite old gentleman with a long full beard, not a pointed beard . . . The other one hasn't got a beard, he's got a full grey moustaehe drooping over his mouth, but this one has a full beard, Feda feels they's eonneted, they's alike. His nose shows the bridge a bit, it's a good shape; the tip is round; not pointed. The hairs of his eyebrows are very long in the middle, espeeially one of them. His eyebrows are straight, they had been arehed, but he got into the way of drawing them down and his eyes are rather twinkly, with a good deal of expres-sion. Feda ean just see his mouth and the under lip looks a bit full.

*Comment by the sitter.*

[*Referring to the first description.*] This might be any old man, possibly my uncle G. or my grandfather, both of whom bore a remarkable family likeness to my father.

[*Referring to the second description.*] - A good likeness of my father.

*Extracts from sitting of February 14, 1918.*

FEDA. There's two spirits. Fedá'll try to describe the older gentleman. He's rather tall—well-built—a fine-looking man—got a little stoop before he passed over. He's got hair on his face round the lower part—the mouth is about medium—the lower lip a little full—more as he got older—a good shaped nose, shows the bridge a little—not a big Roman nose, but showing the bridge a little—the eyes shaded a bit by the eyebrows—they were sticking out a bit as he got older—a little line between the eyes—rather keen eyes, intelligent—a good forehead; the hair getting thin, back from the forehead—at the sides the hair is a tiny bit longer than young men wear it now. . . . He's often been to you before. Fedá thinks this gentleman was connected with you. He's bringing another gentleman with him, like a clergyman, rather dark hair, but as if it had turned grey before he passed over—dark eyebrows, dark eyes—striking features—rather pale—a dark paleness—a striking-looking man. Rather nervous, no, a quickly moving face. Fedá don't think he's related to you.

SITTER. Can you see his hands?

FEDA. Can't see them now. [There then followed some statements, omitted here, concerning the clergyman's character and activities. These statements were said by the sitter to be applicable.]

FEDA. Fedá see'd one hand—rather bony knuckles—they showed up. The fingers are bent or something—Fedá couldn't see all the fingers. The hands is knobbly—the joints is swelled. They're not pretty

hands. His knees was like that too. You didn't see them. If you see any one that saw them, they'd be able to tell you that. His knee-joints look like two—specially the right one—like in two bumps—like a bump and then another bump and then the leg below the knee is not quite straight. Fedra gets like an inflammation, an ache in his joints and a stiffness—a great deal in his hands, because he's rubbing them.

Later in the sitting the following passage occurred :

SITTER. My own father, do you see him ?

FEDRA. Fedra thinks he's coming up now. He's not as tall as the other man, not very tall, broad built, not fat. Fedra can't see the lower part of the face, but he's got a well-developed forehead—the hair rather white-looking, growing uneven at the sides—the eyebrows a bit bushy—the eyes deep-set—they got more deep-set and faded, as he got older. Good features, a good nose, coming out at the bridge a bit and then straight down—the cheek-bones a little prominent. Fedra can't see the lower part distinctly—rather a good shaped mouth, the mouth rather straight.

Of the three descriptions quoted above, the sitter takes the first and the third to be descriptions of her father, the later description being in her opinion the better of the two. It will be observed that this description was given in reply to a direct question, and Fedra does not seem to realise that she is now describing a spirit who has already appeared and been described earlier (if the sitter's supposition is correct). The second description, that of the dark clergyman, is said by the sitter to apply very well to a friend of hers, a connection by marriage. In reply to the sitter's question as to whether the clergyman's hands could be seen, Fedra at first says that she cannot see them, but a little later, apparently still with reference to the clergyman, she describes a hand crippled by rheumatism. There would appear to be some confusion at this point. The clergyman's hands, the sitter

notes, were remarkably beautiful, but her father's hands were, during the latter part of his life, crippled by rheumatism and he had a trick of rubbing them. In so far as Feda's remarks are veridical, they appear to indicate that she gets her impressions in a fragmentary way. She could hardly fit one man's hands to another man's body if she saw the two men standing whole and distinct before her.

*Extract from sitting of March 4, 1918.*

FEDA. A spirit of a gentleman is with them, an oldish gentleman, rather broad, a little on the fat side; a grey beard and moustache; the nose a little bit towards Roman, the eyes a bit dark, deep-set, the eye-brows look bushy; the hair's straight and long, the hair sticks out at the sides—rather bald on top. There's a photo on the earth-plane shows him like Feda says, hair at the sides and back, not on top. A fine-looking broad forehead.

This description was not recognised by the sitter.

*Extract from sitting of March 11, 1918.*

FEDA. There's a gentleman standing beside you. Can you hear Feda? He's not a young gentleman, a old gentleman, and he looks to Feda as though he had been a well-built man, but towards the end of his life he let his shoulders stoop a bit and dragged his feet a bit slow, before he passed over. He's got some grey hair on his face, so's you can't tell what shape his chin is. His nose shows the bridge, it isn't broad at the bridge, but it broadens a bit to the nostrils. His eyes look to Feda rather deep set and so it's difficult to tell the colour, perhaps he will open them later more. He's got rather prominent eyebrows, more straight than arched, they sticks out in the middle more, they has long hairs in the middle, like coarser hair, and they sticks out

more on the left eyebrow than on the other. The eyes are *deep* set, not prominent. He has a fine-built forehead, at the eyebrows it comes out a bit prominent, and here too, (Feda indicates above the temples) He hadn't got very much hair on top of his head, it had got thin, he has got it now though. Here at the sides, (Feda touches the side of the medium's head) it was a bit longer than is usual now; it sticks out a bit above the ears and at the back of the ears. He's got good shaped ears, not small ones, and—Feda has to notice everything—Feda don't know if it's both ears, that's not quite flat to his head. They come out just a little bit, not badly like Englishes does.

The sitter on this occasion was Mrs. Sidgwick, whose identity was known at the time to Mrs. Leonard. Concerning the above description, Mrs. Sidgwick comments thus :

The description of the old gentleman fits fairly well to my husband as shown, *e.g.* in the portrait at the S.P.R. rooms. The left eyebrow, as compared to the right eyebrow, was generally slightly raised next to the nose, owing to a scar. The hair was no doubt thinner than it had been on the top of his head, but he was not bald. He did not stoop or drag his feet, unless it may have been in extreme weakness at the end. He was only 62 when he died, hardly so old a gentleman as is suggested.

Mrs. Leonard had not visited the S.P.R. rooms at the time of this sitting and could not therefore have seen the portrait of Dr. Sidgwick which hangs there, but it may well be that she had at some time seen his portrait elsewhere, though she is not aware of having done so.

*Extract from sitting of March 14, 1918.*

FEDA. Can you remember a gentleman in your family with a beard and moustache, nose prominent at the bridges rather a decided nose, eyes a little deep set, eyebrow,

bushy, fine broad forehead, not much hair on the top of his head, grey at the sides and back, sticks out a bit above his ears. Been a fine looking man but he got a little stooped. He comes up with the lady, as though he was with her. It seems as if he'd a lot of colds or bad condition of chest and throat.

*Comment by the sitter.*

I had an uncle who died about thirty-five years ago of consumption to whom this might apply.

*Extract from sitting of March 18, 1918.*

FEDA. A gentleman, grey beard, darkish in colour, grey beard, grey moustache, eyes deep set, brows prominent, bushy, sticking out. Roman nose, thin cheek bones, flesh fell from them. Bald, hair on sides, not on top, makes forehead rather high. Towards the end stooped forward, but Feda thinks he was tall and well setted up.

This description was not recognised by the sitter.

3. WOMEN.

*Extract from sitting of January 17, 1918.*

FEDA. A lady—Feda can see her. These two passed over before the young man. She's about medium height—got a look of her figure having broadened—the face not full—sunk a little at the sides—chin a little fallen—the mouth not full—lips not full—blue or bluey grey eyes, not distinct in colour—the nose straight—the eyebrows brown, well-marked—the hair grey—back from the ears and up, done towards the crown of the head—done rather plainly back, parted or else it parts naturally.

This description was recognised by the sitter as referring to an aunt of hers. The statement that she had “passed

over before the young man," identified as the sitter's son, was correct.

*Extract from sitting of January 28, 1918.*

FEDA. He's got a lady with him in the spirit world who passed over before him. She's not big, an elderly lady about medium height, rather stout in build—the face full—the chin twice here [indicates double chin]—a little full—the mouth about medium—the nose straight at the bridge—the eyes greyish—the eyebrows darkish brown—grey hair, brushed back, at the crown of her head—full altogether in build—a very kind face. She passed over some time before him; she's a relation once removed, he says, as though some one else would come in between.

This description was not recognised by the sitter.

*Extract from sitting of February 1, 1918.*

FEDA. He's got a lady with him about medium build, she has a nice face, it's gone rather thin at the sides and it's pale. She has nice features, her hair is grey, and done back rather plainly. She wears black, like a silky stuff and black. She had got a dress what is the one she has on now, with a figured pattern on it, rather old fashioned. She's been in the spirit world some time, and she's got a very sweet face, she's between colours, and Feda thinks she was rather pale. She had been getting very weak before she passed over, here. (Feda makes a gesture which the recorder cannot see.)

RECORDER. Where?

SITTER. Her heart.

*Comment by the sitter.*

My mother had a dress she was very fond of which answers to this description. I have her portrait in which she has it on. She was *very* delicate and suffered from her heart.

*Extract from sitting of March 14, 1918.*

FEDA. There's a lady comes to you, related to you, a elderly lady, about medium height, yes. She'd had a nice figure, but lost flesh rather quickly towards the end of her earth life, lost the shape of her face, the nose a little bit prominent, lips a little full, the chin round, medium size, face fallen in a little at the sides. Eyes on the dark side, hair gone grey, but would have been darkish brown, eyebrows dark, arched, skin sallow looking towards the end of her earth life. Builds up a letter E, builds it up between you, a letter E. Feda not sure what it means. Something connecting you and her. This lady was hailing, no, ailing, in health for a good time before she passed over. Feda get a tired feeling. Towards the end she used to sit forward, dropping a little. She was a good lady when she was here. She was a little irritable, or fanciful sometimes, but Feda thinks it was because of her health. She hadn't always lived in London. Spent a good part of her life quite away. She came from a family quite a *long* way from London, right across the country, right across England—like going to the other coast. She sprung from a family that came from there. Some people she's related to lived at a place called D, a hilly place, not like here. Feda thinks this lady's related to you.

*Comment by the sitter.*

This describes my mother fairly well, but she always lived in London or its environs. Her father however came from Cumberland.

*Extracts from sitting of March 18, 1918.*

## I.

FEDA. He's got a lady in the spirit world, lady older, much older. (*S.v.* Wait a minute.) Lady more middle age, past middle age, not tall, medium height. (*S.v.*

Wait a minute.) Nice figure, lost flesh a little towards the end of her earth life. Face falling in. Chin small. Mouth medium size. Got to droop at the corner [Feda felt her face and pulled down the corners of her mouth]. Nose rather straight. Arched eyebrows, eyes on the dark side, perhaps grey. Hair brown, done it plainly, went back each side of the head, coiled at top part of head.

Later in the sitting :

## II.

FEDA. She thinks you ought to remember some one, a lady, elderly, but fuller in build, fuller face, rather spreaded out, full in the figure, much stouter. These two a great deal together in the spirit world. Stouter one very tidy about the dress. She wore a large brooch, old fashioned. (*S.v.* Wait a minute.) Didn't always wear it when she was here (*s.v.* but she had it in her possession and she's been seen to wear it) but thinks it has gone into some one's possession in the family. It's not a thing most people would like to wear. Rather large heavy brooch. Some sort of picture or design on the front part. Dressed in black, not blouse and skirt, but like a proper dress.

Again later :

## III.

SITTER. Is my daughter possible to communicate with ?

FEDA. There's a spirit here Feda can't see. . . . She's trying to build up now. She seems not big, not broad, to Feda. (*S.v.* Wait a minute. Wait a minute.) Not builded up as well as others, difficult to build. Not very broad, naturally well shaped girl, naturally bright and cheerful. (*S.v.* Wait a minute. Now.) Thin figure. Yes got thin frame, not well-covered. Face towards oval rather than round. Face slopes towards chin, chin not full, medium. Cheeks, slope towards it. Mouth about medium size, lips not full, upper being thinner. On the pale side in colour.

Nose, small bridge, straight down broadening between the tip and the nostrils. Eyebrows brown and a little arched. Complexion medium, rather clear, pale. Hair brown. (*S.v.* What! she done it different towards the end?) Dunno. (*S.v.* Patting her hair. Done different to what she would have it done.)

*Comment by the sitter.*

I. This lady evidently refers to my mother.

II. The elderly stouter lady may be . . . the mother of my mother's greatest friend . . . The description tallies with the four photographs I have since seen, but I can get no information about the brooch. She always wore black.

III. As a description of my daughter this is perfect. Instead of having her hair loose for the last nine months of her life, she wore it in a plait in accordance with the regulations of the girl-guides.<sup>1</sup>

*Extract from sitting of March 21, 1918.*

FEDA. There's an elderly lady with him.

SITTER. Who is it?

F. She's rather under medium height, not big in build, a bit spreaded out, makes her look broader, her face rounded, lost shape a bit, the chin fallen in a little, a bit pale. The hair is plain back from the forehead, twisted up on the top of the head—the hair grey. He hasn't got much power left to tell about the lady. She was there before him, she's been very kind to him. She was there when he woke up. She came the first time he came to see you after he passed over.

The description was not recognised by the sitter.

<sup>1</sup> Cf. above, p. 12. No further evidence of identity was given in regard to the two elderly ladies.

*Extract from sitting of April 15, 1918.*

FEDA. He has an elderly lady with him who looks after him ; rather dark, rather thin ; [she was] not well but [had] plenty of energy and will power. She is related and very kind to him. Medium height, cheeks pale, hair plainly combed back, coiled at back [indicates position] ; a good woman, orthodox in belief. She did not believe in spiritualism on the earth-plane.

The sitter notes that this is a good description of his mother, the communicator's grandmother.

#### 4. PERSONS STILL ALIVE.

*Extract from sitting of January 15, 1918.*

FEDA. He goes to see a lady on the earth plane, an elderly lady with grey hair—medium build, bright eyes, quick to understand. Eyebrows a little arched, well-marked, not thick, the chin not large, but well-shaped, the nose not broad, straight, shows the bridge a little. It's some one he goes to see.

This description was not recognised by the sitter.

*Extract from sitting of January 19, 1918.*

FEDA. There's a young lady he goes to on the earth plane—about his own age or a bit younger—well-built—rounded.

SITTER. Plump ?

F. Yes, got a face would be to the oval, but the cheeks are a bit too round—nice features—bit on the dark side—nice skin.

S. Has she got much colour ?

F. Got a bit in the cheeks, not all over the face.

S. Her eyes ? What colour are they ?

- F. Can't see distinctly. Her hair's brown—rather nice—not light, but warm-looking—looks pretty thick—she seems to do it sideways—drawn a bit to the side—not much over the face—a bit back—looks glossy, as if she kept it glossy—her eyes are brownish—the eyebrows are dark brown, rather arched in the middle—good-shaped nose, rather straight—looks pretty strong, as if she could move about.
- S. Ask her name, I can't tell who it is.
- F. Some one he knows—he knows two other people connected with her—she doesn't live at C— she lives in a town—it's at a big town he goes to see her—he met her through some other people—seemed as if he liked her—he thought she was like—
- S. They used to play golf and tennis together ?
- F. Yes, that's right.
- S. But you made a mistake, she's got very blue eyes.
- F. Fedra couldn't see them plainly.

As the above extract indicates, the description was taken by the sitter to refer to a girl the communicator [sitter's son] had known well when alive. But the colour of the eyes was wrongly given (see above, p. 15).

*Extract from sitting of January 26, 1918.*

- FEDA. [To communicator.] Wait a minute, that's not a young lady you're showing Fedra now. It seems to Fedra as if one of the people he goes to see there is middle aged, a little *past* middle aged, she would be pleased, he says, if you called her middle aged. She's not exactly stout, but she's a bit spreaded, her face is round and a nice shape, not much colour, a little in the cheeks but not much. Her hair is grey or going grey, it is grey, she does it back off her ears coiled on top of her head. It looks tidy looking, in front it's a little bit raised; it's just a little puffed on top in front, and it's smoother at the sides. (*S.v.* Puts on something white?) He wants

to say that she sometimes wears something white on the front of her, it's something special.

*Comment by the sitter.*

Evidently his [communicator's] mother. I understand she wears a long laee jabot, or tie, in the evenings on special occasions.

*Extract from sitting of January 31, 1918.*

FEDA. He's trying to describe a lady he goes to see with O—an older lady—older than you, a lot—not as tall—not very big in build—only about medium—not dark, nor fair, between colours—rather pale—the face thin at the sides, rather pinched looking—the mouth not full—a small chin, rounded, not fat—a straight nose—eyes greyish—the hair faded, gone greyish—does it a bit full [F. indicates the top of the head]—rather back from the ears. This is some one on the earth plane—some one he and O go to see.

*Comment by the sitter.*

This is a good description of Mrs. J. [the wife of the man whom the sitter thought to be communicating (see above, p. 78)], for whom Fedra had apparently taken me from the beginning of the sitting. She was mistaken in thinking her much older than I am, though I think there is a difference of some years. Fedra herself seemed to have doubts, for she remarked *sotto voce*, touching me anxiously: "Is she young? Yes"; and having endowed me with a youth I fear I cannot claim, proceeded confidently. Mrs. Salter, who has seen Mrs. J., thought the description good.

§ II. CIRCUMSTANCES AND PHYSICAL CONDITIONS ASSOCIATED  
WITH A COMMUNICATOR'S DEATH.

I. YOUNG MEN.

*Extract from sitting of January 15, 1918.*

FEDA. He passed over suddenly. There was a condition affecting the top part, the head, and a chokiness in the throat. Feda thinks he was unconscious when he passed over. He keeps saying: "I didn't suffer."

*Comment by the sitter.*

He [the communicator, sitter's husband] was unconscious some short time before he passed over. He died of wounds received on September 26—on September 28 [1917]. So far as I know he was *not* wounded in the head, but he had a chest wound. The vital wound was an abdominal penetrating one.

*Extract from sitting of January 17, 1918.*

FEDA. That young man—the lady's been looking after him. Feda's sure he passed on suddenly. Something made him unconscious—a good thing that because it didn't hurt him—he passed over quickly. Feda feels he'd been jumping or running just before he passed over—He's telling Feda this because he thinks you'll have heard of this—running forward fast—cumbered up with something. Then he slipped forward on his face. The ground was uneven, very uneven—like a mound, then something going in like a hole. He didn't feel frightened. He shows Feda what looks like wires—something he'd been holding just before he passed over. "She ought to know about that" he says. . . .

You didn't seem to have particulars. He kept trying to shout at you that he hadn't suffered. He

thought you might think he'd been left lying there and wanted to drink or something.

Do you know if he was hurt in the head ?

SITTER. No, the lungs.

FEDA. He didn't feel it in the lungs. No, no, he shakes his head. Perhaps a doctor could tell you it would affect his head in that way. "I felt choky in the throat," he says. He must have lost consciousness. Something more about his head. He's very persistent. He won't go away. He keeps saying: "Don't let it rest at that." He's tapping his head near the car.

It will be seen from the above extract that the position of the fatal wound is not correctly given; but Feda, as often happens, tries to explain away the mistake. The sitter states that her son, whom she identifies as the communicator, died in hospital, whereas various expressions used in the above extract strongly suggest that he died on the battlefield.

*Extract from sitting of January 26, 1918.*

FEDA. Feda can feel his passing over conditions, he passed quickly, and was unconscious rather quick; Feda's not sure that he—wait a bit, Feda's not sure that he was killed intant-taneously, but it was as good as that to him, as he felt nothing. Feda gets a full feeling in the head, but most of them gets that, and there's a feeling in the chest as though the breath went quickly from the body, it doesn't hurt. Feda feels that he passed very quickly and can't remember his passing conditions, though he gives them to Feda.

*Comment by the sitter.*

He [the communicator] was only slightly wounded, but the wound turned septic through neglect, necessitating removal of his left arm. He died the following day after the amputation.

*Extract from sitting of January 29, 1918.*

FEDA. He passed over suddenly—a peculiar feeling right at the top of the head—not a pain—like neuralgia when the pain goes and leaves a dull pain. He had it for about half a minute, then he went unconscious. He's tapping the lower part of his body, but that wasn't important. But what he felt most was in his head. He felt something lower down.

*Comment by the sitter.*

This is quite accurate. He [the communicator] was wounded in the arm and side (which Fedra touched when she said he was tapping himself lower down); an attempt was made to move him to a place of safety and on the way he was shot through the head and killed instantaneously.

*Extract from sitting of January 31, 1918.*

FEDA. Fedra gets a sudden weakness with this gentleman. His passing over was quick—a sudden collapse—all the power giving out. He hadn't been well for some time—been rather a struggle to keep up. When he slipped out, he went pretty quick. He was worried when he first passed over—money matters, business for some one on the earth plane. He says he knows somebody Fedra knows and he tried to get a message through before. He tried to get a message through to you. He thinks he has. He got through another lady too. When he comes close, Fedra feels a ehoky feeling in the throat. Fedra thinks he felt that when he passed over. That was all he felt—then he was unconscious when he passed over; very ehoky, then a terrible weak feeling in the body. He just seemed to fall baek and collapse.

*Comment by the sitter.*

He [the communicator] was shot through the head by a sniper in the trenches.

*Extract from sitting of February 1, 1918.*

- FEDA. This one passed over suddenly, (*s.v.* a head condition?) Yes, something to do with his head; before that he'd had something to do with a very low down part, the side of his stomach or his thigh. (Feda touches the medium's groin on the right side.) But that wasn't what he passed over with, he passed over with a strange feeling in the head.

*Comment by the sitter.*

[The communicator] was wounded in the lungs at the beginning of the war, recovered, went out again, and was killed instantaneously shortly afterwards.

*Extract from sitting of February 7, 1918.*

- FEDA. His passing was painless, he was afraid you would hear to the contrary and say "oh dear! I hope he didn't suffer," he thinks now you know that he didn't.
- SITTER. That's right.
- F. He's tried to impress that on you since he passed.
- SITTER. Yes, he has.
- F. He remembers feeling faintness, and a stunned feeling, he must have lost consciousness quickly.

*Comment by the sitter.*

[The communicator] was killed by a high explosive shell which pitched about 6 yards from him, while he was controlling the fire of his guns. He became unconscious *at once*, so I am assured, and died in twenty minutes without recovering consciousness. He was wounded in the left side of the head and the stomach, and both wounds were fatal.

*Extract from sitting of February 14, 1918.*

- FEDA. Feda thinks he passed over quickly—like a collapsed feeling—no pain with it. A feeling of not being able to breathe—a choky feeling and a peculiar weak

feeling through the body, as if the breath had left very quickly—no time to feel pain. . . .

He must have passed over quickly, very quickly. (*S.v.* He'd been on land before he passed over, not long before. He seemed to go back on the boat after he called at one place.) He seemed to have called at one place. He was all right there, but he passed over soon after.

SITTER. In the south ?

F. Oh yes, in the south. Feda wonders if it was very warm there. Feda feels like going like that [breathes deeply]—like he hadn't been able to breathe properly. It feels very hot. His forehead felt very hot soon before he passed over, a feverish feeling, a weak feeling inside, not long before he passed over.

A good deal of information was given concerning this supposed communicator, but the sitter was quite unable to identify him.

*Extract from sitting of February 25, 1918.*

FEDA. (*S.v.* Did you pass over quickly ?) Yes, he says, he passed over suddenly, didn't have much pain ; he got into the spirit-world pretty easily. He seems to think he passed over quick like that [slaps her hands together]. But there's some one thought he didn't. Feda thinks he was unconscious and didn't feel anything. Something had happened to him before he passed over—it was nothing, but he felt it more.

*Comment by the sitter.*

[The communicator] was at first reported "wounded and missing," later "killed." We heard after that a man next him heard him call out: "My God, I'm hit." His body was found the next day, lying alone, shot through the chest. My sister worried very much, as she imagined him lying wounded and untended for hours in the desert. (He was killed in Mesopotamia.) News came to hand after that he must have died pretty quickly.

*Extracts from sitting of March 14, 1918.*

FEDA. He passed over quite suddenly . . . He was afraid at first you wouldn't realise he'd passed over. You didn't at first.

*Comment by the sitter.*

[The communicator] was declared missing for a month before I heard he had been killed.

*Extract from sitting of March 18, 1918.*

FEDA. Passed over quickly. Looks as if there was something the matter with his head. Not pain, like a sudden, quick, sensation. (*S.v.* wait a bit.) He didn't feel pain when he passed over. He doesn't remember. He did feel a sudden numbness in his head and quick weakness took possession of his body.

The supposed communicator could not be identified.

*Further extract from sitting of March 18, 1918.*

FEDA. Something came into her mouth like a pain, almost choked her, she gasped and passed over. (*S.v.* Something about your teeth, *teeth*?) Can't get that from her. (*S.v.* Or her mouth?) Something about her mouth or her teeth. Not anything to do with when she passed over, earlier in illness, something that worried her, keeps on tapping her teeth.

I have quoted this as another instance in which a correct impression may have been misinterpreted by Feda. The symptoms of the supposed communicator's last illness are not well described and she had no special trouble with her teeth. The sitter, however, the communicator's father, was by profession a dentist and his daughter, had she lived, was to have qualified to be his partner.

*Extracts from sitting of April 15, 1918.*

FEDA. When he passed over he had lost consciousness and when he came to he thought he was in a hospital

but it was too beautiful for that. He suffered with his head . . .

SITTER. Was the throat the cause of his passing over ?

FEDA (quite decidedly). No, the head.

SITTER. Are you certain it was not the throat ?

FEDA. He had a bad throat a long time but it was the head . . .

SITTER. What caused him to pass over ?

FEDA. His head not well, but quite quickly as though he had been hit on the right side. The throat not right, but his head, bruised on the head and was unconscious, no pain whatever.

*Comment by the sitter:*

[The communicator] had suffered from a cough caused by a bad throat and this finally caused him to pass over. Death certificate states "*Oedema Glottis*," and he died in hospital at the base in Salonika. An operation was performed, but it was of no use.

2. WOMEN AND OLDER MEN.

*Extract from the sitting of January 29, 1918.*

FEDA. When [the communicator] passed over he was met by a lady and gentleman. An elderly lady, about medium height, or scarcely—not very big in build. Feda thinks at one time she'd been a nice shape, but soon before she passed over the flesh fell away. The face had been round, but had fallen away. She'd had a nice chin, but it had fallen. She'd been pretty—had nice features. The mouth was a little compressed—the eyes grey, as if they'd got a bit faded, the eyebrows brown, arched—the hair had been brown, but was fading, greying before she passed over. She does it rather plainly, brushed back up from the neck—more to the higher part of the head—does it rather neat back from the forehead. She wasn't well for a long time before she passed

over—a sort of internal weakness, and an awful nervy state. Her nerves were so bad, she used to try to get the best of it, but she couldn't. She got in an awful weak state. About two weeks before she passed over there was a great change—she almost collapsed. Up to that she'd been trying to keep herself up. But she hadn't any strength left. Then she floated out. She was tired of her physical body—awful tired. Yet she didn't seem to want to go at one time. After that two weeks she didn't care what happened. She just floated out almost in sleep. The worst part had been before. She'd been weak and ailing for about two years. She'd had a very severe illness about fifteen years before she passed over. She seemed to get over it—to get better. Then it seemed to get some condition of a different nature, but what she'd had fifteen years ago had weakened her system. She'd had some worry about eight years before she passed over—she was worried about some one—not illness—connected with some one else. Not just a short worry. That was the gentleman, Feda thinks. It seemed to cause her a great worry, a mental worry. It wasn't a thing she could help herself—she was tied hand and foot—she felt herself powerless. She was naturally rather energetic, liked to manage things—a kind motherly person. This worry got on her nerves it was undermining her constitution. She oughtn't to have had that. It was nothing to do with her. It had to do with a man. It wore her out.

*Comment by the sitter.*

The lady referred to here is probably a cousin of mine with whom I was very intimate. She died when my children were young; they were mutually devoted to one another. [The alleged communicator was sitter's son.] Her mental and physical sufferings before her death were quite such as are described by Feda; at the same time she did not want to die and resisted with all the strength of a strong will. Just near the end, worn out with

physical suffering and weakness, she longed for release. I don't remember her having a severe illness 15 years before her death.

*Extract from sitting of February 1, 1918.*

FEDA. He must have had strong views on Life and Religion ; Fedra don't know if he used to have a room with a good many books in it ? Fedra seems to see a good many books, he seems to study them a lot . . .

Wait a bit, a little while before he passed over he got a nasty feeling of his chest, when he comes close to Fedra, Fedra wants to clear her throat. (Fedra does so.) When he actually passed he went very quickly, he'd had this chokey feeling for some time before, but Fedra feels he hadn't much pain. Wait a minute, there was a change in his condition about four days before he passed over, you can ask someone.

The sitter identifies this communicator as her father.<sup>1</sup> She states that "he was deeply religious. For the last few years of his life he spent nearly the whole day in his own room, reading." The description of physical symptoms the sitter states to be correct. As to the statement that there was a change "four days before he passed over," she says :

I think this was so. He was very ill for four months, unconscious most of the time, but he passed away very suddenly indeed.

*Extract from sitting of February 14, 1918.*

FEDA. (*S.v.* Afraid of tumbling—wait a bit.) Do you know if he was afraid of falling in the end part of his life ?

SITTER. He was very tottery.

F. It must be that. Fedra saw him on the stairs, clinging to the bannisters. And his hands seem not quite

<sup>1</sup> Cf. p. 86 above.

steady. He'd try to put his hands in his pocket and had to feel for it. But he'd had pretty good health. Instead of getting ill in the ordinary way, do you remember a change four or five days before he passed over ?

SITTER. He wanted to live.

F. Yes, that kept him from going. He had strong will-power, a wonderful vitality. . . . This tottery feeling had gone on some time. Five days before he passed over, there was a change—very weakening. But even then his will-power kept him up.

The sitter states that in regard to her father, with whom she identifies the alleged communicator, it is correct to say that there was "a change four or five days before he passed over." A close similarity will be noticed between what was said on this occasion and what was said in the immediately preceding extract from the sitting of February 1, 1918.

*Extract from sitting of March 11, 1918.*

FEDA. Fedra thinks this gentleman had not been well, he'd had failing health, for—Fedra thinks two or three years before he passed over ; but he was not in bed he says. (*S.v.* em—wait a minute, please.) He says that though he had not been well he tried to make the best of it and to take an interest in books and things. He says just about ten days before he passed over there was a distinct change in his condition ; you'll have to think it over, he felt it before that, it was coming a few days before the ten days, but it wouldn't have been noticeeable to others till the ten days. He says he kind of collapsed as though he'd been holding on as long as possible. (Fedra clears her throat.) He gives Fedra a bit of a thiek feeling in the throat, as though he had had it. (*S.v.* What's that ? Is it your feet or your legs ?) (Fedra feels the medium's legs.) He used to have a peculiar feeling in— Fedra thinks it was his feet *and*

legs; he didn't have to have a lot done for it, but it was always there, they feels kind of cold, not a proper circulation. Feda feels his blood was sluggish 'cos he couldn't take proper exercise. (*S.v.* Feda'll tell her, well, don't forget.)

*Comment by the sitter Mrs. Sidgwick.*

My husband [the supposed communicator] died of cancer, internal, nothing to do with throat or legs, and the description of the illness is not good. He was known to be seriously ill about four months before he died. There was a distinct change for the worse about a fortnight before the end, but before that he was known to be dying.

*Extract from sitting of March 12, 1918.*

FEDA. (*S.v.* Wait a bit, and there was a younger man, not the one what came yesterday,<sup>1</sup> one what had passed over long ago.) He's [the communicator] met also a young man that Feda feels must have been connected with him, he is nothing to do with the one what came yesterday, and he passed over quite young and had to finish his development in the spirit world. He must have been connected with you, he must have passed over with intense—he says *intense* twice—weakness. Feda feels like perspiration, hands all wet and damp, Feda don't think that young man was ever very strong on the earth plane, it was a good thing perhaps he passed over, 'cos he *never* would have been strong, Feda gets his conditions all cold, damp, face, head, neck and hands.

In regard to this statement the sitter says that it might refer to a nephew of her husband, the supposed communicator, who “died of a sort of decline,—increasing weakness; but he died a good many years after my husband.” If, then, the allusion is to this young man, there is confusion in regard to the date of his death.

<sup>1</sup> March 11, 1918, when the same sitter was present.

§ III. DESCRIPTIONS OF ARTICLES SAID TO HAVE BELONGED TO, OR BEEN ASSOCIATED WITH A COMMUNICATOR.

*Extract from the sitting of January 26, 1918.*

FEDA. [After reference to a place, said to be connected with the communicator but not clearly identified.] He says don't confound it with a *road* that he knew, put this down carefully, a road that he had very good reason to know, but the other was a place. He's got a very important motive Feda can feel for talking of the road. (*S. v.* What is it? Something wrong with wheels? Something wrong with wheels.) What is it? He's trying to show Feda that before he passed over he'd been very much interested in something on wheels. He had given a hand to push along hard, something on wheels, the ground was difficult to do it on, several men helped. He was doing this not long before he passed over. (*S. v.* Oh, wait a bit, it's something to do with a photograph? Wait a minute.) There's been a photograph of this thing on wheels, and he's not quite sure if *he* was taken in it or not, but any one who had the photograph would know it was connected with him. He *had* been in one photograph with this thing on wheels, but he's not sure if he's in this one. It was taken out of doors, but there's at the right hand side something what would make you think it was a building or shed. There was a building near. . . . And he's very particular about that thing on wheels; it had to go quick, but it wanted a lot of pushing at first. Feda thinks it would have more than two wheels, Feda thinks four perhaps, 'cause there were men at each wheel pushing, oh, he calls it "lugging it along."

*Comment by the sitter.*

I do not know whether this refers to something at the front or to his life in Canada before he [the sitter's

brother, killed in France] joined up. The enclosed photograph was among his other photographs, but I do not know if it is he or not. It is a heavy petrol-driven "trolley," much used along railways which are under construction, and doubtless used by him also.

The photograph mentioned by the sitter represents a man lying full length under a "trolley" which he is apparently engaged in repairing. Only his legs are visible; hence the doubt as to his identity. The trolley has four wheels and is proceeding along a railway track. There is no building in the picture, as Feda suggests, but on the right of the track (from the point of view of the photograph) there is a thicket with a number of thin, close set, tree trunks standing up like scaffolding poles against a dark background; these *might* at a cursory glance suggest a building. The rest of the picture is occupied by the track, the trolley, and a piece of open ground on the left of the track.

*Extract from sitting of January 28, 1918.*

FEDA. A photograph, a larger picture done from a smaller one; he wanted a smaller one done too, a little tiny one, what you call a miniature. A larger one has been done, like copying a small one into a large one. Do you know the one that's a head and shoulders, almost straight, rather serious looking, not an awful good one,—he's got no hat on—do you know that one?

SITTER. I know there is one like that.

F. He wants you to have a little one.

*Comment by the sitter.*

An excellent miniature of one of my brother's [the communicator's] photographs—full face, head and shoulders—was done for us shortly after his death, but I know of no reproduction on a larger scale.

*Extract from sitting of January 28, 1918.*

FEDA. Do you know what's become of the watch on his wrist ?

SITTER. Yes.

F. He wanted it given to some one to wear, but he hasn't seen it. He wasn't sure where it was. He had two—it's the one he had on his wrist. It's a small one, about the size of two shillings. A lady had it for a time, Feda's not sure if she's got it now.

*Comment by the sitter.*

I am wearing one of my brother's [the communicator's] watches, a gold wrist watch. My mother kept it for me for about a couple of months, while I was in France last autumn.

In view of the claim often made (and sometimes—it would seem—with justification) that communicators are able to scent out, as it were, articles which have belonged to them, it is worth noting that on this occasion the communicator was apparently unaware of the location of his wrist watch, although it was actually being worn on the sitter's wrist.

A little later on in the same sitting of January 28, 1918, Feda said :

FEDA. (*S.v.* Decoration, before—don't know what he means.) He's pleased about the decoration, Feda don't think it's himself—since he's passed on. There's two things he's wearing on the other side, something here [indicates the chest], he would have worn it on the earth plane, like a ribbon on his chest. He ought to have had it here. There ought to have been two things, on two occasions he did something special.

SITTER. Yes.

F. He ought to have got two, but Feda thinks he only got one. But it isn't that he's pleased about. He's pleased about some one on the earth plane whose

name has been mentioned, some one he cares about very much, a decoration; this must have happened lately, he's pleased about it.

*Comment by the sitter.*

My brother was awarded the military cross before he was killed, about a month before; and just before his fatal wound he was recommended again and almost certainly would have had a bar to the M.C. had he lived. His death stopped this, however, automatically.

The statement that someone about whom the communicator cared very much had received a decoration, or been mentioned, was not understood by the sitter. Possibly Fedá misinterpreted the impression she got that something had happened, or might have been expected to happen *after* the communicator died, the reference being to the bar to the Military Cross which the communicator earned but never actually received. Her statement on this point however must be reckoned as unverified and probably incorrect.

*Extract from sitting of March 11, 1918.*

FEDA. When the older man was trying to tell about the photograph—the young man says he's got one almost like it. (*S.v.* No 'taint all dark.) His is lighter at the edges, 'cos the shadow part turns to light at the edges.

SITTER. Is it vignetted?

F. Yes, Fedá will remember that, vignetted. (*S.v.* Yours or the other gentleman's?) The young man thinks something has been done about his photograph, since he passed over.

S. Yes?

F. Like a copy made, and he seemed pleased about it. One has been done from the other, and it seems to Fedá that that one has been a success; one is much larger than the other.

*Comment by the sitter Mrs. Sidgwick.*

I think his [the supposed communicator's] photograph has been successfully enlarged (I believe the copy I have is an enlargement).

*Extract from the sitting of March 14, 1918.*

- FEDA. They give a name like that [Feda draws G]. (*S.v.* Gerald.) Do you know Gerald?
- SITTER. Yes, I very much want to know about that.
- F. . . . Do you know if that Gerald is moving from one place to another?
- S. Yes.
- F. But he won't be in the second place long. The younger one says they're hoping something important will happen to him at the second place. Do you know if he's going to be near a place called M?
- S. Yes.
- F. They say something about M. Gerald is going to get a chance, he's been doing the up hill work. . . . Do you know if Gerald's wearing anything belonging to him?
- S. I don't know.
- F. Well, he ought to. Do you remember the younger one had a watch what he wore there? [Feda indicates the wrist]. He can't find it.
- S. Why does he want it?
- F. He wanted Gerald to have it.
- S. He doesn't know where it is?
- F. No, he doesn't. He says he'd have liked old Gerald to have it. Do you know any one Gerald knows called Mac?
- S. Yes, but Mac isn't all.
- F. No, some one must have called him Mac. (*S.v.* Mackie, Mackinny.) MacKen, a bit more than that, but Feda can't get him. Do you know if that one's all right?
- S. Has he been ill?
- F. Yes, that [Mackenzie] one. That one didn't seem to know he was there. He couldn't help him. He's

been pretty bad Feda thinks. His nerves have suffered with it.

S. Has he got any message for that one ?

F. He'd like to send his love. He doesn't think he ought to go into bad conditions. He oughtn't to go into war conditions. He oughtn't to have different temperatures. He's had a good shaking up, that one. Tell him he knows about him being ill. He seems like going from one place to another, but in quite a different way to Gerald.

[There follows a description of a girl (said to be living) in the course of which the following statement was made :] She's got rather a nice figure, but slight; very nice hands, awful nice-shaped hands. He particularly noticed that.

In selecting a pseudonym for the sitter of March 14, 1918, who prefers for family reasons that her name should not be given, care has been taken to represent as accurately as possible Feda's approximations to the name, which she finally gave correctly (see extract above). This was one of the two occasions referred to on p. 26 in which the sitter had previously written a letter to Mrs. Leonard asking for an appointment, which she was not able to get.

*Comment by Mrs. Mackenzie.*

My eldest son's name is Gerald [brother to the alleged communicator]. Gerald has been at Malta where he has just been given command of an important ship. He moves to and fro constantly and hitherto was having for the most part a very uninteresting time.

[Concerning the allusion to a wrist-watch] in the list of things [the communicator] was wearing which was sent to me by the German Red Cross to be returned to me later, the watch was not mentioned. It had evidently been taken. It is also curious that it was my younger son, subsequently mentioned as "McKen" who constantly said: "If only I could have had his watch."

[With reference to the allusions to "McKen"] this applies to my younger son, who has been very ill and has just gone to S. Africa for his health.

[The description of the girl (not identified)] is interesting from the fact that [the communicator] was always especially interested in hands.

*Extract from sitting of January 15, 1918.*

FEDA. He keeps looking at that ring [a ring on the sitter's hand]. Seems as if he's wearing something like it himself. He held out his hand as if he was putting a ring on his small finger. He keeps showing it. Not that one, it's this one—can you see? He keeps on showing Feda a ring. It looks plainer, like a plain gold ring on his little finger. It seems almost symbolical. He seems to want you to know he's wearing it.

*Comment by the sitter.*

The plain gold ring I gave my husband [the communicator] and he always wore it, as I am wearing it at present. It is and has always been most symbolical.

*Extract from sitting of March 21, 1918.<sup>1</sup>*

FEDA. (*Sotto voce.* What about the other ring?) He's wearing a ring.

SITTER. Yes, I know.

F. He says he's wearing a ring. He's going to wear it till you go over.

S. I didn't give it to him.

F. No, but he regards it as symbolical. He always wore it here.

S. Yes, I know it well.

F. He's regarding it symbolically.

<sup>1</sup> See also pp. 11 and 84.

*Comment by the sitter.*

About the ring I can't understand why he [the communicator, sitter's brother] should regard it symbolically, as it was my father's signet ring; he always wore it.

This and other passages in the sitting strongly suggest that Fedá had jumped to the conclusion that the communicator was the sitter's fiancé. Hence her allusion to a symbolical ring.

*Extract from the sitting of January 31, 1918.*

FEDA. Then on the other side a letter like this [drawing].

Can you see, Mrs. Nellie [the recorder] ?

H. S. Yes, E.

F. E is a lady in the spirit world. The man she's got with her is tall, an elderly man. He's been very tall, but he wasn't quite as straight as he ought to have been—got his head a little bent forwards before he passed over. Fine-looking features—the cheek-bones show a little—the eyes look a bluey colour, when he was younger—got a little faded—sunken a little. The eyebrows straight, a bit bushy, standing out. He's got a line between his eyes—a broad forehead—the eyes and forehead more developed than the lower part. There's some hair on his face below. Fedá can't see the lower part distinctly. Rather pale, but a kind, nice look—the hair a little thin on the top—longer than the younger man. He had some difficult condition of breathing and his chest, before he passed over—that's what made him bend. Fedá thinks he'd had a cough—a sort of thickness in the throat—rather wheezy—makes a noise like that [imitates wheezing]. Fedá thinks he had that very bad before he passed over. Wait a bit. G or C coming up now—wait a minute—coming up close to him. He was a good man, when he was here—he was clever too mentally—had a fine brain. He'd known a lot of people—lots of people liked him and noticed what he said. He'd been connected with

another town—quite away from London. He's tried to get through to you before. . . .

He wanted this put down specially carefully—this is the older gentleman what's speaking—can't think what it is—like a piece of cardboard—like a certificate—not quite that—he keeps smiling, but that's not a bad word. The top part is like fancy letters—the first letter is very big, scrawly scrolly—underneath is something thick and then some more ordinary writing—in three different styles. It isn't all scrawly, but it's all rather difficult to read. Scrawly at the top, rather thick below, and then more ordinary writing at the bottom. At one corner—Feda don't know which—when he said left he showed right—there's a fancy kind of design—rather round—in the right hand corner—this is important Feda thinks—rather round in shape and with a scrawliness outside—(*S.v.* Crowned with something) can't get that quite—not so much a crown, Feda thinks, as something being crowned. This was something he thought a lot of—it's still in existence. It was once hung up, but he isn't sure if it is still. It had to be taken down for some purpose. You might make enquiries. It would be a test.

*Comment by the sitter.*

Elizabeth was the name of a favourite cousin. . . . But there is another possible E, Elizabeth, my grandfather's sister; for the man mentioned as being with her is evidently meant for my grandfather.

In regard to my grandfather, who died before I was born, I shall quote my mother to whom I sent the notes of the sitting without comment of any sort. She says of this man: "In some ways like my father, but he was not very tall, but did bend over, because his back troubled him. He had a line between his eyes. Except when on his deathbed he had no trouble with his breathing. He was 'a good man,' and had a fine mind, and had known many people of many nations and kinds. He was liked by many people and what he said was generally interesting

and remembered. Though English by birth, he was a naturalized American, and much connected with Philadelphia, where two of his brothers lived, and where he owned property."

[With regard to the "piece of cardboard, etc.,"] my mother says :

"I think this very interesting. My father would not find it easy to identify himself to my daughter, because there was nothing very marked in his life, but as the brother of Dr. —, it would be more easy. Feda describes the Resolutions passed by the Academy of Natural Sciences of Philadelphia, of which my uncle — was President for eight years. On his death the Academy presented the family with a very beautiful copy of these Resolutions written on parchment and illuminated. The writing is 'in three different styles' and there are many signatures in the right-hand corner at the bottom. The frame had my uncle's crest, of which he was very fond, on the top. 'This is something he thought a lot of, it's still in existence' would be true of my father's feeling for it, and until his death it hung in his room. After his death, it was packed up by my mother and destroyed in a fire, but I have a photograph of it, and some of my cousins have the duplicate that belonged to their father."

I remember the photograph very well. It hangs outside my bedroom door in America. I thought of it when Feda was describing "the certificate," but was puzzled by her saying it was crowned with something—the photograph is not—and by the fact that I knew it concerned my great-uncle, not my grandfather.

*Extract from sitting of February 7, 1918.*

FEDA. He's trying to show Feda a kind of satehel—hc's left the joke,<sup>1</sup> he's jumped. The satehel is a brownish colour, and it seems to fasten at the side, and where you undoes it—it's not only a bag, it's got a place you can stuff things into.

SITTER. What's in it ?

<sup>1</sup> Discussed in the immediately preceding part of the sitting.

- F. There's a good many things in it, one thing's a funny rather shiny dark thing, it's got a dark cover, it's about a foot long. It's got a light metal cap at one end of this dark thing, like silver looking. He had that with him and he's not sure if it was sent back in the satchel.
- S. You never got what was inside the dark cover.
- F. Fedá don't think anything was, he used to use it, take it all in his hand, and there was something that as though when he touched it went click, it was like an instrument.
- S. I think I know it.
- F. (*S.v.* Then—what's that? something he used to wash himself with ought to have been in the satchel too.) He says he was not able to wash much just before he passed over. He says there was washing material rolled up at the bottom of the satchel. He says a case or book with papers in it was in there too, when you opened it the paper seemed to be fixed or stuck in, fixed in so as not to fall out, that's on one side, on the other side was a compartment, that seems to have been there too. Another thing he has been looking for is his watch.
- S. I got that.
- F. It's one like this (touches a wrist watch on the sitter's wrist). . . . It's like this one isn't it? (Touches wrist watch again.)
- S. Yes, one of them is.
- F. He says did a case come back with a little photograph in it?
- S. No, I want to know about that.
- F. He says he had it with him when he passed over, it was not a thing he would give to anyone, he's sure he had it with him. Fedá noticed him pause about that, and Fedá thinks that at one time he had an idea of leaving that somewhere, but he says he had it with him.
- S. Could he say who was in the photograph, or who I ought to write to about it?
- F. He thinks he had it all the time.

- S. But who was in the photograph ?
- F. He's telling about a letter like that, (Feda draws a G in the air) Feda thinks it's a G.
- S. A writing G.
- F. Now G. has something to do with someone who could throw light on the matter. He's pretty sure they should be able to. Now wait a minute—
- S. Can he describe the photograph to me ?
- F. (*S.v.* Yes he's trying to do that, something circular.) He's drawing a shape like this (draws an oval on the sitter's hand) and he shows Feda that it's sunk in a little, and has a little raised up rim around. (Here Feda claps her hands together softly.) Feda don't know what he's doing, he keeps opening and shutting his hands (*s.v.* he seemed to put that between something). There's three materials go to the making of that case, take that literally he says, he's puzzled at your not having it.
- S. Who's in the photograph ?
- F. He knows, but it's not easy to get it through, it's better to get what he's thought of, if he does get it through Feda will tell you. (*S.v.* Wait a minute, are you sure you're not mixing it up with S— ?) He says you've got at home something that he's not sure if it belonged to him for not. He says he must explain it's something he feels *is* being, or has been sent to you, that belongs to someone else. It will be sent as belonging to him.
- S. I haven't got it yet.
- F. He's patting either his neck, or the front part of his chest, (Feda touches just below the collar in front) he says you haven't got all his things yet.
- S. I certainly haven't.
- F. He says it must take a long time! Something this is that he's already see'd. Oh! talking about photographs, he says did you know he had some photos taken not mounted, they was soft paper things. They was taken away from home, a few weeks before he passed over, Feda's only guessing the time.
- S. Less than a few weeks.

- F. Towards the end part of his earth life, he had several taken, and he says they went into different people's hands.
- S. Was there more than one person in the photograph?
- F. In one he was alone, but on some there was certainly more than one person, he says that's why they were divided up. In one Feda's not sure if he's sitting or leaning against something, but looking at the photograph something is raised up on the left hand side, it's about half way up the picture and it makes a line across the picture. (Feda makes a gesture indicating a horizontal line slanting upwards) whatever this is it goes at the back of him too, looks like a bulky thing. The photograph is taken outside, not in a room.

*Comment by the sitter.*

I certainly received a satchel, but there were *no* papers of his [the communicator's] in it. I got none of his old letters or papers.

There was an old memorandum diary or two among his things, and an empty tobacco pouch, but not such a thing as Feda describes.

As I have received no photographs at all so far, I can't verify the statements.

Every medium I have ever been to has mentioned the photograph of himself with two or more officers and one medium has described some huts near which it was taken. Two have said it was in a leather case and one said on a postcard. One other medium mentioned the round or oval case which Feda speaks of earlier and which I believe contained a photograph of me.

It will be seen that Feda's statements, so far as the sitter has been able to verify them, are not accurate, and so far as they correspond with ascertained facts, not beyond chance-coincidence. The fact that the sitter has had referenees made by several mediums to a photograph of the communicator taken with other officers, which she has been unable to trace, suggests that such statements are of

frequent occurrence at sittings, and unless a photograph is accurately described in some detail not much importance can attach to these statements.

*Extract from sitting of April 15, 1918.<sup>1</sup>*

FEDA. Did you receive his [the communicator's] pocket book, six inches by four and a half, two compartments? It had a photo in it and a letter written only two days before, but not posted.

SITTER. We have not received it.

*Comment by the sitter.*

I am writing to the army for information as to his belongings. We have received nothing whatever.

*Additional note.* I wrote the foregoing on 16th and 17th April, [1918]; this part I write on 18th June, 1918. I received a parcel from the War Office, Woolwich, over twelve months after his passing over, containing his personal effects. The parcel had been under sea water and the old wrapping destroyed, but in it was the pocket book of the size mentioned and a mass of photographic postcards stuck together, and above all there was the letter to us, quite a long and exceptional letter for him to write.

This incident is of some interest because the knowledge shown concerning the pocket book and its contents was not possessed by the sitter at the time of the sitting. The coincidence, however, is not very striking. Most men on active service would possess a pocket book of about the size mentioned, and it must fairly often have happened that an unposted letter was found amongst a soldier's belongings after his death.

<sup>1</sup>The notes on this occasion were made by the sitter. Immediately after the reference to the pocket book quoted here, the sitter's name was correctly given (see above, p. 26).

§ IV. DESCRIPTIONS OF PLACES ASSOCIATED WITH A  
COMMUNICATOR.

*Extract from sitting of January 15, 1918.*

FEDA. The house with the two steps leading to the room. If you go up the stairs you go up two steps to a room—you turn round to a landing. It's some place he's been at with you, some time ago. Up two steps into a room or turn to the right up two more steps to a landing. Some place you've been to in early days.

SITTER. Yes, quite good.

FEDA. It's a happy place. Fedra don't know why he thought of it. The country round about is rather hilly.

*Comment by the sitter.*

This is excellent. It is a correct description of the house I am at present staying at and the room up two steps referred to is my husband's [the communicator's] study, at present used as a nursery.

This room has more associations with my husband than any other.

*Extract from sitting of January 31, 1918.<sup>1</sup>*

FEDA. He's building up a letter. [Fedra draws. Interpretation very doubtful.] K and J, but the J isn't to do with the K. This spirit has tried several times to get through. He's taking Fedra to a town by the sea—a place he had to be at in his earth life in rather an important part of his life. It's not an ordinary sea-side place—it's as if proper ships go there. The coast goes in there. If you're standing on the land looking to the left, it's a rough coast—lumpy—but to the right is the town, spreading out—that's looking from the land, not from the sea. The town lies a bit low, sloping up a bit. The town's not got very high buildings—some higher, some

<sup>1</sup> Cf. pp. 78, 98 and 101.

lower. As you go up from the harbour, you go up a winding road. About the middle of the town the road opens out into a square place. 1, 2, 3, 4 turnings out of that—and a kind of hotel place, a bit to the left as you come away from the sea. Something that makes a dingle and a rumble—sounds like trams—electric trams. It's not a big town like London, much smaller—it's busy place—at some times it's a quieter place. Big ships goes there with sails and steamers. An important letter connected with that place. [She draws in the air.] Stroke down, stroke down, and one across. [The recorder could not see the drawing. It was interpreted by the sitter as A.]

SITTER. Quite right.

F. When you go away from the town, it gets a bit hillier. On the left as you face the sea, it's a bit rocky. On the rocks they've built something out—there's a building sticking up—about as high a building as there is. It's built near the water. The ground raises a bit on the right—there's a bit near the water is lower, but behind it's raised up. When he was there, he went a little journey, back a little—a sort of joining place—it was rather a nuisance going there. He's impressing that strongly, as if it's important. After the letter A comes a small one [draws].

SITTER. I can't see.

F. Round and a little loop—over again—this is the third letter—and then a long letter going up.

SITTER. I think I know from the first letter what the place is.

*Comment by the sitter.*

J is the first letter of [the supposed communicator's] name. What follows is, it seems to me, a good description of Alexandria where I first met the J—s. I have taken the trouble to verify several points with a map of the town, and to go over the description with Mrs. Salter who thought it quite good. It is not perfectly correct

but it is a more accurate description than I could have given from memory, though I lived there for nearly a year. Fedá has taken the town from, to me, its most unfamiliar point of view, the harbour, which except on arrival or departure I seldom visited. It is true that as you leave the harbour you go along a winding road until you reach the *Place Muhammad Ali*, from which four principal streets do start. There is a large *café* there, but I cannot remember the position. There are also electric trams. Alexandria is an important port, and certainly a busy place, and the statement "at some times it's a quieter place" is very characteristic. During the winter large steamers come in weekly from Europe and America, bringing hordes of tourists. Winter is also the transport season. In the summer all this bustle stops. Summer is also the time when all of the European colony who can depart for Europe. The statement "when he was there he went a little journey back, a sort of joining place, it was rather a nuisance going there. He's impressing that strongly as if it's important" is also a good point. Mex, where the regiments went for rifle practice, was a long and most wearisome ride from Ramleh, the suburb where we all lived, and my husband and most of the officers used to grumble bitterly about it.

#### § V. REFERENCES TO ANNIVERSARIES.

*Extract from sitting of January 15, 1918.*

FEDA. February, something interesting in February, another month from now, as near as he [the communicator, sitter's husband] can get it, something about which he wants to be specially near you. He feels you might be looking back and regretting something. An anniversary connected with him. Fedá thought something connected with the child, but he shook his head. An anniversary of something he did here. If you remember, he doesn't want you to be unhappy.

*Comment by the sitter.*

A wedding took place just a month and a day after my sitting which chiefly concerned the family, and at the time of my sitting there was no thought of a wedding. Our wedding day was always kept as a special fête day and the anniversaries were each time marked.

*Extract from sitting of January 28, 1918.*

FEDA. He's speaking about himself now, an anniversary that he's interested in. (*S.v.*: well, you're wrong, this isn't February.) It's near February, the anniversary is in February. He's been anticipating this anniversary for some weeks, hoping some one wouldn't be sad on it. He doesn't regret anything at all. This anniversary affects some one else, he's afraid that some one else will be miserable on it.

Feda thinks very soon there's another anniversary, not of the same kind, not a date, something he did, something very important in the latter part of his earth life. It had a bearing on his passing on. If he hadn't done this, he mightn't have passed over. Something he did, some kind of journey or change. . . . Two anniversaries, the date affects some one on the earth plane; he's trying to tell them not to be sad, to have the hump. The other anniversary is quite different, but it happened about the same time. He took a journey unexpectedly. If he hadn't made that change, he mightn't have passed on, but he doesn't regret it.

*Comment by the sitter.*

My mother's [also the communicator's mother] birthday is coming on very shortly during this month [February].

I don't know of [the second] anniversary [mentioned by Feda].

*Extract from sitting of February 25, 1918.*

FEDA. (*S.v.* March, that's next month.) He keeps saying there's something in March connected with

him, an anniversary. (*S.v.* Is it to do with you or some one else?) Can't get that quite. Not this month, next month, March. Two people on the earth-plane will be thinking of that and worrying. It *is* to do with him. Something he did, not the anniversary of his passing over, but something important that led up to his passing over. He gives the impression of packing up. They call it an anniversary, but it isn't a day like a birthday. There is an anniversary close now, but that isn't what he spoke of just now. He says it's right to call it an anniversary, but it didn't happen on one day. There is something that happened just now on one day, more like a birthday. Feda don't know if it's connected with him or some one on the earth-plane. When Feda said anniversary, that put him in mind of the second thing which is more like a birthday, but it wasn't what he was giving.

The sitter notes that the communicator, his brother, arrived at Basra on March 8, 1916. Since he was killed about a month later, it might be said that he did something which "led up to his passing over," something which gives Feda the impression of "packing up" in March. The other anniversary referred to, which is said to be "more like a birthday" means nothing to the sitter.

*Extract from sitting of March 4, 1918.*

FEDA. One of the changes you know about he made about this time of year. (*S.v.* What's the month? March.) It's about now, it's in his mind about this time. (*S.v.* This is March.) Feda's telling him it's March. It's due about now, the more important change. There was a delay. He anticipated it, but there was a delay. If he hadn't made the second change, he mightn't have passed over.

This statement was not understood by the sitter.

*Extract from sitting of March 21, 1918.*

FEDA. Spirit people are always interested in anniversaries. There's something— (*S.v.* This is March. It isn't quite now?) There's something about this time of year that he regards as an anniversary. Not like a birthday, more like a time or change connected with him.

SITTER. In April I know, but not March.

F. Feda knew it wasn't quite close. He wondered if you'd been anticipating it.

S. Yes.

F. He'll be specially near you then. It means something to you both.

S. I'll remember.

F. (*S.v.*: Six, sixth.) There was something in connexion with this— not quite it— that happened on the sixth.

*Comment by the sitter.*

I do not recall anything about the 6th April; perhaps it] was the day they arranged to recall him [the communicator], I cannot say. He was killed on April 27th, which is of course the anniversary I have been anticipating.

*Extract from sitting of April 15, 1918.*

FEDA. He [the communicator] says there was two anniversaries about now, one that leads up to his passing over.

*Comment by the sitter.*

The two anniversaries are March 2nd and May 12th, the former my birthday, the latter the day he passed over.

§ VI. EXTRACTS FROM TWO SITTINGS AT WHICH THE SAME  
COMMUNICATOR PURPORTED TO BE PRESENT.

As noted above (p. 77) the sitters on January 29 and April 9, 1918, respectively, were mother and daughter, and the same young man (apparently) tried to communicate on the two occasions. At the very beginning of the sitting on April 9, 1918, Feda observed that the communicator had "tried to communicate before, been to Feda before," but the connexion between the two sittings was never clearly recognised. The extracts given below show the most definite points of contact; there was nothing in the two sittings inconsistent with the supposition that the same communicator was present at each.

*Extracts from sitting of  
January 29, 1918.*

(1) He passed over suddenly, a peculiar feeling right at the top of the head; not a pain, like neuralgia when the pain goes and leaves a dull pain. He had it for about half a minute, then he went unconscious. He's tapping the lower part of his body, but that wasn't important. But what he felt most was in his head. He felt something lower down.

*Extracts from sitting of  
April 9, 1918.*

(1 A) He passed over pretty quickly. He tried to say this before. He did pass over pretty quickly. He didn't feel anything. He felt his consciousness going. He heard two noises, one first, then he felt dizzy, and then another and everything went blank. Except he thinks whatever it was knocked him on the head. It felt as if some one had given him a knock. He thinks it's p'raps been found out something hit him on the head. He has tried to say before that he felt nothing more.

(1) *Comment by the sitter of January 29, 1918.* This is quite accurate. He was wounded in the arm and side (which Feda touched when she said he was tapping himself lower down); an

attempt was made to move him to a place of safety, and on the way he was shot through the head and killed instantaneously.

(2) When Fedá was first talking he was saying he was worried about another young man on the earth plane—some one in great danger—he's trying to help some one. Some news he thinks has already been got through. He's so afraid of it's being exaggerated. It's some one he knows on the earth plane, very well. It's inevitable that something should happen, but he doesn't want it exaggerated. And to another lady too, the news will come to two. It'll look bad on the face of it; he wants you to remember what he said and that it's exaggerated. [Fedá draws in the air the letter R] and C or G. It doesn't mean RC or RG. It's two separate names, C or G, and R as well.

(2A) Fedá thinks there's another lady on the earth plane that he expected to see as well as you. He kept looking round . . . There's you and another lady and another young man, three of you . . .

He's been with you a good deal, with the three of you, the other lady and the young man. There are others looking after the young man. He's been anxious about this young man lately. He wasn't where he expected to find him in the last few days. Perhaps you'll hear . . .

He builds up a letter like that [draws R in the air]. (*S.v.* Wait a minute, what's the other?) This is both letters he's interested in. [Draws C in the air]. Not a G. He builds up both those letters.

(2) *Comment by the sitter of January 29, 1918.* I don't understand this entirely. RC are the initials of my younger son, who is mentally deficient. We have not been able to get his entire discharge from military service, that is, he has to have his exemption renewed every six months. The time was just running out when I had the sitting, but when it did, we had no difficulty in getting his further exemption. I was feeling very anxious lest they should take him this time; this may account for my son's reference to anxiety about the boy. He was also very fond of telling me that I exaggerated the danger there might be, if the boy had to serve.

(3) He's building up A, some one he met over there in the spirit world, some one he's met. He wanted you to know he'd not been lonely. He met several people belonging to the family. He also met some friends who had passed over before him. There was a young man passed over within an hour of himself. They met almost immediately. Do you remember one he knew who was missing? (*Sitter.* Yes.) You know he's passed over now? (*Sitter.* Yes.) His people didn't think at first he had, they thought he was a prisoner. Nothing was found out about him for some time. It was through an unofficial channel it was established he *had* passed over. It was difficult to find the body.

(3A) He builds up another letter in a different connexion [Feda draws in the air A], as if he were pushing it nearer to you, as if it's more an earth plane condition . . .

He's got a lot of friends with him, two or three young men . . . As well as the fair one there's a darker one . . . He passed over in the war. There was something rather peculiar about his passing over, like something worrying, would upset people who were fond of him. Feda should think there was some delay in hearing about him.

(3) *Comment by sitter of January 29, 1918.* A may refer to a cousin who went over before him or to a friend who followed him a few months later. The man who passed out within an hour of himself was probably a fellow-officer for whom he had a strong affection. He was the last man my son spoke to before going over the top, which they did together. Within an hour both were dead.

This referenee to the young man who was missing is quite good. He was very devoted to my son. There was great difficulty in finding out anything about his death; it was quite unofficially established that he had been killed and his plae of burial was found.

§ VII. SOME EVIDENCE OF APPARENT COMMUNICATION  
FROM A PERSON STILL ALIVE.

The following report of a sitting taken by Dr. L. P. Jacks is of special interest, because, together with references perfectly intelligible to the sitter, statements were made about a supposed communicator which might have applied to a son of Dr. Jacks, then fighting at the front, and some knowledge was shown which might have been taken as going some way to establish the identity of the communicator, had Dr. Jacks' son been dead at the time of the sitting. In point of fact, he was, and is, still alive. This was the first sitting Dr. Jacks had had with Mrs. Leonard, and he sat anonymously.

*Record of the sitting of April 5, 1918.*<sup>1</sup>

FEDA. A young man comes who knows this gentleman. He's about twenty-two, on the tall side, about medium breadth, very straight, holds himself straight, got a straight way of looking. His chin is a good shape, firm, a tiny bit square, the jaw not heavy, but the chin square. The mouth is medium, the lips a little curved, his nose showing the bridge a little bit, rather straight, not quite aquiline, a little bit broad from the tip of the nostrils. The eyes grey-blue; the eye-brows not much arched, brown, nicely marked, a good forehead, square, the hair short, sticks up a little on top. He brushes it away from his forehead. He brushes it sideways and back, not parted in the middle. He passed over suddenly. He's tried to communicate before. He's not building up in uniform, in a suit rather like this [indicates the medium's grey tweed coat and skirt]. It's one he used to wear in earth life, not quite at the end.

<sup>1</sup> Almost the whole of the record is quoted. A few words have been omitted here and there which have no bearing upon questions of evidence.

He's tried to communicate before.<sup>1</sup> There's a lady on the earth plane he wants to meet as well as you.<sup>2</sup> There's an older lady with him in the spirit world, medium build, got thin a little before she passed over, neatly dressed, tidy; the face rather round here [indicates the cheeks], sloping to the chin, the nose rather straight, the mouth gone a little thin. She'd been ill for some time before she passed over. Her face was sunken towards the end of her earth life. The chin not large, very nice shaped. Can't see the eyes distinctly, the eyebrows a brownish colour, not black, rather a dark brown, a little arched; a nice skin, but she shows herself a bit pale. The hair is done a bit plainly, smooth to the side of the head, not over the ears, done towards the crown of the head. Not sure if it's parted, but it goes off the face, smooth back. It's going grey, but it had been on the dark side. Judging from her skin Feda thinks she'd been on the dark side. A very nice smooth soft skin she'd had. She hadn't been well for some time before she passed over. She had some internal weakness. She had it for some time, but it hadn't got so serious till a few months before she passed over. She builds a letter like that near her [Feda draws an A in the air]. She'd lived a good deal in the country, a country house and a country town more than London.<sup>3</sup>

<sup>1</sup> *Comment by the sitter.* I cannot identify him. I thought at first it was my son, Captain S. Jacks, at the front, as the description tallies at several points. I was afraid he might have been killed. I now know he was alive at the time of the sitting.

<sup>2</sup> This might refer either to the sitter's wife or to his daughter, both of whom are living. H. S.

<sup>3</sup> *Comment by the sitter.* The description of the older lady fits my own mother fairly well. Her name began with A. She died 20 years previously.

It is worth observing that on my showing this part of the report to various members of my family some months after the sitting, they all identified the "spirits" differently. My own identification of the first "spirit" as my son was immediately challenged in

The young man she's interested in passed over since her. She's looking after him for some one on the earth plane. Between him and you is a letter R and a C or G, not sure which. He builds it up like a circle.

L. P. J. Is it O ?

F. Fedra see it better in a minute. (*S.v.* Can't quite get that letter, the letter that comes after.) He's been trying to communicate before with some one else, tried to come to Fedra before to get some message through. (*S.v.* Been near a place beginning with B before he passed over.<sup>1</sup>) Fedra don't think he was right in, but quite close. He thinks you can find out, and a place called M close to.

Fedra get a feeling in the head before he passed over. Fedra get a sudden tight sort of bursting feeling in the head. He felt that, not a pain, but most uncomfortable. And round his chest a tight feeling, as if he couldn't breathe. It didn't last long. It didn't hurt. Having that feeling in the head prevented him from feeling any pain. He suddenly lost consciousness and he didn't know any more.

Something has happened since he passed over which makes him feel he may have moved after, but he didn't know he did. He speaks of feeling dizzy before he passed over, and he heard a noise very close, several noises. He'd been with other people a little time before, but he felt suddenly alone,<sup>3</sup> or away from the others.<sup>2</sup>

L. P. J. Does he know how long it is since he passed over ?

favour of another young man whom the description fits about equally well. This shows how uncertain such identifications are.

<sup>1</sup> *Comment by the sitter.* B might mean Birmingham, where I once lived.

<sup>2</sup> This description of physical symptoms at the time of death is, of course, wholly inapplicable to Captain Jacks, to whom Dr. Jacks thought at the time of the sitting reference might be intended. If some other man is referred to here, Dr. Jacks cannot identify him. H. S.

F. Not very long, Fedá thinks, not a matter of years. (*S.v.* He'd expected to go to a hospital.) When he woke on the other side he thought it was a hospital he was in. (*S.v.* A young man he knew before has passed over just lately, a friend. His name began with M.<sup>1</sup>) And B as well, two people he knew. He thinks you've got a small photo and a larger one; two photos. One has been done much later than the other. He thinks either you've got them or you've seen them.<sup>2</sup>

L. P. J. That's a photo of him, or of M?

F. Of him. (*S.v.* S too, a friend of his.) He builds up a letter S. It's connected with him. He builds up a big letter S at the side of him. There's two young men here, this one and one by the side of him. The other one is a bit darker. The two is together.

L. P. J. Is he dark or fair?

F. Rather bluey eyes and a fair skin. The other one is darker. One keeps building the letter M between them. And a letter like a circle. Fedá thinks it must be O. These two have been together in the spirit world. They both want to come to you this morning. But there's a lady on the earth plane they go to, not young, about the middle of life. S, M and O they build up, and what's that K or H? [Fedá draws K in the air.]

L. P. J. K.

F. Those letters is connected with them<sup>3</sup> . . . One of the young men lived in a place called L. He wants you to think about that after. S has got to do with a place, to do with the fair one.

L. P. J. Is it where he lived?

<sup>1</sup> See below.

<sup>2</sup> *Comment by the sitter.* As I have had to do with young men for many years, the photographs have too many applications to make this of any value.

<sup>3</sup> *Comment by the sitter.* S, M, O are the initials of three of my sons in the reverse order of their ages. They were all alive at the time of the sitting. I can make nothing of K.

F. Yes. Not the S that's a name.

L. P. J. Is S his name ?

F. Feda thinks so. S a place and S a name. He didn't always live at S. (*S.v.* Machinery of some kind.) Do you know if for some time he'd been interested in machinery, very important machinery, as if concentrated in a small space? Like as if he had to bend down and look at this. P'raps more like apparatus. He feels machinery suggests something too coarse. Like a box-shaped thing with a little door and holes in the side, and something makes a whirring noise. He shuts something, like shutting something off.

L. P. J. Was it something he used to ride with ?

F. Yes, it used to make a whirring sound . . . (*S.v.* Maurice.)

L. P. J. Maurice. [Repeated to the recorder, who had not caught Feda's whisper.]

F. He's saying Maurice.

L. P. J. Does he want to send a message to Maurice ?

F. He's helping Maurice <sup>1</sup> he says.

[There follow some allusions to Maurice's supposed circumstances at the time, which were not understood.]

F. There's a girl and a younger lady and a gentleman not with hair on his face.

L. P. J. I should like to talk to that gentleman.

F. He's showing himself at the back. A fine-looking face, rather sensitive. He's looking anxious now. Across the upper part of the face he's a little broader, then a little thinner below. Rather a good-looking face. The nose comes out, a little bit to the Roman kind, rather a straight line between the nose and mouth, the under lip comes out a tiny bit, towards the end

<sup>1</sup> *Comment by the sitter.* This is the name of my second son, Captain Maurice Jacks. I had been thinking a lot about Maurice on the day of the sitting. It is odd Feda should give this name.

of his earth-life the under lip was a tiny bit fuller. The mouth not small.<sup>1</sup>

L. P. J. Did he know me in earth life ?

F. Fedra think so. He was a very good man when he was here. Fedra thinks something in his earth life was a preparation for the other side. He's got something important, he's going to do work with you and he's already started. He's going to influence you in speaking and writing, as if he was going to tell you what to say. You're going to carry on and elaborate something he had to leave undone when he passed over. Had he a connexion with another country ?<sup>2</sup>

L. P. J. I think he had.

F. He comes close to you, but in a different way, more as if there was a spirit bond between you than an earth bond. He keeps on holding up a book as if he was passing it on to you.

L. P. J. Yes.

F. As if he were putting this book into your hands. He pointed to himself first. He's opening the book and pointing to something inside.

L. P. J. Can he make some letters ?

[Fedra draws in the air, C.]

L. P. J. Yes, I understand C.

F. He's trying to form a word. [She draws C, h (uncertain), a.] That comes in the word.

L. P. J. Yes.

F. [She draws m, b.] He spells these letters, but it's not complete. [She draws r, s (uncertain).] He's missed something.

L. P. J. Tell him I think I understand.<sup>3</sup>

<sup>1</sup> *Comment by the sitter.* This is quite a good description of my late friend, Professor J. Royce of Harvard. *N.B.*—I had been wondering if he would turn up. He and I worked on much the same lines, had much in common and were great friends. And I had recently published an article on him in the *Atlantic Monthly*.

<sup>2</sup> *Comment by the sitter.* Yes, America.

<sup>3</sup> *Comment by the sitter.* We have got C A M B R [S]—Cambridge, Massachusetts, where Royce lived and where we were together in 1886, 1907, 1912.

F. He'll be able to manifest better as time goes on. A, he builds up.

L. P. J. Can he give the country ?

F. A and M too. Fedá think the country he spoke about—it wasn't just for a holiday he was interested in it, but in a serious way.<sup>1</sup> He'd got a strong interest in a public building, stone, not brick. A book again. He must have been fond of books when he was here. He shows shelves of books. You've got a book connected with him. Do you know he's already tried to write through you ?

L. P. J. Yes.<sup>2</sup>

F. He says *through* you. He seems to work your brain and your hand. It isn't only when you're writing, but when you're walking along, he can tell you what to write.

L. P. J. Yes.

F. He gave you something lately that was on a subject beginning with R.

L. P. J. Ask him to get the next letter.

[Fedá draws in the air R O.]

L. P. J. O.

F. [She draws in the air Y.] Don't know what it means.

L. P. J. Are you sure R is right ?

F. [She draws R o y.] It looks like that to Fedá. Not quite right, something like it, but not quite right.

L. P. J. He's getting on very well.

F. R, R. he says, R.

L. P. J. Yes, I understand, R.

F. He says it, but Fedá's not sure about it's being the letter.

L. P. J. R's quite clear to me.

F. Ar, Ar, like the sound of Ar. Not R-r-r, but Ar.

L. P. J. Yes.

<sup>1</sup> *Comment by the sitter.* A, M— America. What follows seems to refer to (1) college buildings, (2) studies and books—quite appropriate to the nature of our connexion.

<sup>2</sup> *Comment by the sitter.* I meant no more by this than that his ideas had influenced me in my own writing.

- F. He can't get it yet.<sup>1</sup>
- L. P. J. Ask him if he remembers anything we did together.
- F. He thinks you ought to remember about the building.
- L. P. J. Yes.
- A particular building at a place called E.<sup>2</sup>
- L. P. J. I don't remember.
- F. Then there was a building called M.
- L. P. J. Yes, I remember M.
- F. It's connected with a building. He went from one building to another, like travelling round them. All these buildings used to hold a lot of people, a great number of people.<sup>3</sup> He had an idea of his own in regard to a building, but he wasn't able to carry it through. He had a kind of ideal in his mind. He wasn't able to accomplish this ideal.
- L. P. J. Does he remember what the building was to be made of?
- F. He's smiling. Not bricks, not even ordinary stone. He's drawing a letter like that [she draws G<sup>4</sup>]. It would have a good deal of that in it. It was a funny building.
- L. P. J. Yes.

<sup>1</sup> *Comment by the sitter.* There seems to be a muddle here between R O Y, the first three letters of his own name, and L O Y, the first three letters of "LOYALTY," which was the title of one of his books and also the title of an article I had written about him. I can't make out what the 'Ar' sound means.

<sup>2</sup> *Comment by the sitter.* This might be the Emerson Hall at Harvard, which was the building in which Royce used to lecture and where we were often together.

<sup>3</sup> *Comment by the sitter.* It might be Manchester College, Oxford, where Royce gave lectures for a period in 1913, and was daily with me. The going from E to M—the passage from lecturing in Emerson Hall to lecturing in Manchester College. The next point struck me as the most significant part of the sitting. The transition from the idea of the college building to the ideal spiritual building is in keeping. His last books were all about a spiritual building which he called the Ideal of the Great Community and it was on this idea that we had often conversed. (See my article on him in the *Atlantic Monthly*, February, 1918.)

<sup>4</sup> See below.

F. It was a kind of ideal in his head.

L. P. J. Is that what he wants me to help him to build ?

F. He says: "Yes, but not quite as I planned it. It'll be different now."

L. P. J. Yes, I understand.

F. Something beyond him will make it different. As soon as he came he began to talk about a building.

L. P. J. Tell him I'm glad he's still interested in that building.

F. He didn't think you'd think he would forget about that building . . .

L. P. J. Can he tell me what name to give to the building ?

F. He looks upon it as a palaeae. He doesn't want to call it that.

L. P. J. Is palaeae large enough ?

F. A palaeae of truth, a palaeae of knowledge. You can call it temple, if you like ; it'll be different to any other temple.

L. P. J. Does he remember we used to give it a bigger name ?

F. Yes he'd like to get it through.

L. P. J. Shall I tell him ?

F. No, he'll try to give it. He wants to get to it by stages. First palaeae, then temple, then (*s.v.* what ? God).

L. P. J. (to recorder). Did you hear that ?

H. S. I heard "God."

F. Funny this, can't get it.

L. P. J. I think he's said enough.

F. (*S.v.* God, says something about God. God's K— K— K— eon— K— Ken—)

L. P. J. Does he mean "kingdom" ?

F. Fedā thinks so. Can only get K and an N sound.<sup>1</sup> He has others on the other side helping him . . .  
*This time we shall carry it through, he says.*

<sup>1</sup> *Comment by the sitter.* A spiritual building, not made with hands, was, roughly, Royce's interpretation of the kingdom of God. The building in question was a community of souls—the main theme of Royce's later philosophy.

It has since occurred to me that the word Fedā was trying to make was not "kingdom," as I suggested, but "community." Observe that she didn't quite accept "kingdom." Community is

L. P. J. Yes.

F. He says the time is nearly right now.

L. P. J. Why does he think it's right ?

F. (*S.v.* Evolution, evolution.) It's rolling towards it now. In some way the war helps. In a lesser way it creates difficulties, but it opens the way. If it hadn't been for the war we might have had to wait.

L. P. J. Is that what he helped me to say ?

F. Yes, and very forcibly too. You've got to keep on telling them that. That's the key-note<sup>1</sup> . . . Deacon, deacon, he says.

L. P. J. Is that a man's name ?

F. Fedra thinks it's over there in the spirit world. Don't know if it's a name, or what he'd be called.

L. P. J. I don't understand Deacon.

F. Deacon is right, but there's more to it. (*S.v.* Arch.) It's not a name, it's a title, archdeacon. He keeps giving like a bridge with his finger. Archdeacon on his side.

L. P. J. Is the archdeacon some one with him ?

F. Yes, some one he's got an affinity with, and somebody called M, belongs to his band.<sup>2</sup>

L. P. J. Would the young man like to come back ?

F. Yes, he gives his love . . .

L. P. J. Does the young man want me to give his love to any one ?

F. To a lady on the earth-plane and to Maurice. He wants to be remembered to E.

L. P. J. Is E a lady ?

a key-word in Royce's writings. It should be borne in mind that I had myself been thinking and writing about this 'community' about the time of the sitting.

<sup>1</sup> *Comment by the sitter.* It is the key-note of what I had said in the article mentioned above.

<sup>2</sup> *Comment by the sitter.* Quite unintelligible. I know no Archdeacon and have had nothing to do with "deacons." [This is possibly a working out of the earlier allusion to the sound "Ar" (see above, p. 139). H. S.]

F. Not sure.<sup>1</sup> The power is weakening. The young man was glad to come. He's all right, he says, getting on splendidly. Goodbye.

*General note by the sitter.*

Had the whole sitting been of the character of the first part, I should have said it was the common stock-in-trade of a professional medium, throwing out vague generalities (mostly fitted to the circumstances of the time, the war, etc.) on to which excited persons might force a particular meaning according to their hopes and fears. But in the second part the medium seems to have tapped my mind about Royce—especially the article—and that inclines me to think that she was also telepathically tapping me in the first part, my mind being much preoccupied at the time with anxieties about my sons and losses of young friends in the war.

The total impression left on my mind is similar to that left by many common dreams. There is the same muddle and incoherency at first, in which definite personalities seem to appear for a moment and then change into somebody else, the facts getting hopelessly mixed up, the action of one person shading off into that of another. And then towards the end the dream becomes more coherent and interesting, keeping up a definite character for a time, with a sudden return to nonsense (the Archdeacon, etc.) and a momentary reappearance of the people first on the scene.

<sup>1</sup> *Comment by the sitter.* E is the initial of my only daughter. This made me think again that it might be my son Stopford sending a message to his sister. I know of no other young man "on the other side" who would want to send a message to E.

## REVIEWS.

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- I. *Physikalische Phaenomene des Mediumismus, Studien zur Erforschung der Telekinetischen Vorgänge.* By DR. A. v. SCHRENCK NOTZING. Pp. x, 201; 15 Plates. (Munich: E. Reinhardt. 1920.)

DR. VON SCHRENCK NOTZING'S remarkable work is composed of studies of telekinetic movements of objects which have been recorded as occurring in the mediumship of Stanislava Tomezyk, by Prof. Ochorowicz and himself; of Eusapia Paladino, by many investigators including himself; and of several private, *i.e.* unprofessional, mediums recently observed in Germany by himself, together with an extensive account of Dr. Crawford's first two books on the Goligher Case, and a discussion of the lecture on "Supranormal Physiology and the Phenomena of Ideoplasty" given by Dr. Gustave Geley to the *Institut Psychologique* in the *Collège de France* in January, 1918. To explain these cases, the theory advocated is that telekinetic effects are less developed stages of the teleplastic phenomena exhibited by 'Eva C.,' and so fully described in Dr. v. Schrenck Notzing's big book on *The Phenomena of Materialisation*, and like them are ultimately inherent in, and relative to, the medium's mentality. Dr. v. Schrenck Notzing supposes that the movement is ardently desired and its achievement is dreamt, whereupon the medium's creative imagination evolves 'pseudopodia,' or 'efflorescences,' out of the body, which proceed to produce mechanically the effects observed. Such emanations were, he shows, frequently described by sitters with Eusapia Paladino, they are represented in the Tomezyk Case by the very fine 'threads,' connecting the medium's hands, shown on some of the photographs, they are indicated also in the Goligher Case, though Dr. v. Schrenck Notzing had not then heard of Craw-

ford's photographs of 'psychic cantilevers,' which look so singularly like the 'plasma' produced by 'Eva C.' On the other hand, he differs from Crawford in wholly rejecting the agency of 'spirits,' and will not admit that the beliefs of the mediums and sitters are well-founded.

Of course at present any theory other than fraud about these staggering phenomena must appear anomalous. And if there was fraud, it must have been facilitated by incredible carelessness on the part of the observers, and all their very precise statements about the conditions of experiment, and their examination of the mediums before and after their performances, must be wholly unworthy of credence. Dr. v. Schrenck Notzing, moreover, does not rely solely on his precautions as regards the 'threads' seen in the Tomczyk photographs; he also provides plates to show how different they look, when magnified, from any natural fibre. If fraud can definitely be excluded, and at present one who has not himself seen the phenomena will hardly feel that they have been repeated and varied sufficiently to justify this confidence, the field is open for a variety of explanations, and in the actual state of our knowledge the choice among them is largely a matter of taste. It may be that 'spirits' in themselves explain nothing. Again, it may be argued that if there is a 'soul,' as a substantive entity, at all, it must have the plastic power of building up its body according to its idea of its form; this art it cannot be supposed to have wholly lost, and conceivably the abnormal improvisation of temporary limbs, where its normal equipment does not suffice, may be a manifestation of it. 'Materialisation' would thus become a quasi-natural process: but, if so, it must conform to mechanical laws—as Dr. Crawford has argued, and more or less shown—and the difficulties of conceiving the functioning of a materialised limb are peculiarly great precisely on the mechanical side. It is no less perplexing to read (p. 3) that "the lively wish of lifting an object from a distance leads to the associated idea of a thread, with which the experiment might be performed: thereupon the objective phantom of a thread is brought into being by a hallucination that realizes itself in matter." Thus we are literally required to believe that 'wishes are horses' and mediums can ride them; but what, pray, is an 'objective

phantom' ? And how can a 'hallucination' convert itself into a material reality, even for an instant ? These queer creatures seem to have one foot in the world of reality and the other in a dream, and suggest a confusion of thought and reality worthy of the maddest idealism. Still the notions with which the human mind apprehends new facts always seem at first absurd, and will correct themselves if they conduce to effective handling of the facts ; while if these things are facts, science must assume that they are capable of being understood.

F. C. S. SCHILLER.

II. *Vom Jenseits der Seele. Die Geheimwissenschaften in Kritischer Betrachtung.* By MAX DESSOIR. Pp. xvi, 362. (Stuttgart : Ferdinand Enke. 1920.)

PROF. DESSOIR is one of the few psychologists who has had the courage to face the problems of psychical research and to envisage seriously the possibilities of the supernormal. Indeed he appears to have done not a little actual investigation, e.g. with Slade, Eusapia Paladino, and Anna Rothe, and his sceptical conclusions are by no means merely the expression of a theoretic bias. His general attitude is that of a very critical psychical researcher, like that of the late Frank Podmore, and even this demands a deal of courage in Germany, where authoritarianism and *a priori* dogmatism have always been at home, and the mental atmosphere seems still to be very similar to that prevailing in England forty years ago. It is not surprising therefore that he should always carefully disclaim any personal sympathy with 'superstitions,' should apologize for condescending to dabble in such rubbish, and should castigate the misguided followers of dissenters from scientific orthodoxy who have made a certain impression even on the German mind. For it is clear that in Germany also there has been a pretty extensive recrudescence of superstitions, which appears to have been exploited in the interest of his 'theosophy' or 'anthroposophy' by Dr. Rudolf Steiner, who gets properly snubbed by Prof. Dessoir. On the other hand, he is uniformly appreciative, and very respectful, towards the work of the S.P.R., to which he refers extensively, and admits that the Piper Case, particularly, contains a residuum, when

all conceivable deductions have been made, of which there is not, so far, any normal explanation. For the rest it may be briefly noted that the 'beyond' of the soul referred to in the title means its unconscious depths, that the account of 'Professor Bert Reese' (pp. 129-34) is a valuable contribution to the history of the fraudulent, and that of Anton Johansen, to that of the apparently genuine, supernormal. The book, which was first published in 1917, reached its fifth edition in 1920, and deserves its success.

F. C. S. SCHILLER.

III. *The Psychic Structures at the Goligher Circle*. By W. J. Crawford, D.Sc. Pp. vi. 161. London: John Watkins. 1921.

IN the volume before us the late Dr. W. J. Crawford continued the summary of the results which he believed he had obtained through the instrumentality of the Goligher Circle in Belfast. The two previous volumes, *The Reality of Psychic Phenomena* and *Experiments in Psychical Science* dealt in a very general and sketchy manner with a series of experiments in telekinetic phenomena which were conducted under the most favourable circumstances. In the present volume these experiments are continued and the book is enriched by specimens of some of the flashlight photographs which have been secured of the "plasma" which, it is alleged, extrudes from the body of the principal medium, Miss Kathleen Goligher. Now that Dr. Crawford is no longer here to defend his thesis it may seem unfair to some to criticize his work in any but a commendatory spirit, but, after all, the books are unique in their line and deserve the careful consideration of all those interested in the physical phenomena of spiritualism. On re-reading the first two volumes and then comparing them with the one before us the conclusion seems difficult to avoid that these are not records of experiments systematically conducted, but merely summaries of results obtained through a system of procedure concerning the details of which the reader is left in ignorance. We do not believe that Dr. Crawford omitted to record the phenomena of each séance with its appropriate detail and it is to be hoped that his full notes may be preserved for the benefit of those who are not content with bald statements of occurrences which are said to have taken place. It must be remembered that the experiments outlined in these volumes were principally conducted by *one* man in a circle of

some *seven* persons and it is only to be expected that under these conditions the method of research was not one which would appeal to many of the more critical students of psychical phenomena. The books are, in fact, as the author himself suggests on p. 151 of the present volume, *popular* expositions and not scientific treatises in any proper sense of that term. If this preliminary supposition is granted (and it seems one difficult to evade) it may appear an impertinence to offer criticism of a destructive rather than a constructive nature, yet it is necessary to counteract the opinion widely held in spiritualistic circles that the books are models of scientific accuracy and therefore proportionately valuable. On the other hand even popular handbooks ought to contain those details which are essential to an intelligent appreciation of the matter under review. In the present case Dr. Crawford has so often omitted these bare facts that at times we are tempted to throw the books down and give up trying to obtain any rational idea of the phenomena of which they treat. A few examples of these and certain other points calling for some comment may be found interesting.

Firstly then, the question of fraud. We do not propose to say anything on this subject ourselves but to confine our remarks to pointing out some of the extraordinary theories apparently held by the late Dr. Crawford. Let us turn to the catalogue of points against fraud noted in *R.P.P.*, p. 10 *seq.* The first "fact" which shows that the phenomena are genuine is that the family are convinced spiritualists. The second is that the séances are looked upon as religious institutions. The fifth is that the medium is a private one, and there are others equally irrelevant. The springs of human conduct are far too deep to be analyzed in this fashion and discoveries in modern abnormal psychology show that problems of motive are some of the most baffling phenomena with which it has to deal. Again compare the "test" instituted by Dr. Crawford in order to see if the medium could move her feet when tied (*Psychic Structures*, p. 35). He "allowed her to do her utmost with her feet, but she was incapable of doing anything."<sup>1</sup>

This is surely a remarkable "test," almost as remarkable as the naïve assumption on p. 34 when dealing with precautionary measures that the "medium and members of the circle were just as interested as I was . . . in order to render the results as

<sup>1</sup>Cf. also p. 64 of the same book.

certain as possible and beyond any reasonable suspicion of doubt." These observations do not reflect in the least on the purity and integrity of the Goligher Circle. We merely present them as specimens of Dr. Crawford's attitude in the face of grave perplexity and we can scarcely consider such methods as likely to prove convincing to those who have not the opportunity of observing these phenomena at first hand, or becoming personally acquainted with the mediums. We pass on to the lighting arrangements. From the volumes before us it is quite impossible to get any real notion of the amount of light that was used at the séances. "A subdued kind of light issuing from a large surface of ordinary gas flame (*R.P.P.*, 12): a gas jet (*Ib.*, 6): strong red illumination (*P.S.*, 33): a red electric light (*Ib.*, 89). We want to know the size, illuminating surface and quality of the gas jet as well as the voltage, etc., of the electric lamp. Yet all these elementary details are omitted. One further example will suffice; it is the test box (excellent device) described on p. 88 of *Psychic Structures* and illustrated in Fig. 46. We are told neither the length, breadth, height nor thickness of the wood. The variety of wood employed is not given, although this is a mere detail, since we do not remember that the kind of wood of which the séance table is constructed has been yet given. In the case of the box the size of the holes is not given, nor the length of the screws which secure the top piece to the sides. In fact, it is merely stated that a test box was employed just as is usually done in a summary of results obtained. A point that may be considered in this connexion is the statement on p. 93 of *Psychic Structures*, that when the medium wore high boots and her feet were placed in the test box they were so tightly wedged as to be immovable. We can understand that she would have been unable to move her legs, but what prevents her from raising the front portion of her feet from the floor of the box we are unable to say. Perhaps her power of moving her feet during the sittings is in abeyance just as Mr. Morrison's sensibility seems so acute that when he is touched on the boot he is able to describe it as something as soft as the flesh of a baby (p. 65).

We do not wish to lay too great an emphasis on points of this kind, as such criticism may perhaps tend to distract attention from the value which these volumes undoubtedly possess. After all, even assuming that they are summaries and that some of the

experiments are incomplete, they contribute the first reasoned attempt to account rationally for the physical phenomena of spiritualism and for telekinetic phenomena in particular. The experiments with clay and methylene blue indicate the possibilities that may be achieved in this line of research and might themselves be considerably amplified. It is a peculiar circumstance that if the structures succeed in carrying about ordinary matter like clay and various colouring agents it is not possible to employ some substance of a viscous nature which may spread evenly over the materialized end and so render it clearly visible moving about. The use of luminous cardboard also is useful in all these experiments and it seems a pity that Dr. Crawford did not make more use of it.

Not the least interesting part of the volume before us is the collection of photographs which have been admirably reproduced. Just before Dr. Crawford's death we had the opportunity of inspecting the much larger collection containing those specimens which Dr. Crawford thought unsuitable for publication. We regret their omission, as they constitute, in our opinion, one of the most important links in a chain of experiments of which very little is known outside well-informed circles.<sup>1</sup> Indeed we may say that the existence of these photographs and their accumulation in the case of this and other mediums may be the ultimate means of understanding the mechanics of these phenomena. The author of these books having passed away, it remains for others to carry on his work and to revise and complete his experiments. The works he has left can scarcely fail to be regarded in the future as the most important contributions towards the study of telekinesis which have appeared up to the time that their author met his untimely end.

E. J. D.

<sup>1</sup>By the generosity of an anonymous donor a complete set of the photographs of the Goligher phenomena, taken by the late Dr. Crawford, has been presented to the Society. They were on view at the conversazione on May 20, 1921, and will shortly be available for the inspection of members at the Society's Rooms.

## PROBLEMS OF HYPNOTISM.

### AN EXPERIMENTAL INVESTIGATION.

BY DR. SYDNEY ALRUTZ, Lecturer on Psychology at  
the University of Upsala.

(*This paper was read before the Society for Psychological  
Research on October 4, 1920.*<sup>1</sup>)

#### *Introductory.*

As is well known, the old hypnotists, Mesmer and his followers, proclaimed the existence of some sort of subtle fluid which emanated from the body of the hypnotizer and was projected onto the subject. This theory is nearly dead in our days, still a few investigators of more modern date have accepted it in one form or other.

Another view was held by *Braid*, the father of modern hypnotism. He maintained—at least during his first period—that by visual and mental concentration the subject can be put into a new state, the hypnotic, characterized by certain symptoms, which in their turn are capable of being modified by physical means, *e.g.* by cold. Consequently, Braid did not believe in any fluid, nor in the power of the hypnotizer's will alone to influence the subject. And only later on did he attribute any importance to the imagination of the subject, or to what we now would call the factor of suggestion.

Charcot and his school ought to be classified under this head, because they considered that different kinds of sense-stimulus, *e.g.* light and sound, could as such

<sup>1</sup> Certain omissions and additions have been made in the paper as now published. S. A.

produce hypnosis, and because they believed that certain semi-hypnotic phenomena could be obtained by magnets, metals, etc. They also proclaimed the existence of definite forms of hypnosis at least in regard to hysterical patients and of hemi-lateral or half-sided hypnosis, even of hetero-lateral hypnosis, or of such a state where one half of the body is in one hypnotic state, the other half in another one.

In our days the suggestive school reigns nearly supreme, that is to say, suggestion, direct or indirect, is held to be the cause and the sole necessary one not only of hypnotization itself, but also of all the phenomena which can be produced during hypnosis.<sup>1</sup>

*The first problem* which I have tried to solve is whether any "fluid" or, to put it more broadly, whether any nervous effluence of some kind exists. Are all nervous systems really so well isolated that a specific influence at a distance from one to the other cannot take place even under favourable conditions?

We know that in hypnotizing use is sometimes made, especially by the mesmerists, of passes, that is to say, the hypnotizer makes strokes over the skin, clothes, etc., of his subject, but without touching him. The question then is: Can the fingers or the hands of a person—whether moving or kept still—without any contact and after all known factors of importance, such as the usual stimulation of the senses, expectation, suggestion, telepathy, simulation, etc., have been eliminated or at least made immaterial, and after the subject has been put in hypnosis, bring about certain changes in his organism, for instance in the skin (the dermal sensibility) or in the muscles (the neuro-muscular apparatus)? It is of course better to begin our investigations with certain hypnotic experiments such as these than to try to establish the effects

<sup>1</sup> Some of Bramwell's cases, treated by "hypnotic" means, where no symptoms of induced hypnosis were obtained and where the evidence as to the very remarkable therapeutic results being due to "suggestion" alone was by no means convincing, are from this point of view interesting (Bramwell, *Hypnotism*, 1906, p. 421 ff.): They seem to prove some efficacy of the *methods* used, independent of suggestion.

of passes on the act of hypnotizing itself, as it is in this latter case much more difficult to avoid suggestions of various kinds.

*Sensibility ; the Senses.*

In order to eliminate the above-mentioned sources of error I fix a sheet of glass by means of a stand and clip *above* one or both of the subject's arms, and also cover his head completely with a black cloth. Such an arrangement naturally excludes the possibility of thermal or mechanical stimulation of the skin from the passes (*e.g.* by currents of air), and thus the subject cannot get any dermal sensations which he might use as a starting-point for auto-suggestions. Of course no word is spoken.

Let us now suppose that I make, say with my left hand, downward passes above the sheet of glass placed above the right arm and hand of the subject, whom we suppose to be in light hypnosis and therefore over-sensitive,<sup>1</sup> and that I do not do anything at all with my right hand. Then, if I make say 10 to 16 passes during about  $\frac{1}{2}$  minute, complete insensibility of the skin—analgesia and anaesthesia—is obtained, but only beneath the sheet of glass. The other parts of the body do not change their over-sensitiveness, with the exception of the opposite symmetrical part of the body; in this case the other left arm and hand, which become still more over-sensitive than before: they get what I call an "extra"-oversensitiveness (for shortness' sake called in the following only: extra-sensitiveness). That is to say, you can prick the right arm as much and as hard as you like even with a needle, and place hot or cold metal on it without getting any reaction, but the moment you touch the skin on the left arm ever so lightly with the point of a needle or with my "*algometer*" even at its lowest pressure (2 grammes) the subject reacts violently

<sup>1</sup> In light hypnosis three of my principal subjects show spontaneously a hyperaesthesia, an over-sensitiveness not only in regard to the skin but also in regard to the other sense-organs, and the neuro-muscular irritability is also increased.

(a dermal-muscular reflex action), and says he felt a sharp prick. The same extreme sensitiveness exists also in regard to thermal stimulation, so weak that it otherwise would not affect him. In point of fact, the threshold-values for the different skin-senses get more and more increased on the surface above which the downward passes are made and more and more lessened on the opposite one. (As to exact figures, see below.)

If I now make upward passes above the subject's insensible right arm, sensibility is restored gradually till the over-sensitiveness which characterises the light hypnosis comes in. If I continue the passes still further I obtain an ever-increasing extra-sensitiveness. That is to say: whilst downward passes lower the sensibility, upward ones heighten it.

When trying to ascertain the properties of different substances in regard to their power to transmit the effects of the passes, I found the important fact that all substances do *not* behave in the same way in this respect. Glass and metal have been found to be transparent, whilst cardboard, paper, flannel, wool, etc., are more or less opaque to this influence.

This makes the following experiment possible. Before the glass-sheet in the stand and clip is placed above the bared skin of the subject, it is partially covered, for instance, with a flannel cloth. If I now make downward passes above it, I find only the skin beneath the uncovered part of the sheet of glass insensible, the other parts retaining their sensibility. This *combined method* can of course be varied in many ways.

Fig. 1 shows the arrangement I now generally use. The arms of the subject are wholly enclosed in boxes with panes of glass as lids and as frontpieces.

If, as in this case, the subject's right arm is covered with glass *and* flannel, the left arm only with glass and I make downward passes with both hands simultaneously—as the figure shows—then only the left side becomes analgesic and anaesthetic, the right arm showing the corresponding extra-sensitiveness. This *simultaneous method* gives of course added safety—the subject in such a case

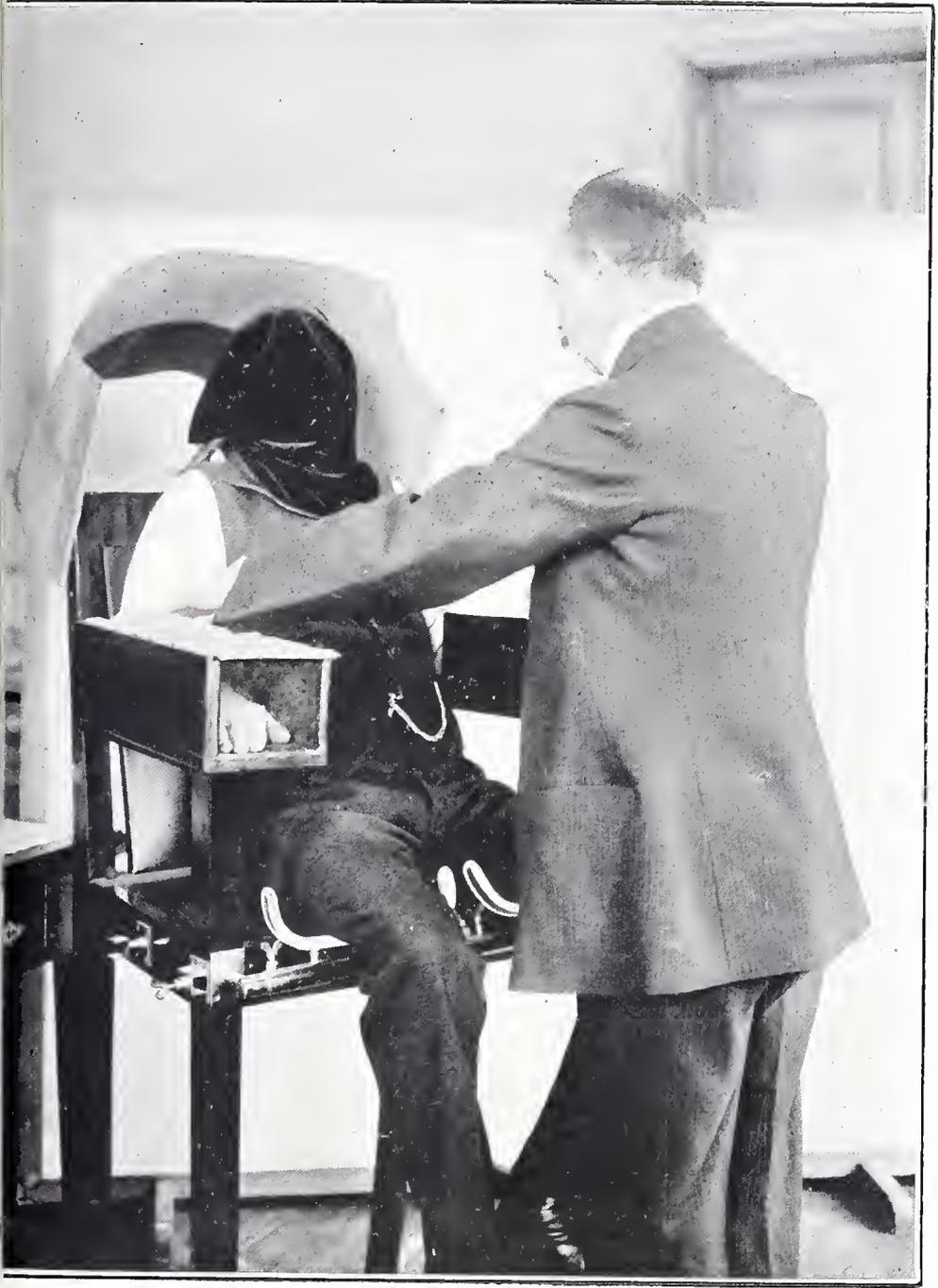


FIG. 1 (see p. 154).



FIG. 2 (see p. 155).

not even being able to know or hear on which *side* to expect the primary effect. (I can here add, that I have, of course, sometimes clogged the ears of the subject but nevertheless obtained the usual results.)

In Fig. 2 the subject is in *deep hypnosis*, that is to say, he is in a condition induced by making a lot of downward passes generally over the whole body of the subject when he is in light hypnosis. He then becomes completely analgesic and anaesthetic over the whole body, the irritability of the neuro-muscular apparatus being also diminished—as we shall see later on. The subject makes no movements and usually does not hear or answer even the hypnotiser.

Now in this condition downward passes have no appreciable effect on the skin—quite as we ought to expect. But upward ones have; they restore the sensibility.

In this experiment I use the simultaneous and combined methods in this way: on both sides is a sheet of glass, but the one above the subject's right arm is covered beforehand with a woollen cloth. If I now make simultaneously on both sides upward passes, the sensibility on the subject's left side is restored—more or less according to the number of passes made; the right arm remains insensitive.

The selective absorption occurring when the combined method is used is specially well shown by the following experiment, which also excludes all possibility of the subject's guessing the exact nature of the arrangement.

The system of screens consists of a large sheet of cardboard which covers the whole hand (35 by 25 cm.), with a piece cut out 3 cm. broad and 11 cm. deep, and a sheet of glass or metal. These two sheets are placed one on top of the other, sometimes with the glass or metal sheet on top, sometimes the cardboard one, but preferably the latter, and are fixed in a stand over one hand of the subject so that the gap in the cardboard sheet lies above one of his outstretched and spread-out fingers. Passes are then made—descending ones in light hypnosis, ascending ones in deep hypnosis—over the whole system.

Already 10 experiments of this kind have been carried out extending over several years. My choice of finger has been pure chance. The examination has been done with 3 kinds of stimuli, beginning on one of the end fingers and running through all of them, backwards and forwards. That finger or those fingers which twitched were considered sensitive, the others not. Result: In seven experiments the correct finger was effected; in two the correct finger and an adjacent one; in one an adjacent finger first and then the right one.

As the gap was a little broader than a finger and no guarantee existed that the subject held his fingers quite still, the incorrect results may be explained in this way.

We must now turn our attention to experiments made with the *non-informed* method, that is, a method which does not allow even the experimenter to know the arrangement made use of. They are important, firstly, because they give increased safety in regard to the subject's ignorance of the arrangement; secondly, because they eliminate the possibility of telepathy from the experimenter being the real and sole cause of the effects obtained in these kinds of experiments; thirdly, because when the experimenter does not know what results to expect, he cannot make the following examination of the skin in a way favourable to the right result.

Let me now give you a few examples of these non-informed or non-knowing experiments. They can, of course, be made in several ways. The following group refers to subject No. 1.

*Sitting 20. 26/12, 1910. The subject in light hypnosis; a cloth over the face.*

Dr. von Bahr fixed a belt of cottonwool about 6-7 cm. wide to and under a brass plate—I did not see where the belt was. Then he held the plate over the subject's right arm and hand (the latter being closed). I made descending passes for a minute and then tested the sensibility (still unaware of where the belt was). I found the whole hand as

far as the wrist sensitive, the rest insensible. This was right, *i.e.* the cotton belt had been situated just above the hand.

. . . 15. I then asked Dr. von Bahr to cut out a *round* piece of cotton this time, not a belt, and fasten it to the brass plate and then I would try to find where it was. During the test which followed I immediately found two more or less round places, one fairly near the coat-sleeve and one just above the wrist. I was astonished to find *two*. Only then Dr. von Bahr showed me the brass plate from underneath, and there I saw two circles stuck fast. One coincided exactly with the upper sensitive circle, but the other had been situated some centimetres lower down on the arm (above the wrist).

*Sitting 37. The subject in light hypnosis.*

Professor Svedberg was allowed to do as he liked. I went out of the room. S. then came and told me that he had used a screen of tin-plate over the whole of the left arm and hand and put a large matchbox (11.5 × 7 cm.) on top of this screen at its highest part and had then made descending passes for one and a half minutes. He had not expected any certain result himself. The result he obtained was that the topmost belt—corresponding fairly accurately to the matchbox—was still sensitive, but the other part of the arm and hand was insensible to the algesimeter (and even, as it proved later on, to metal objects): the right arm was, on the contrary, extra-sensitive. The result was thus regular, *i.e.* in accordance with my general results.

*Sitting 38. 29/10, 1911. The subject in light hypnosis.*

Sister L., who was quite ignorant of the nature of the experiments, was allowed to choose between ascending and descending passes, right and left, a brass screen and a cardboard screen (two): there were thus eight possibilities present. Period of excitation: one minute. After Sister L. had carried out her task, I went in and first investigated the left side (which at my request L. now for the first time said she had operated on). I found no difference between left and right, and then Sister L. informed me that she had used the cardboard screens on the left side and made descending passes. (Regular result.)

*Sitting 44. 10/12, 1911. At my house. A cloth over the subject's face. Light hypnosis.*

. . . 3. Mr. Olof Rosén, Fil. Lic., was asked (outside the séance room) to use a large screen of zinc and to place a woollen cloth above this, either over the forearm or the hand and (in doing so) to choose either the left or the right (side). Mr. R. made the experiment, and when I entered I found undeniable insensibility to the algesimeter (6 gm.), metal (stimulus of cold) and cotton-wool (tickling), on the left forearm. Both hands were about normal for light hypnosis and the right forearm was somewhat "hyper." R. had put the zinc screen over the left side and the woollen cloth on it, above the hand, and made downward passes above the system. R. had had no ideas as to the result, which was regular.

*Sitting 48. 17/2, 1912. Present: Mrs. E. L. and Mrs. A—z. I showed Mrs. L. in another room how the various passes were made. She did not know their specific effects or those of the different screens. W. was in deep hypnosis and insensible on both sides. A cloth was put over his face.*

1. Mrs. E. L. was allowed to choose (without my knowledge) between right and left, ascending and descending passes, and these were to be made above a zinc plate, at the bottom part of which there was a woollen cloth folded four times (corresponding to the hand). The period of stimulation was one minute. Only Mrs. A—z was present. After the treatment I went in and found the same condition as before, E. L. had actually made descending passes over the left side. (Mrs. A—z was astonished, as she had absent-mindedly expected the sensibility to be restored.) The result was, however, quite regular.

2. E. L. was again allowed to choose between the same four possibilities. She was alone. I came in afterwards and found the right hand insensible, but the right arm sensitive to pain—my algesimeter (6 gms.)—to cold and to cotton-wool; the left side was insensible. I then said to E. L. that she had made ascending passes on the right side, which was right.

In the following experiment (No. 105<sup>9</sup>) we have a combination experiment with a zinc box and paraffin,



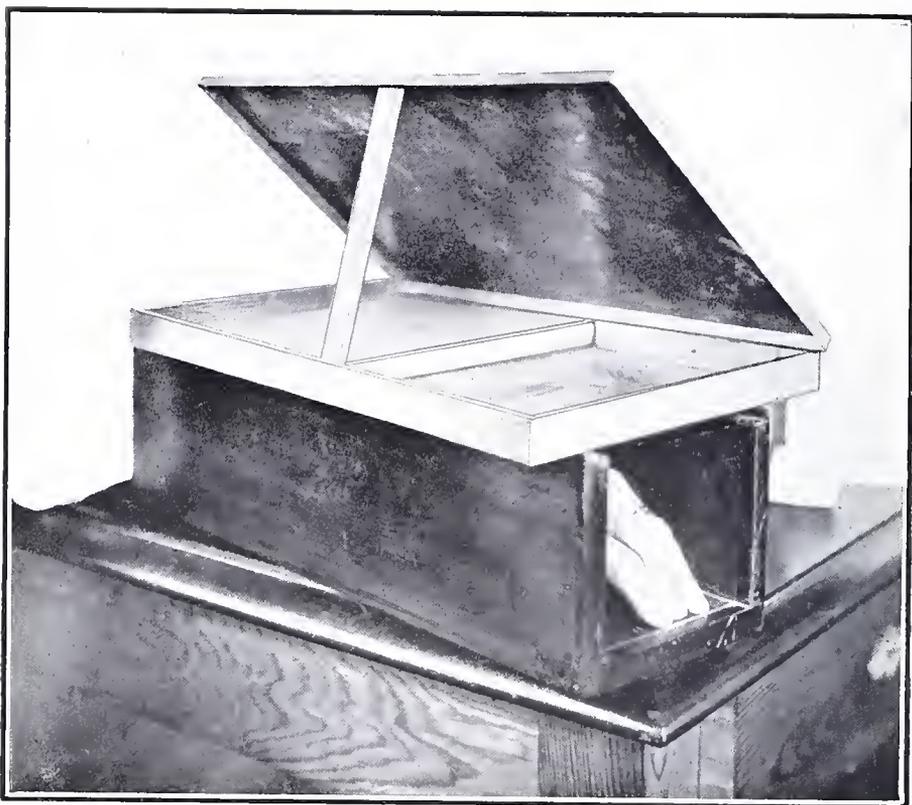


FIG. 3 (see p. 159).

which was carried out according to the non-informed method by Dr. Klapper and myself and where the material in question, the paraffin, showed a greater power of absorption than zinc alone. (See Fig. 3.)

*Sitting 105. 11/12, 1915. Psychol. Laboratory. Dr. Klapper as my assistant. . . . 9. Deep hypnosis.*

An experiment made with the zinc box one half of which was filled with paraffin the lid being on, and the box placed above the left arm, resulted in restitution (after three series of ascending passes by me with the right hand) of sensibility to a needle, cold and cottonwool in the hand and half the forearm, not in the upper half of the forearm, which corresponded fairly well to the boundary line in the box. The lid was not taken off until after the examination of the skin and the paraffin was found to lie above the upper part of the forearm. None of us knew the position of the paraffin.

#### IRRADIATION.

We may now go to the phenomena of what I will term *irradiation*. If I make more passes than are needed to obtain a local effect, say an anaesthesia of the left arm, then the insensitiveness spreads to the whole of the left side of the body, the whole other half becoming extra-sensitive. And the middle sagittal line of the body becomes strictly the borderline. Thus, if I make a superfluous number of downward passes over the left arm and examine the left side of the fore-hand with cottonwool, no tickling is felt and no reaction results. But as soon as I pass the middle line the reflex action ensues and strong tickling is felt. This inhibition or decrease of function through or by irradiation on the same half of the body is proportionate to the dynamogenic increase on the other half. If instead of downward passes, upward ones are made on one half of the body beyond what is required to obtain a local effect, and an *increased* hypersensitiveness of that half of the body is thus obtained, then the other half gets its sensibility lowered in proportion.

But this heterolateral change of function exists not only in regard to the dermal sensibility, but in regard to all the other senses and the neuro-muscular apparatus as well. Let us take smell, for instance.

Fig. 4 shows an experiment where the left side has been made insensitive, the right side extra-sensitive; the right nostril was then clogged, the left one left open. A piece of cottonwool drenched in turpentine is neither smelt nor reacted upon when held to the left nostril.

Fig. 5. The left nostril is now clogged, the right open, the right side being extra-sensitive. A strong effect is obtained in this case, even at a distance, as is seen in the figure. I have been able to obtain these results with a new subject at the very first sitting I had with him, this experiment being also the first of all then made.

Exact determinations of the acuity of *smell* on the extra-sensitive side have been made by Dr. Backman and myself with the help of the smelling box of *Zwaardemaker*, in which mixtures of smelling substances of different concentration can be evaporated.

The mixtures were given to the subject in irregular order, and pure water was also given as a control-experiment; no mistakes were made by him.

Without giving exact figures I can say that on the extra-sensitive side the gustatory acuity for vinegar was twice as great as in the waking condition, for benzaldehyd five times as great.

As to *the pain-sense*, a pressure of 0.8 grams made with the needle of Thunberg's algometer gave no pricking sensations in the waking condition, only (secondary) itching sensations, but on the extra-sensitive side a pressure of only 0.1 gram gave pricking sensations.

When examining *the thermal senses* in a certain degree of lowered sensitiveness I found that a sheet of silver of 4 square cm.,  $\frac{1}{4}$  mm. thick and heated to a temperature of 64° Cent., gave in this condition only paradox sensations of cold and pressure sensations, thus showing that the warm-sense falls away before the cold-sense. In point of fact the skin-senses disappear in this sequence pain-, warmth-, cold- and pressure-sense.

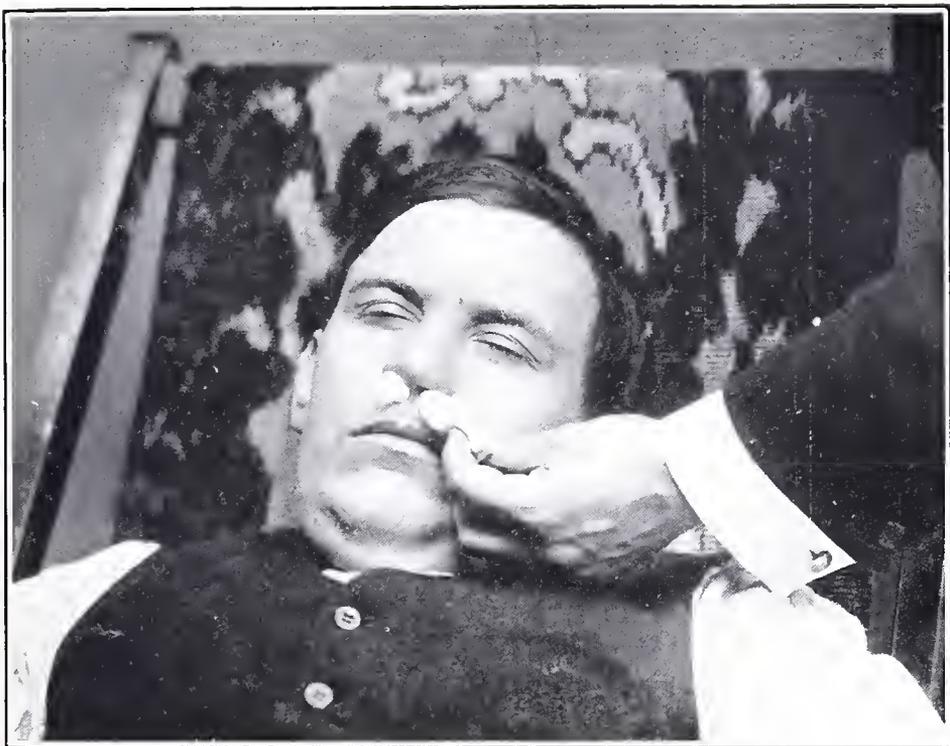


FIG. 4 (see p. 160).

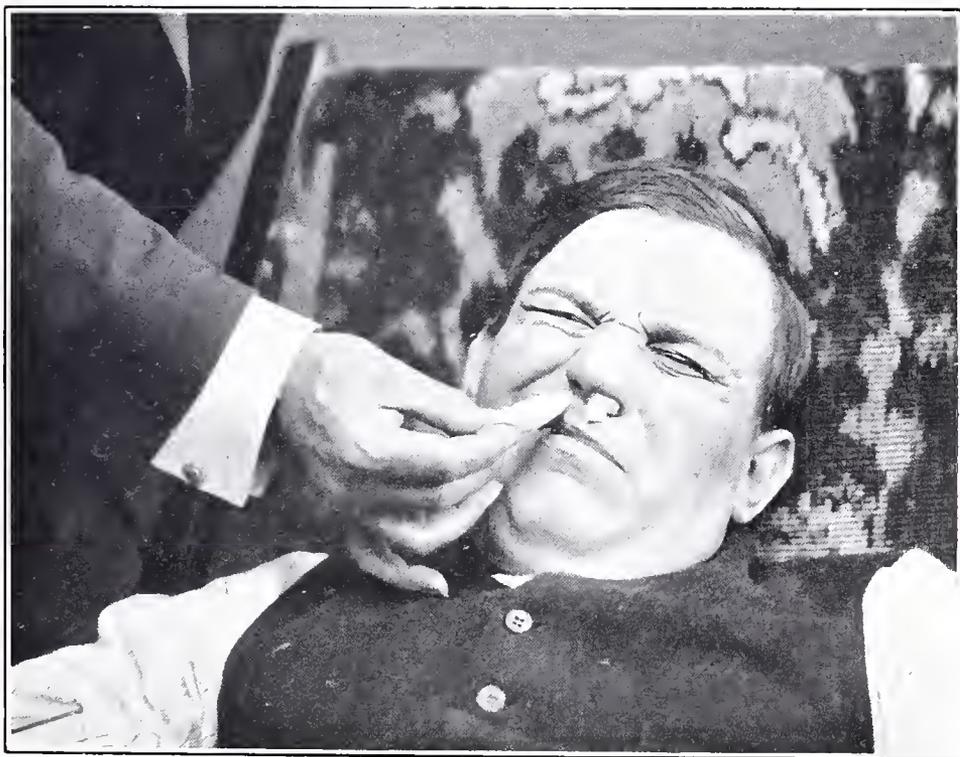


FIG. 5 (see p. 160).

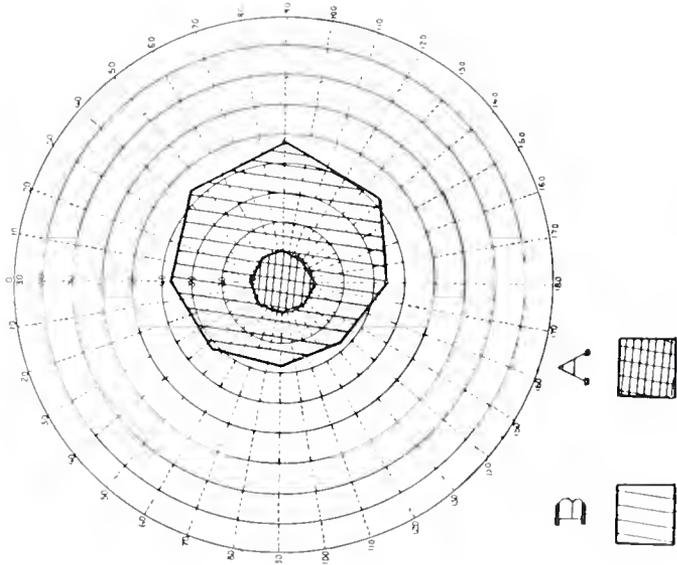


FIG. 7 (see p. 162).

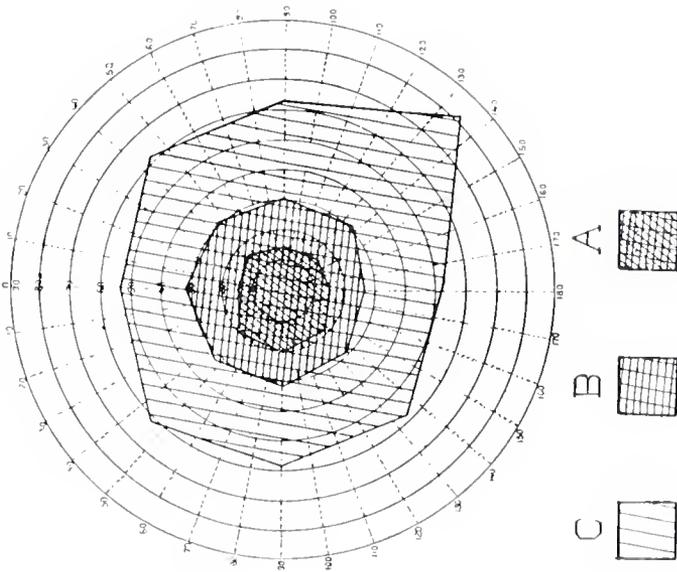


FIG. 6 (see p. 161).

The *threshold of pressure-discrimination* is also strongly affected. In waking condition the distance between two points placed on the skin must be 25-35 mm. in order to be distinguished as two (forearm, volarside, for subject No. 1). In light hypnosis this distance can be lessened to 2-4 mm.

I must put other senses aside, and turn to *sight*. We find on the extra-sensitive side a strong increase in the acuity of vision far above the normal, also an expansion of the fields of vision and of colour, an increased sensitiveness value for light and colour, a lengthening of the spectrum, an alteration in the mutual positions and lengths of the colours of the spectrum and an enhanced brightness of these colours, which, when extreme, leads to the subject seeing the whole of the spectrum as a bright white. These forms of visual hyperaesthesia are proportionate to the degree of hyper-sensibility of the skin on the same side and are accompanied by a corresponding decrease of function (hypoaesthesia) in the skin and eye of the other side. Here we find more or less strongly diminution in the acuity of vision, contraction of the fields of vision and colour, weakness or absence of the colour-sense, etc.

After this survey let me give a few figures. Subject 1, who is emmetropic, has in the waking condition an acuity of vision ( $V.$ )= $0.9$ ; in light hypnosis on each eye separately:  $V.$ =somewhat more than 1; with both eyes:  $V.$ >  $1.2$ ; in light hypnosis on the extra-sensitive side:  $V.$ = $1.8$  at the most, and when diagrams not seen before by him are used. On the other eye  $V.$  is then only= $0.25$ . This phenomenon is brought out very neatly if you make passes, upwards or downwards, above the same arm as the eye used *during* his reading, his ability to read smaller type increasing or decreasing respectively.

As to the fields of vision and of colour, I shall only give two pictures showing that their extension goes parallel to the sensibility of the skin.

Fig. 6. The innermost field *A* shows the extension of the field of vision when subject 3 was awake. She on one occasion, being a *hysterica gravis*, was then,

although awake, analgesic and anaesthetic. The middle field *B* shows how it gets larger when I restore the sensibility half-way on the same side by upward passes, which were made above her arm and through a sheet of glass, so that she could neither see nor hear nor feel them. The outermost field *C* shows its extension when I restored the sensibility by the same means to the greatest extent possible. These examinations were made with the help of a perimeter and with a white mark of 1 square centimeter.

Fig. 7 shows the fields of colour. Here I used a red mark. *A* shows the extension when the subject is anaesthetic and analgesic, *B* when the subject is restored as much as possible. All these five fields are quite correct in relation to each other physiologically. Now the examination itself was made by an assistant physiologist who took down the values with both the marks and in the different directions irregularly and who was unaware of their ideal concentricity until the experiment was ended and the fields drawn up.

Figs. 8 and 9. In order to find the threshold of the sense of light I used Prof. Gullstrand's photoptometer. An electric lamp inside the instrument sends out its light through a window in front consisting of 900 holes, of which as many as you like can be opened or shut at the time. By this means a square piece of white paper is illuminated in the dark room. The same subject, 3, when nearly insensitive, was found to be able just to see the white square after 35 minutes of dark-adaptation, if about 50 holes were opened. When the sensibility was half-way restored she needed only 13 to 19, when restored as much as possible 7 to 9, and when the sensibility was lowered as much as possible with the help of downward passes, as usual through a sheet of glass, 150-180 holes were needed. Here also the examination was made by an assistant-physiologist, who in most cases did not know how many holes he exposed each time. Of course the number of holes can be transformed into different values of illumination, but this is not necessary for our purpose. The given number of holes represents quite correctly the

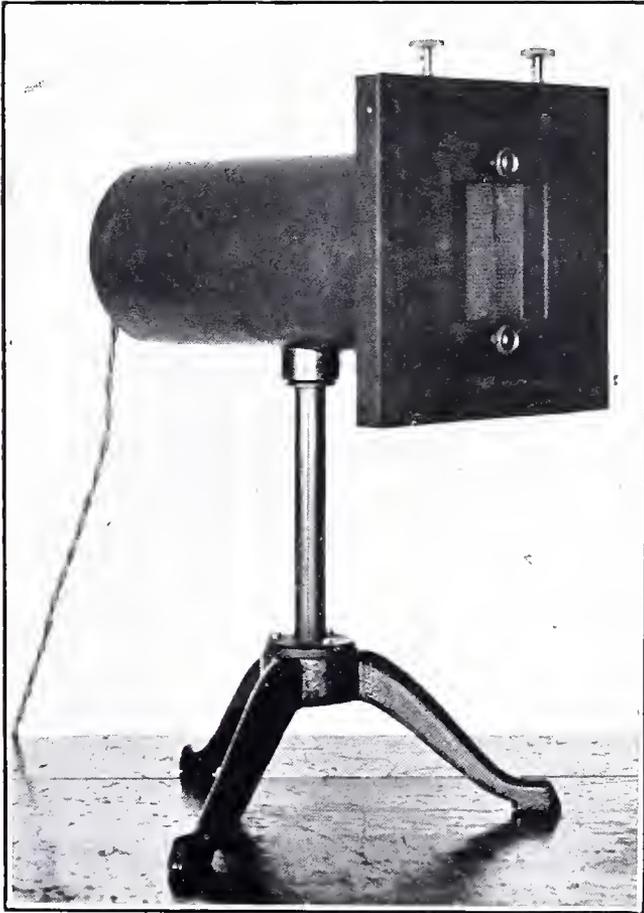


FIG. 8 (see p 162).

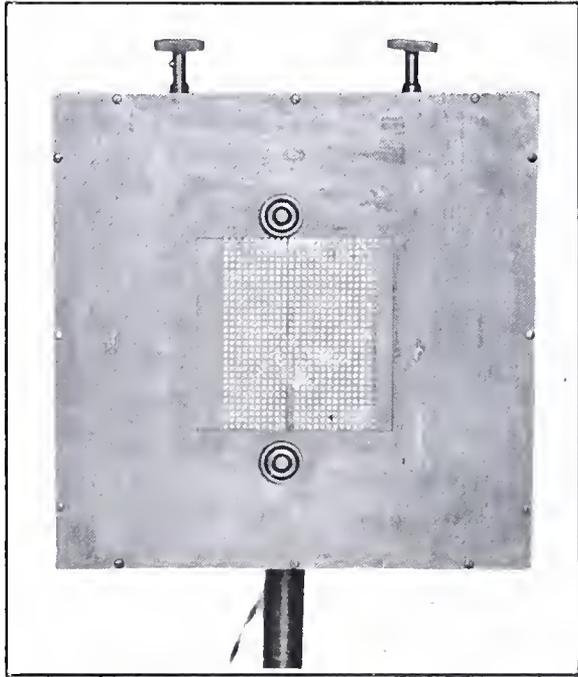


FIG. 9 (see p. 162).

degree of illumination needed in each condition, that is, the threshold of the rods for white light.

Turning now to the spectrum, I have made my most numerous and my best experiments with subject 2, who sees the spectrum quite normally from 720  $\mu\mu$  to 400  $\mu\mu$ , when using a pocket spectroscope allowing him to read off the wave-lengths directly. In light hypnosis he sees all the colours clearer and lighter. When, however, I begin to make upward passes above his bare arm—as usual through a sheet of glass—on the same side as the observing eye, the alterations mentioned before take place gradually and in a manner exactly parallel to the degree of extra-dermal sensibility which I produce by my passes. Thus the subject sees the spectrum further and further out, especially at the red end. Here he sees red-brown, and brown so far out as to 800  $\mu\mu$ . And when using a kind of spectroscope, the anomaloscope (Nagel), where the different lights are seen isolated, he sees as far as about 900  $\mu\mu$  even without any special dark-adaptation. At the same time the colours not only become brighter and brighter, they also change quality or tone. Yellow gets first whitish and at last quite white, whilst the colours on both sides of it, orange and red on one side, yellow-green and green on the other, get more and more yellow. I cannot here relate all the phases of the process, but I may say that, after yellow, red and green nearly simultaneously are transformed into white, blue retaining its colour to the last.

If downward passes now are made everything goes back, until the visual state characteristic for the usual light hypnosis is reached and then the dermal sensibility is of course equal on both sides. If I continue the downward passes the spectrum gets darker and darker, shrinks more and more and at last only grey in different grades of lightness is seen—the brightest part being as before the place where yellow was seen:  $\lambda = 575-585 \mu\mu$ .

Can we, however, be sure that all this is not the effect of suggestion, imagination or simulation? I can only assert that all the statements of these subjects show a perfect inner consistency; that subject No. 1 shows the

same principal phenomena, that is to say, in the hyperaesthetic state increased length and brightness of the spectrum and also the transformation of yellow into white; that the subject also makes right statements when coloured glasses, *e.g.* Wratten light-filters of different power of absorption are placed in front of the instrument; that when a *single* light is shown him in the anomaloscope and upward or downward passes are made (see Fig. 10) his statements of its changes up and down are just those which he ought to make judging by his description of a general spectrum; and that stereoscopic tests where I give the hyperaesthetic eye one kind of colour and the hypoaesthetic another kind, also give results which perfectly well agree with results otherwise obtained.

But do not *irregular results* sometimes ensue? Certainly, but I think that by now, *i.e.* after 10 years of research-work in this field, I pretty well know the reasons why they occur, even if I cannot always prevent these irregularities. The causes of irregular results are (1) changes in the hypnotic sleep itself—if during the experiment the light hypnosis changes into deep, you get a spontaneous change or mixture of sensibility, which spoils the results of the passes; (2) if the subject's peculiar sensitiveness towards this nervous radiation is less than usual, you do not get the usual result without increasing the number of passes; if, on the other hand, it is greater than usual—and this happens especially when you have worked with a subject a long time—then you get through irradiation the whole side changed, instead of only getting a local change as you expected. When Sir William Barrett did me the pleasure of attending my experiments at Upsala he himself made a number of different experiments, simple and combined, of which all but one turned out quite regular. In this single experiment, where the position of the filtering paper beneath the metal screen was unknown to us, the skin beneath the paper ought not to have become insensitive. However, it was so. But we omitted to examine the condition of the dermal sensibility on other parts of that half of the body, simply because at that time these irradiation-phenomena did not



FIG. 10 (see p. 164).



occur so much or were not known by me. The experiment may of course have been wrong, but it may also have been right. Because the examination of the skin was made in an unsatisfactory manner, this experiment must be cancelled and cannot be counted as a failure. (3) The opaque substances do not seem to be quite opaque to this influence—if you go on making passes you generally get an effect at last, possibly depending upon the screen itself getting charged with the effluence and so becoming a secondary source of force. (4) You have to reckon with what Charcot called consecutive oscillations, that is to say, a change in the dermal sensibility on one side has a tendency to transfer itself after a while spontaneously not only to the other side but also back again to the first one, and so on—especially when a superfluous number of passes are made. I have by experiment found this to be true. But it is a very disturbing process to encounter. (5) The condition of the dermal sensibility depends upon the functioning of the other senses—which I found out rather late to my regret. *E.g.* stimulation through light, *i.e.* opening of the eyes, diminishes the over-sensitiveness of the skin in light hypnosis.

The important point is therefore: do you get so many right results, *i.e.* results which agree with the direction of the passes and the kind of arrangements used, that this percentage cannot be accounted for by chance, auto-suggestion or simulation? I am sorry that space does not permit me to give complete statistics. I can only give you some extracts.

Out of 21 experiments with combined methods made up to a certain date and where no experimental faults had been committed, 17 gave quite regular results, 2 half-regular and only 2 irregular. Of these 21 experiments 10 were made with the non-informed method. I have already given the statistics for the experiments made with a system consisting of a sheet of glass and a piece of cardboard with a gap for one finger with subject No. 1. Once I placed this system above the hand and fingers of subject No. 2 and in a series of 10 trials I only *pointed* towards one of his fingers. Every trial resulted

in movements and certain sensations in only that special finger. In these last experiments telepathy as well as the gaze can play a part, however. I shall treat of this later on.

In a series which Prof. Öhrvall made with the subject No. 2 and where downward and upward passes were made irregularly, the subject looking the whole time in the anomaloscope, every downward pass resulted in a darkening and a change of colour in a certain direction of the light observed and *vice versa* for the upward passes. The subject had a cloth over his head and the passes were made above a sheet of glass as usual. The series comprised 23 trials and *no irregular* result was obtained.

As to statistics of experiments made under conditions unknown to the experimenter, 78 per cent. of the experiments made up to a certain date showed regular results. Here even telepathy must be considered ruled out of the question. And in all the eleven experiments that were carried out to find out whether my thoughts or my wish could prevent a certain effect of passes from taking place, the passes prevailed over this possible telepathic effect.

### *Motility.*

We are also able to produce and show an effect of passes—or of pointing with the finger of the operator—on the neuro-muscular system.

Let me give a few examples of this. The subject's whole arm and hand have sometimes been enclosed in a cylinder of glass, the whole arm and hand lying, *e.g.* with their dorsal side upwards, the hand clenched.

Fig. 11 shows an assistant young anatomist making an experiment under these conditions. He points at the long extensor muscle of the thumb and the result is that only this is extended. The reproduction given here seems to show that the forefinger was extended also, but this was not the case: it is the cottonwool underneath which causes this illusion. On the negative you can see quite distinctly that the forefinger is not extended.

Fig. 12 shows the assistant pointing at the general



FIG. 11 (see p. 166).



FIG. 12 (see p. 166).

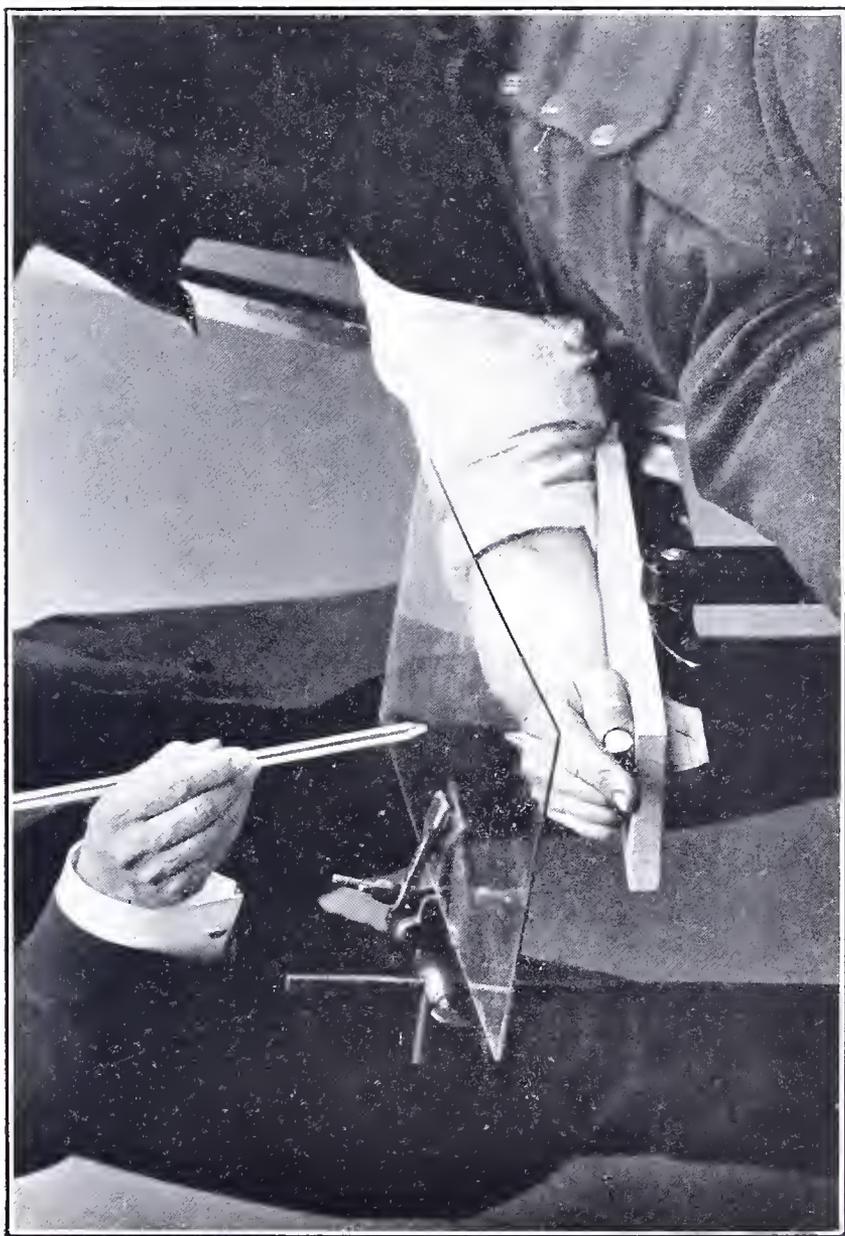


FIG. 13 (see p. 167).



FIG. 14 (see p. 167).

extensor of the fingers and you see how all of them this time became extended and *not* the thumb. These 2 experiments are especially interesting, because the original position was the same for both.

Fig. 13 shows how the effluence can effect sinews—the operator pointed this time with a rod of glass through a sheet of glass at the sinew of the forefinger of the common extensor. Of course, this reaction is also to be considered as a reflex-action. I wish to point out that by this method you can extend any fingers you like, and in an irregular order.

If you *touch* the skin and in this way exert a *pressure* on the muscles, sinews or nerves, you get a stronger and more immediate effect.

Fig. 14 shows this on subject No. 3. This is the effect of pressure with my finger on the motor spot of the long flexor of the thumb.

If pressure is exerted on a motor nerve, *e.g.* on *n. facialis*, you also get a quite right effect from a physiological point of view. This stronger effect may, however, as I said before, depend on the mechanical pressure in itself. This kind of stimulus doubtless exists, because if a rod is made to exert a pressure on a muscle or motor spot you get a distinct effect, a contraction, even if nobody holds the rod. The same happens if pressure is made on nerves and sinews. In all these cases, however, auto-suggestion cannot be excluded; on the contrary it may easily enter into play. But when right results are obtained, as here, on subjects who know nothing of anatomy and physiology, they cannot, at least not the first time, essentially be the product of suggestion.

Now this increased mechanical sensitiveness in certain hystero-hypnotic conditions had already been detected by Charcot. He called it the neuro-muscular hyper-excitability, and according to him it existed only in the lethargic state of hypnosis. If, *e.g.*, *musculus quadratus labii superioris* on both sides was excited with a rod, a contraction ensued which drew the whole upper lip and the nostrils upwards. But if one eye, *e.g.* the left one, then was opened, the lethargic state changed into the

*cataleptic* one on the same side, the contraction ceased, but solely on this side and the left upper lip and nostril retook their normal position.

As said above, this phenomenon follows anatomical laws much too closely, even the first time the contractions take place, to allow of an explanation by suggestion solely. This is also the opinion of many investigators, including some who cannot be considered as pupils of Charcot. What they have not understood, however, is that nervous effluence can play a part in these contractions.

### *Reflexes.*

But if these phenomena exist, we ought also to find increased tendon reflexes. In fact, Charcot had already found this to be the case.

I have examined the knee-jerk reflex with the help of Sommer's reflex-multiplier, which is shown on Fig. 15. A string is fastened to a band, which goes round the ankle. The string goes over a wheel at the top of a support and is fastened to a registering apparatus, by the help of which you can get the jerk written on the revolving cylinder, when the sinew of the knee is tapped by the help of a hammer, falling from a certain height. The figure shows also a hood, which can be let down in front of the subject, thus making the covering of his head unnecessary.

As to curves, we must content ourselves with observing the immense difference between the jerk when you register it on the insensitive side or on the hyper- or extra-sensitive side of a subject in light hypnosis. Fig. 16 shows that when the tapping was made

on the hyper-sensitive side 4 trials gave :				very great effect,
				with one excep-
				tion :
„ insensitive	„ 4	„	„	hardly any effect ;
„ hyper-sensitive	„ again 4	„	„	great effect ;

when deep hypnosis was induced : 7 trials gave no effect to speak of.

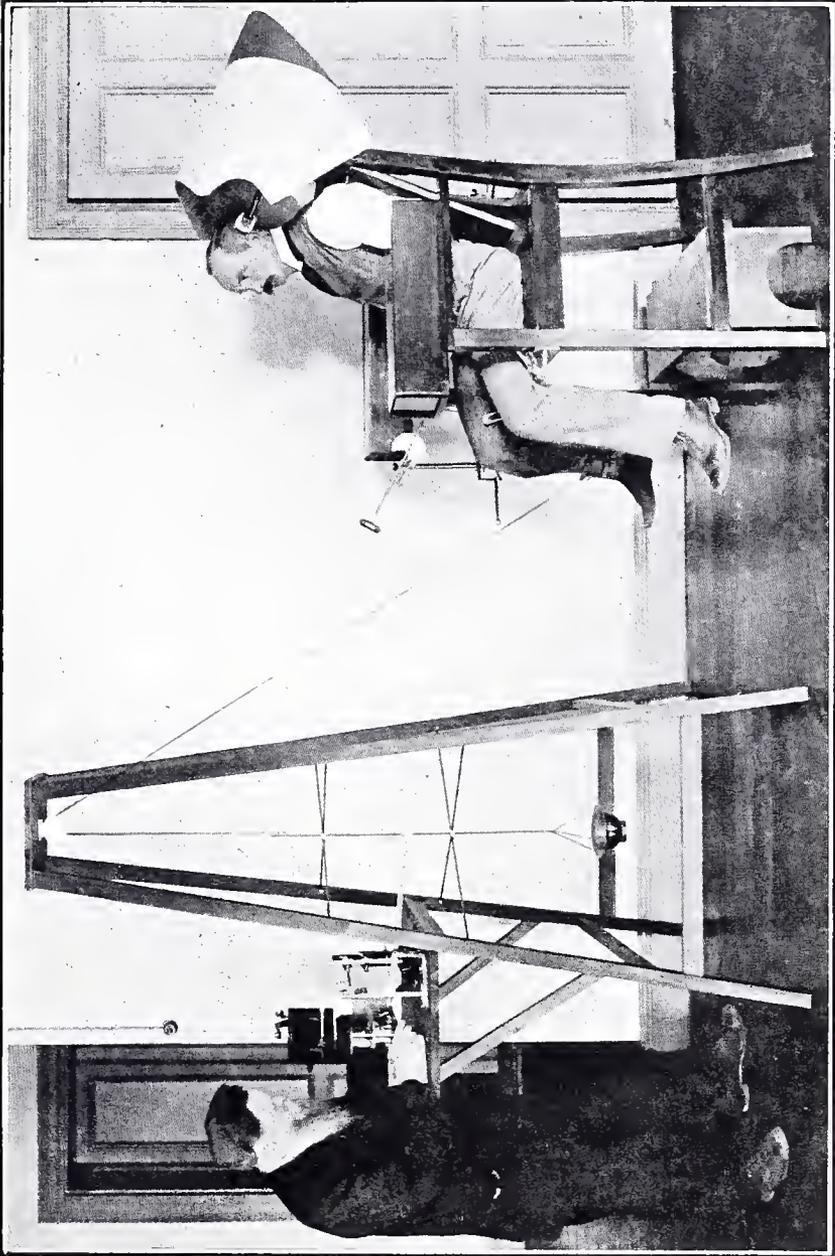


FIG. 15 (see p. 168).

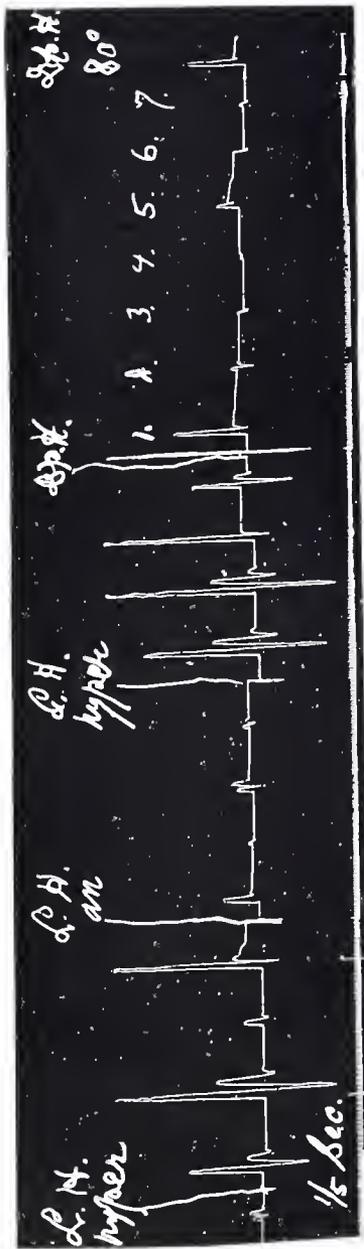


FIG. 16 (see p. 168).

These curves were taken all on the same side and as fast as the changing of the hypnotic condition permitted. The time-marker indicates  $\frac{1}{3}$  of a second.

The *type* of jerk is also altered on the hyper-sensitive side in comparison to the waking state: the swinging tendency is increased.

#### *Electric Irritability.*

This is however not all: the electric irritability is increased in usual light hypnosis and on the extra-sensitive side, while it is lowered in deep hypnosis. The threshold of stimulation of the motor spots in regard to the galvanic current is in other words altered in one direction or another.

I will give a few figures: the threshold for the motor spot of *m. abducens pollices brevis* was found on one occasion, when shutting the current and when the cathode was used as stimulus-electrode, to be:

in waking-condition:	1.8	milli-ampère (M. A.);
in usual light hypnosis:	1.1	„ „
and in deep	2.25	„ „

On another occasion the same motor spot needed:

in light hypnosis and on the hyper-sensitive side:	0.25-0.30 M.A.;
in waking condition immediately afterwards:	0.50-0.55 M.A.

Over a nerve, *N. medianus*, the following values were obtained during a sitting:

in deep hypnosis:	4.5-5.3 M.A.;
in light	0.6-0.7 „

These different values show that the changes in the nervous irritability in the different hypnotic states not only stretch themselves to the spinal column (which the knee-jerk-reflex proves) but also to the peripheral motor nerves.

#### *Magnetic and Electric Fields of Force.*

We have thus seen that when the subject is in a hypnotic state, where his neuro-muscular apparatus shows

a heightened sensitiveness towards nervous effluence, his motor irritability is increased as such. But how about the dermal sensibility? Here the same thing exists. Not only is the subject hyper-sensitive to ordinary cutaneous stimuli on those surfaces which are specially sensitive to the nervous effluence, but he there also shows a specific sensitivity to certain other forms of energy which do not usually produce any effect on the dermal senses. The subject, in point of fact, experiences decided and specific sensations in magnetic and electric fields of power (electro-magnets and static electricity) even if he is kept non-informed and all possible sources of error are eliminated. We can, therefore, say very generally: the subject's sensitiveness towards nervous effluence is only one form or aspect of a very general hyper-sensitive-ness existing in certain hystero-hypnotic states.

#### *The Effect of the Eye or of the Gaze.*

Another factor often used when hypnotizing is *the eye*, or the *gaze*, and, as we know, it has been contended that also here we have some sort of specific effluence in play. In point of fact, if really the radiation that is found to emanate from the experimenter's fingers is due especially to the large number of peripheral nerves ending here, then, when discussing the question whether also other parts of the body than the fingers may represent sources of this new form of energy, suspicion must naturally in the first place fall on the eye, as the whole optic nerve terminates and is spread out at the bottom of the eye. *A priori* it can hardly be said that the different media must render such an effluence outwards impossible, as we have found in our experiments that materials that are to a certain extent analogous to them, *e.g.* glass, do not act as a preventive screen.

The experiments made prove that the gaze really has an effect on the sensibility similar to that of passes, even when conditions are just as severe, for instance when a system of transparent and non-transparent materials is used. When the gaze is directed at muscles or sinews—

even through a pane of glass—the corresponding movements take place.

### *Respiration.*

We may now ask how such a function as respiration behaves, especially in the heterolateral hypnosis, respiration of both lungs being, as is known, a function which is unified in a high degree.

In subject No. 1 the respiratory frequency is in light hypnosis increased from about 14 up to 30-32 per minute; in deep hypnosis it can go down to 8-10. In heterolateral hypnosis the frequency lies about 22-24. The respiration in deep hypnosis approaches the type that is obtained in animals through section of the 10th nerve, *N. vagus*. This might be expected, because in deep hypnosis the usual stimulation of this and other centripetal nerves must be diminished by the general insensibility. The respiration in light hypnosis, on the other hand, resembles the type observed when *N. vagus* is stimulated—this corresponds with the general hyperaesthesia in light hypnosis. In the heterolateral condition you get a mixture or a medium between the types of light and deep hypnosis—in relation to frequency as well as to type. This is of special interest, as the heterolateral hypnosis with insensitiveness on one half of the body and hyper-sensitiveness on the other really represents a state where deep hypnosis reigns on one half of the body and light hypnosis in an extreme degree, at least as far as the sensibility of the senses and the neuro-muscular system is concerned, on the other half.

### *The Effects of the Thoughts of the Operator and of the Subject.*

My experiments seem to prove that the non-expressed *thoughts* of the operator can bring about alterations of the sensibility, although the effect tends to become generalized, *i.e.* the sensibility not only of the surface thought of, but also of the whole of the same side, is altered in the same direction.

On the other hand, the power of the hypnotizer to wake the subject from the hypnotic condition only by thought and will has been proved beyond doubt. With my three chief subjects I practically never fail in this respect. A black cloth having or not having been thrown over the subject's head, he begins, after a certain time, varying from 15 seconds to 2 minutes, to make movements, stretch himself, etc. He then throws away the cloth and opens his eyes, generally now nearly fully awake. The sittings generally last 2 hours and I make the experiment when I like during this period of time. During my "willing" I have walked about or sat still, whilst other persons present have either talked or kept quiet. Generally I have kept my mouth closed (with the help of one of my hands) in order to avoid unintentional whispering. At least 50 such experiments have been made by me and all but one have been successful. This shows clearly the legitimacy of considering telepathy as a possible source of error in all experiments on nervous effluence, at least during hypnosis.

In all the experiments made to find out whether my thought or my wish could prevent a certain effect of passes to take place, when willing or wishing in an opposite direction to that which it was expected the passes would act in, or when willing or wishing that no such effect would occur, the passes prevailed over this possible telepathic factor. When subject No. 1 is in light hypnosis I can, of course, alter his sensibility by the help of verbal suggestion. On the other hand, this subject can even in hypnosis only with difficulty and only to a certain degree lower his sensibility by auto-suggestion alone. I have purposely made only a very few experiments of this kind so as not to awaken in him any unpleasant tendencies in this respect. The important point, however, seems to me to be that experiments, made intentionally for the solving of this problem, have shown that the subject is unable to resist the effect of the passes, even when he tries his utmost to do so, although the effect is delayed or weakened to some extent. Eleven experiments were made, and in all the result was the same.

*Conclusions and Theories.*

Coming now to the conclusions I have reached, I shall try to put forward my views in as condensed a form as possible.

My conclusions are :

1. There exists a nervous effluence from the human body. Other human beings of a certain type and in a certain condition can be affected by it.

2. Certain substances are almost wholly transparent to this effluence, other substances absorb it more or less. It can further be reflected, *e.g.* against a sheet of glass or metal, and it can also be conducted through a rod, bent at right angles or twisted in some way or other. These results agree with the experiments on the conductibility of this nervous force made by Boirac.

3. Certain properties shown by this effluence make it impossible to consider it solely as a form of some energetic radiation, *i.e.* as vibrations in a medium of some kind. This is shown conclusively by Boirac's experiments, but also by the following experiment made by me on a hysterical lady: when I or somebody else applies my or his finger to her skin on a certain muscle, this muscle is contracted. When the lady is put into hypnosis by me, nobody but myself can provoke contractures in this way. Also if I press a metal rod to her skin, the underlying muscles are contracted. But if somebody else does the same thing with the same rod, nothing results—unless I touch this third person with my hand. The subject's eyes are of course bandaged, covered, or kept closed by somebody, and it is clear that these experiments can be made in such a manner that the subject by the help of her senses can get no sufficient aid to enable her to guess when or by whom she is touched. I once let a physician present hypnotize the lady and then *I* could get no results unless I was put in actual touch with the hypnotizer. I have later found that Ochorowicz has made the same experiment with the same results on a subject of his. These and other experiments, belonging to what we may call the class of "isolated rapport," show that

there can be or must be at least an *element* of a corpuscular character in this effluence.

4. Baréty's main results in regard to his principal subject were, that passes made in the same direction as the distribution of the nerves, *i.e.* in a centrifugal direction for the extremities, anaesthetize the skin, contract the underlying muscles, and put the subject to sleep—whereas passes made in the opposite direction produce the opposite effect. These conclusions perfectly conform with my own.

5. In explaining these different hystero-hypnotic states, we may first of all say, that the hyper-sensitiveness of all the senses and the hyper-irritability of the neuro-muscular apparatus which exists in *light hypnosis* are secondary dynamic products, depending on a diminution of the higher mental functions brought about by the hypnotization. The usual inhibitive action of the higher centres on the lower ones is lessened and the latter thereby get their irritability increased. Turning to the process of *irradiation*, we can say that when we, *e.g.* make a superfluous number of downward passes above an arm and gradually produce insensitiveness on the whole of that side, we are really putting that side in another hypnotic state, deep hypnosis, because the state of that insensitive side is quite the same as the state of deep hypnosis, at least as far as the two can be compared. What kind of state the other side, the extra-sensitive side is in, is more difficult to decide. It may be some kind of waking state. *Deep hypnosis* itself is a state where the irritability of the whole cerebro-spinal nervous system seems to be lowered, but how this can be accomplished by purely radiative and dynamic means is a problem which calls for special experiments.

6. In light hypnosis the conductivity of the nervous system is increased, at least in hysterical subjects; or, from another point of view, the intimacy and interaction between all those parts of the nervous system which are not directly inhibited by the hypnotization is increased. Let me give a further instance of this. If you let subject No. 1 open his eyes during light hypnosis the over-sensitiveness of the skin is diminished, the in-

creased stimulation of the sense of sight evidently craving an increased amount of nervous energy, which consequently is taken away or drained off from other sense-organs. Hypnosis, especially in hysterical subjects, thus facilitates in a high degree the experimental study of the inhibitive and dynamogenic processes in the nervous system. We may further get to know by the help of this method, as I have shown, that our organs of sense are capable of performing more and better work than they generally do. And we may say that in ordinary life every sense is subjected to a rather large amount of functional inhibition from the other senses and also from other parts of the nervous system.

7. As to the process of hypnotization, I think we may say that nervous effluence alone, whether from the hands or the eyes of the hypnotizer, can bring about hypnosis under certain circumstances; so also can telepathy alone; so also can strong physical stimulation (bright lights, loud sounds) alone, at least in hysterical persons (fright- or shock-hypnosis). The contentions of Charcot and his school, that such fright-hypnosis can be obtained without suggestion, have by Schaffer been proved to be right. By suggestion alone we can, as is well known, hypnotize, but it may be that a nervous effluence or a telepathic impulse is a necessary completing factor the first time.

I must here say a word about telepathic hypnotizing and dehypnotizing. As Boirac has already put forward, the subject generally does not know *why* he goes to sleep or awakes—he gets no *idea* from the hypnotizer's mind; he only *does* awake. It is not telepathy in a true sense consequently: only a telepathic impulse, if I may say so.

In general practice it is probable that nearly all these factors are active, as well as others which in an indirect manner contribute to induce sleepiness or fatigue, *e.g.* visual and mental concentration (Braid), repose, etc.

8. As to other statements of Charcot, *e.g.* the existence of hemilateral and heterolateral hypnosis, the specific sensitiveness in regard to magnets and the existence independent of suggestion of certain characteristic features

of the different hypnotic states, whichever these may be, I am of the opinion, judging by my own experiments, that he so far was right.

9. As to the experiments on nervous effluence made by this Society, I do not think it would be the right thing for me to claim space for a description of them. You will get much better information if you go to the *Proceedings* and the *Journal* of your Society. However, as you well know, Gurney inclined towards an explanation along the lines of a nervous effluence, Mrs. Sidgwick and Miss Johnson tried to explain them by telepathy. I should here only wish to put forward: (1) that according to my opinion these experiments were not differentiated so far that *definite* conclusions as to the nature of the forces in play can be drawn with certainty; (2) that the effect of the human gaze as a *special* factor was not taken into consideration; (3) that it is not perhaps quite legitimate to put the problem thus: "radiation or telepathy," because both may have come into play in these experiments; and (4) that what I have called the non-informed method was not used sufficiently to decide the question. However, judging from the details of the experimental results, I am tempted to suppose that a nervous effluence really existed in at least some of these experiments. But how far this may have been the case I am not prepared to say.

Because experiments of this kind can be conducted with the help of methods and apparatus common to modern psychology and physiology; because they can be made by anyone, once the subject is put in a suitable hypnotic state; and because the nervous effluence does not demand for its explanation so many suppositions foreign to the scientific mind as real telepathy does; just because of all this I dare to believe that hypnotic experiments such as I have now put before you will perhaps more easily than other branches of psychical research be able to command the attention of science. And there are many reasons why the attitude of science in this respect ought to be changed. It must be admitted that science, whether we take psychology or physiology, is not at present capable

of advancing in any marked degree the problem of the connexion between mind and body, taking this problem in a real and concrete sense. Here science ought to accept the opportunity offered by psychical research. And certain signs seem to show that in fact this is already happening.

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NOTE.

IN the foregoing paper I have confined myself to the treatment of nervous radiation in so far as it can be shown to act on the sense-organs and the neuro-muscular apparatus of another human organism of a certain unstable nervous character. But apart from this the organs, nerves and muscles acted upon are in a healthy condition.

Other investigators have, however, as is known, tried to prove the existence of this nervous radiation on certain human organisms or organs, also on animals, even on plants, bacilli and photographic plates, etc., with more or less success in different instances. Of course I cannot enter on all these problems here.

English readers may however be reminded that *Edmund Gurney* attached great importance to the fact that *Dr. Liébault* of Nancy later in life on account of experiments made on forty-six sick children, of which the large majority were under three years old, candidly confessed the belief that "the organic changes produced must have been due to a transmitted nervous influence." His statement is considered by Gurney all the more valuable as it is opposed to the view maintained by Liébault previously—that the theurapeutical influence of hypnotism is always and wholly a matter of suggestion and imagination (*Proc. S.P.R.*, Vol. V., p. 253).

Experiments closely related to those given in my article are described by *Sir W. F. Barrett, F.R.S.*, in his book on *Psychical Research* (Home University Library), p. 198-199, and were made by him and Gurney in the early years of the S.P.R. Sir William states that "any particular book, or coin, or other object over which the hypnotizer had made a few passes or even pointed his fingers, could be detected by a sensitive subject who was subsequently brought by us into the room, from which the hypnotizer had in the meantime been excluded and the positions of objects then changed by us." Similar experiments were already made by *Mesmer* (see *Ochorowicz's* article *Hypnotisme et Mesmérisme* in the *Dictionnaire de Physiologie*, ed. by Ch. Richet), and I have myself made a few experiments which seem to prove that those kinds of sheets or materials which prevent the action of the nervous effluence from passing, in some way absorb this emanation and even may become secondary sources of force, as in Barrett's and Gurney's experiments.

In this connection may be considered experiments which apparently reveal an influence on photographic plates. Quite lately a fresh impulse to this line of research has been given by *Dr. Aigner* of Munich.<sup>1</sup>

S. A.

<sup>1</sup> See an article "Eine unaufgeklärte Einwirkung der menschlichen Hand auf die Photographische Platte" in *Die Wünschelrute, Verlag "Das Wasser,"* 1921, where literature also is given.

## THE PHENOMENA OF STIGMATIZATION.

BY THE REV. HERBERT THURSTON, S.J.

IT has always, I take it, formed part of the programme of the Society to concern itself not only with invasions of the individual consciousness from outside, or in other words with such problems as those of communication and telepathy, but also with the internal workings of the human organism and especially with the range of the influence exercised by the mind upon the body and its physical processes. Among the most remarkable phenomena of the latter kind is that of stigmatization. Perhaps I should explain that I refer, of course, to religious stigmatization, and that throughout this paper in speaking of stigmata I mean those physical counterparts of the wound marks of Christ which are alleged to have manifested themselves outwardly in the hands, feet and side of many mystics from the time of St. Francis of Assisi down to the present day. It is a little unfortunate that the word "stigmata" is commonly used by pathologists to denote the characteristic symptoms of hysteria, but my readers will understand that I am here employing the term in its hagiological, not in its medical sense.

Fifty years ago, when the case of Louise Lateau, the Belgian *stigmatisée*, first began to be widely discussed, the late Sir Samuel Wilks, M.D. and F.R.S., dealing in the *Guy's Hospital Reports* with an alleged case of haematidrosis (sweat of blood), quoted a passage from the *Lancet* to the following effect:—"Louise Lateau's meditations on the crucifixion, actively excited by the Friday, at last culminated in the flow of blood corresponding to that from the wounded side. Such

affection, brooded over, would naturally enough be followed by the appearance of the other stigmata.”

Commenting upon this, Sir Samuel goes on:—“This is certainly a most remarkable utterance to proceed *ex cathedra* from a medical journal, for if excessive anguish can cause an exudation of blood through the skin, it is extending our views of the influence of the mind over the body to a much wider range than is generally allowed, and to admit that such exudation might occur at those spots where the whole power of the will is concentrated is certainly propounding a very startling doctrine.”<sup>1</sup>

No doubt this doctrine will not now be accounted quite so startling as it appeared to Sir Samuel in 1872.<sup>2</sup> Without definitely accepting or rejecting the view thus enunciated, it will be my object in the present paper to bring this theory into relation with the observed facts in order that we may be in a better position to decide how far it can be relied upon to explain them.

Out of some sixty cases of complete or partial stigmatization with the evidence for which I have endeavoured to acquaint myself, we may take for our first illustration a quite modern example from the life of Gemma Galgani. She was a young girl of the middle class born near Lucca in Tuscany in 1878, and she died there in 1903 aged twenty-five. Her life was written by her Confessor, Padre Germano, Passionist. An English translation of it has been published with a very laudatory introduction by Cardinal Gasquet.<sup>3</sup> There are many things in the book which will probably strike the normal English reader as incredible, unnatural, or extravagant, and I should like to add that in certain respects I do not in any way

<sup>1</sup> *Guy's Hospital Reports* (series iii. vol. 17), 1872, p. 219.

<sup>2</sup> The earliest to propound the view that the stigmata were the physical effect of mental concentration seems to have been P. Pomponazzi in the sixteenth century. It was revived by A. Maury in the *Revue des deux Mondes* for 1854. (See his work *La Magie et l'Astrologie*, 1861, p. 385.) Since then this explanation has been adopted by many others, e.g. by Sir William Barrett in his book *On the Threshold of a New World of Thought*, p. 79.

<sup>3</sup> Father Germanus, *The Life of Gemma Galgani*, London, Sands & Co., 1914.



GEMMA GALGANI.  
Born 1878, died 1903.

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identify myself with the author's point of view, but so far as regards the description of phenomena I have seen no reason to doubt his accuracy.

Gemma, from her earliest years, had given herself to the practices of an extreme asceticism. At the age of fifteen she fell ill of a "dangerous complaint"—nature not specified—"which kept her in bed for three months." At nineteen she developed a curvature of the spine. Meningitis supervened, together with a total loss of hearing. "Large abscesses formed in her head, one of which seemed to make its way down through her chest and settled in her side. Then her hair fell off, and finally her limbs became paralysed."<sup>1</sup> After more than a year of acute suffering, she got up on March 3rd, 1899—suddenly, and, as it was believed, miraculously, cured. Four weeks later, on Maundy Thursday, March 30th, Gemma had her first ecstasy. "While spending part of the night in prayer," to copy the account she afterwards gave in obedience to her director, "all of a sudden I lost the use of my senses. I was able with difficulty to stand up and lock the room door. Where was I? I found myself before Jesus Crucified. He was bleeding all over . . . I prostrated myself with my forehead to the ground and there remained for several hours. I came to myself with the wounds of Jesus so deeply impressed on my mind that they have never since left it."<sup>2</sup>

A week or two later she had a second vision in which Christ showed her again His five open wounds, saying to her: "Look, my child, and learn how to love."

Finally, on June 8th:—"Jesus appeared with all His wounds open; but from those wounds there no longer came forth blood, but flames of fire. In an instant these flames came to touch my hands, my feet, and my heart. I felt as if I were dying . . . all vanished, and I found myself kneeling, but I still felt great pain in my hands, feet, and heart. I rose to go to bed and became aware that blood was flowing from those parts where I felt pain."<sup>3</sup>

<sup>1</sup> *The Life of Gemma Galgani*, p. 39.

<sup>2</sup> *Ibid.* p. 50.

<sup>3</sup> *Ibid.* p. 59.

This was the beginning of the phenomenon, and her biographer goes on to describe how: "From this day forward the phenomenon continued to repeat itself on the same day every week, namely on Thursday evening about 8 o'clock and continued until 3 o'clock on Friday afternoon. No preparation preceded it; no sense of pain or impression in those parts of the body affected by it; nothing announced its approach except the recollection of spirit that preceded the ecstasy. Scarcely had this come as a forerunner than red marks showed themselves on the backs and palms of both hands; and under the epidermis a rent in the flesh was seen to open by degrees; this was oblong on the backs of the hands and irregularly round in the palms. After a little the membrane burst and on those innocent hands were seen marks of flesh wounds. The diameter of these in the palms was about half an inch, and on the backs of the hands the wound was about five-eighths of an inch long by one-eighth wide.

"Sometimes the laceration appeared to be only on the surface; at other times it was scarcely perceptible with the naked eye; but as rule it was very deep and seemed to pass through the hand—the openings on both sides reaching each other. I say 'seemed to pass,' because those cavities were full of blood, partly flowing and partly congealed, and when the blood ceased to flow they closed immediately, so that it was not easy to sound them without a probe. Now this instrument was never used; both because of the reverential delicacy inspired by the Ecstatic in her mysterious state, and because the violence of the pain made her keep her hands convulsively closed, also because the wounds in the palms of her hands were covered by a swelling that at first looked like clotted blood, whereas it was found to be fleshy, hard, and like the head of a nail raised and detached, and about an inch in diameter. In her feet, besides the wounds being large, and livid around the edges, their size in an inverse sense differed from those of her hands; that is, there was a larger diameter on the instep and a smaller one on the sole; furthermore, the wound

in the instep of the right foot was as large as that in the sole of the left. Thus it must certainly have been with our Saviour, supposing that both His Sacred Feet were fixed to the Cross with only one nail.

“I have said that the opening of these wounds was effected by degrees, that is, in five or six minutes, beginning underneath the skin and ending with the bursting asunder. At times, however, this was not the case; their opening was then instantaneous, and came from the exterior like a violent transfixing. Then it was agonising to see the dear martyr, thus stricken all of a sudden and trembling in every fibre of her body.”<sup>1</sup>

The wound in the side, which was never seen by the director himself, but by ladies whom he commissioned to examine it, was crescent shaped. It was about two inches long and half an inch wide. It did not bleed on the Fridays alone, but any great emotion was liable to start the hæmorrhage afresh. The quantity of blood lost was considerable. “Those who lived with and assisted her,” her biographer writes, “were ready to declare on oath that from her side alone came so much blood that, if not stopped, it flowed down to the ground.” But perhaps the most remarkable circumstance in the phenomenon was the *disappearance* of the wounds. “As soon as the ecstasy of the Friday was over the flow of blood from all the five wounds ceased immediately, the raw flesh healed, the lacerated tissues healed too, and the following day, or at latest on the Sunday, not a vestige remained of those deep cavities, neither at their centres, nor around their edges; the skin having grown quite uniformly with that of the uninjured parts. In colour, however, there remained whitish marks, showing that *there* had been the wound of the day before—which would be opened again as at first, in five days, and closed in the same way.

“At the time of Gemma’s death, two years after the marvel of the stigmata had ceased, the marks of the wounds still remained and were then easily observable on her body, particularly in her feet, which in her lifetime

<sup>1</sup> *Ibid.* pp. 61-62.

could only with great difficulty be uncovered during her ecstasies.”<sup>1</sup>

Besides the stigmata, strictly so-called, Gemma Galgani was also liable under the influence of strong religious emotion, *e.g.* when by chance she heard some blasphemous utterance in the street, to experience a sweat of blood and to shed tears of blood. This sweat of blood, however, did not occur in her ecstasies when the stigmata were bleeding. On the other hand, in March 1901, over and above the ordinary stigmata, she reproduced also in her body the terrible effects of the scourging. She had at this time been given a home with a family of position in Lucca, that of the Chevalier Giannini, who wished to afford her protection from the curiosity of importunate visitors. Gemma's parents being dead, Signora Cecilia Giannini became to her a sort of adopted mother. It is she who gives the following account of Gemma's condition on March 21st, 1901, being the Friday before Passion Week, then kept as a Feast of the Precious Blood.

“Her state was something indescribable—wounds everywhere that must have been nearly half an inch deep. But after two or three days they disappeared . . . This is how they were disposed; two on one arm from two to three inches long, and very deep; two on one leg, round and about the size of a florin; one near the middle of her breast in the direction of her throat; two very large oblong ones above the knee” and so on—a long catalogue, and the writer added: “If you wish to form some idea of it, recall to mind the large crucifix that we have in the house before which Gemma was in the habit of praying; she was like that. *The same livid marks, the same torn, open gashes in the skin and flesh, in the same parts of the body, equally long and deep and equally horrifying to behold.* Blood came from her wounds in great abundance; when she was standing it flowed to the ground, and when in bed it not only wetted the sheets but saturated the whole mattress. I measured some streams or pools of this blood, and they were from twenty to twenty-five inches long and about two inches wide.”<sup>2</sup>

<sup>1</sup> *Ibid.* p. 65

<sup>2</sup> *Ibid.* p. 69.

It will be readily seen why I emphasise the fact that the wounds in Gemma's body corresponded in position and size with those of the great crucifix before which she was in the habit of praying. This evidence is the more valuable because it comes from a witness who was persuaded that the whole phenomenon was supernatural, and who never suspected that she was supplying materials for quite another interpretation.

By way of comparison with this modern example some details may be given from the contemporary biography of the nun Lukardis of Oberweimar, who was born about 1276 and died in 1309. The case is conspicuous for the touching and poetical feeling displayed and for the Sister's intense desire to be marked by what the mystics of that age were wont to call the *Minnezeichen* (tokens of love). Lukardis had already led a life of rigorous austerity, and somewhere about the year 1298 she seems to have been possessed with this ardent longing for suffering. Hence, says her biographer, she was heard in the end according to her desire :

“For she saw in the spirit that she ought to pass through a certain door in which she found Jesus Christ as it were recently fastened to the cross, scored with the weals of the scourges and most pitifully dripping with blood. As she looked intently upon Him the servant of God fell at His feet swooning and almost lifeless. Then our Lord said to her : ‘Rise up, my child, and help Me’; by which she understood that she ought not to be content with merely calling His sufferings to mind but that she was meant to help Him by voluntarily sharing in his Passion. At Christ's word, accordingly, recovering at last something of her strength, she answered tremblingly : ‘How can I help Thee, my Lord?’ And thereupon raising her eyes she saw His right arm loosened from the cross and hanging feebly down, by which it seemed to her that the pain of the suffering Christ was greatly intensified. So the beloved handmaiden, drawing near in tender compassion, strove to tie up the arm again to the cross with a thread of silk, but she could not succeed. Accordingly she began to lift His arm with

her hands and with deep groanings to hold it in its place. Then our Lord said to her: 'Place thy hands against My hands, and thy feet against My feet, and thy breast against My breast, and in such wise I shall be so much helped by thee that My pain will be less.' And when the servant of God had done this, she felt interiorly the most bitter pain of the wounds both in her hands and in her feet and in her breast, although the wounds were not yet manifest to the outward eye. It was after this that she formed the habit of knocking her hands together with great force so that the noise was heard far and wide as from the collision of two planks."

This is all so curious that I feel I shall be excused for quoting still farther. Nothing could more significantly illustrate the intensity of the mental influences which were at work, and which were at the same time using physical expedients to produce the desired result.

"Also with regard to the hammering in of the nails of Christ's cross, as she carried the memory of them inwardly in her heart, so she represented it outwardly in action. For again and again, with her middle finger, she would strike violently the place of the wounds in each palm; and then at once drawing back her hand a couple of feet (*ad distantiam unius cubiti*) she delivered another fierce blow in the same spot, the tip of her finger seeming somehow to be pointed like a nail. Indeed though it appeared a finger to sight and touch, neither flesh nor bone could be felt in it and those who had handled it declared that it had the hardness of a piece of metal. When she struck herself in that way there was a sound (*tinniebat*) like the ring of a hammer falling on the head of a nail or on an anvil. On one occasion a person in authority, thinking this kind of blow was a sham or a mere trick, in order to find out the truth, put his hand in the way. But when she had struck but once he hastily drew back his hand, declaring that if he had waited for a second blow he would have lost the use of it for ever. With the same finger, at the hour of sext and again at none, the servant of God used to strike

herself violently on the breast where the wound came. The noise that she made was so great that it echoed through the whole convent, and so exactly did she keep to the hour of sext and none in this practice that the nuns found the sound more trustworthy than the clock. . . .

“Furthermore, it should be noted that the servant of God, before the stigmata appeared, endeavoured, out of her great longing, to open the places of the wounds in her feet by boring them, as it were, with her big toe (*sua majori pedica quasi fodiendo*).”

No doubt all this sounds very extravagant, and we may suspect the writer of a good deal of exaggeration, but the account abounds with psychological touches which are borne out by what we know of other similar ecstasies. Moreover, it is plain that the last thing the biographer dreamed of was to cast any doubt upon the supernatural character of her mystical experiences. He tells us quite plainly that these practices had been persisted in for two years before the stigmata showed themselves, but he, nevertheless, narrates how the wounds eventually developed as the result of a nocturnal vision. A most beautiful and delicate youth, who was himself marked with the stigmata, appeared to her and pressed her right hand against his right hand, saying: “I wish thee to suffer along with me.” To this she gave consent, and on the instant in her own right hand a wound was formed. About ten days later the left hand was similarly marked, and in course of time the feet and the side. We are further told that Lukardis, “fearful of vain glory and the adulation of men,” hid the wounds by wearing something in the nature of gloves, but that afterwards she was supernaturally admonished to allow the marks to be seen “for the glory of God and the devotion of the faithful.” The wounds, as in the case of many other stigmatics, bled regularly on Fridays, but not seemingly on other days. This would seem to be the earliest example in which we have definite mention of periodic bleeding.<sup>1</sup>

<sup>1</sup> See the Life of Lukardis in the *Analecta Bollandiana*, vol. xviii. pp. 314-317, and cf. pp. 322, 328, 353.

One other illustration may be given from a case which was going on in England until quite recently. The following brief extracts are taken from certain notes which have been regularly kept from week to week by the girl's confessor. She is not a nun, but a simple, good girl in humble life, and, except for her own parents and her own person, the phenomenon, I understand, has been kept secret from all others in the place where she lives. At the same time I am satisfied of the accuracy and good faith of the record which I quote :

*May 5th, 1916.* On the morning of this day, Jesus Christ (as she believed) came to her after Holy Communion, and said : " Prepare yourself, my little child, for to-day I come to crucify you. You shall not receive the wounds—that cannot be at present ; but take courage, I await you on Calvary, and there you shall have all the pains your Jesus suffered on the cross."

That evening she was crucified, but there were no external bleedings. Ecstasy accompanied the suffering, which was very great. The slightest touch upon the palms or back of the hands caused her to wince, though otherwise the alienation of the senses was complete . . .

*April 6th, 1917 (Good Friday).* On this occasion, bleeding in the hands and feet took place, but so alarmed was she on adverting to what had happened that she begged our Lord to take all external marks away, and He did so.

*June 29th, 1917 (Friday).* Stigmata—on the palms were two great red patches (the backs were normal) from which blood had flowed in fair abundance—sufficient to form a patch upon the floor of her room (whereon she lay in ecstasy) about the size of a florin. On the soles of her feet too (red on the upper parts) were marks of blood, similar to the patches on the palms of the hands.

*July 13th, 1917 (Friday.)* Stigmata. On this occasion there were two large spots on the palm and the back of the hands—about the size of half-a-crown on the backs, larger on the palms. The feet bore similar marks on both sole and instep.

*Aug. 10th, 1917.* The wounds in the hands and feet were as usual, but this time more pronounced, suggesting the idea

of having been caused by nails, though the skin was not broken. The blood had oozed through the pores in such a way as to form a ring—miniature crater—in the centre and had spread thence over a surface quite the size of half a crown. [The confessor added in a note: ‘I have only once seen the skin broken, I have seen it tender often.’]

*Nov. 23rd, 1917.* Crucifixion. On this occasion she went through the different scenes of the Sacred Passion, personating (so to speak) our Blessed Lord, suffering, as He suffered, blows, wounds, etc. She suffered also the lance-thrust, and bled copiously at the side . . .

*March 29th, 1918.* Good Friday. Stigmata more pronounced than ever before. At mid-day she had her hands raised over her head, in them two great wounds which had bled, the flow of blood having been very copious. Her fingers were contracted—the arms were stiff and hard; her legs were drawn up, one foot over the other, and in them also were two wounds. On her face was a look of greatest agony. While I was present she came out of ecstasy for a while and tried to put out her hand to me. She could not. It was as if nailed there. She had been like that since about 11.30 or so. I left her about 12.45 and saw her again shortly after 2. She was still in the same position and once more in ecstasy . . . Shortly after 3 one arm came down to her side—then the other—her body relaxed and she came to herself. On this occasion she suffered the wound in the side and bled there.<sup>1</sup>

The first question which is naturally suggested by these descriptions, and by a multitude of other similar cases which might be quoted, is “Are the facts reliable?” “Can we be assured that the writers are not romancing or exaggerating?”

I venture to think that any investigator who will study the evidence carefully and compare case with case will in the end have his suspicions allayed—at any rate, so far as regards the phenomenon of the bleeding. Undoubtedly there have been impostors. It would be easy to quote details of several cases if there were any object in doing

<sup>1</sup> I have since learned that these manifestations have now entirely ceased.

so. It also occasionally happens that fraud seems to be indicated even when the phenomena are genuine. Gemma Galgani, partly, I think, from an exaggerated sense of modesty—when quite a child she would not allow her own father to kiss her—had a horror of being examined by doctors. She told her first confessor, Mgr. Volpi, that if he sent a doctor to examine her; the doctor would see nothing. The confessor persisted, and the doctor came one Friday when Gemma was in ecstasy and the stigmata were already bleeding. “The doctor took a towel, dipped it in water, and wiped Gemma’s hands and forehead. The blood immediately disappeared and the skin showed no signs of cicatrix, scratch or puncture, as if there had never been any laceration.”<sup>1</sup>

For a while the gravest suspicion of fraud naturally rested on the whole of these manifestations; but the stigmata still continued to appear and bleed on Fridays. In fact, unless we are prepared to involve the biographer himself, reputed a most saintly man, together with a group of ecclesiastics including two archbishops, as also the highly respectable Giannini family, with a number of other persons, amongst whom Cardinal Gasquet, in a conspiracy of imposture, I do not see how we can set aside the evidence. In the presence of such an account as that given by the Archbishop of Camerino, it seems to me that there is no middle term between either accepting the story as substantially accurate or accusing the writer of deliberate falsehood.<sup>2</sup>

So again in the case of Padre Pio of Foggia we have the suspicious circumstance that Dr. A. Bignami, Professor

<sup>1</sup> *Life of Gemma Galgani*, p. 85. It should be noticed, see above, p. 4, that the Director himself says that though more commonly the laceration was very deep, on some occasions it was scarcely perceptible to the naked eye (*Gemma Galgani*, p. 62).

<sup>2</sup> *Life*, pp. 89-90: “I went to her room with Don Lorenzo Agrimonti and beheld her in ecstasy. I remained in the room for more than two hours and a half, being determined not to leave until I had seen at least the flow of blood with my own eyes. . . . After an hour she began to shed blood from her head in such abundance that the pillows and sheets were soaked with it.” So wrote Father Peter Paul, afterwards Archbishop of Camerino, in 1901, shortly after the incident.

of General Pathology in the University of Rome, found the scars in his hands and feet stained with iodine. Padre Pio, however, who, as one learns from every side, is the most humble and simple of men, shrinking from the notice and veneration which the wounds in his hands and feet have brought him, had enquired of a brother Capuchin what a person could do to stop the exudation of blood from a wound, and was told to use iodine. So far from making any display of the stigmata, it is with the greatest possible difficulty that the devout pilgrims who travel to Foggia can find any means of gratifying their curiosity. The marks can ordinarily be seen only by stealth or subterfuge. Professor Bignami, who writes as an agnostic, rejects the hypothesis of conscious fraud, believing it incompatible with the impression of sincerity which results from any personal intercourse with Padre Pio. He describes the marks as due to neurotic necrosis of the skin, but is puzzled by their symmetrical arrangement, thinking, however, that this may be due to a phenomenon of auto-suggestion. The stigmata were not bleeding on the day he paid his visit. The interest of Padre Pio's case lies in the fact that it seems to be the only well attested example of complete stigmatization in a male subject since the time of St. Francis. But it must be admitted that even in this instance the lesions are apparently confined to the epidermis, and though clearly marked, are of a very slight character. When Dr. George Festa, a distinguished Catholic doctor of Rome, saw him four months later (November, 1919) and subjected him to a thorough medical examination, he found that there was a considerable and continuous discharge of sanguino-serous fluid from the wound in the breast. Though the use of the iodine had been discontinued, the lesions were still there and even more clearly marked than at the visit of Professor Bignami.<sup>1</sup>

<sup>1</sup>I have also had accounts of the case from two eye-witnesses. One of these, Mgr. Kenealy, Archbishop of Simla, visited Foggia in the summer of 1920. Being himself a Capuchin and a prelate, he was able to exercise a certain authority over the young Father (he is now thirty-four years of age), but Padre Pio, after allowing his hands to

But we have not, of course, to depend for our evidence of the reality of this phenomenon of stigmatization upon the reports of cases occurring at the present day. Far more remarkable examples have been recorded in past ages. In the canonization of Santa Maria Francesea delle Cinque Piaghe her confessor, Padre Nitti, deposed on oath that he had seen her stigmata many times (*moltissime volte*) during Lent, and that the perforation of her hands was such that he had made his index finger and his thumb meet through the hole. Saint Veronica Giuliani was subjected to an official examination by her bishop, Mgr. Eustaehi, and the functionaries of the Inquisition. The phenomena which she exhibited in response to the tests imposed by Father Crivelli were of a nature highly suggestive of hypnotic influence. For example, the stigmata seemed always to open and bleed at his command. Then, in the presence of himself and the Bishop, the wounds closed and reunited *while they waited*. "The wound," says the biographer, following the sworn statements made in the process, "was completely healed and covered with natural skin like the rest; the only thing which was left to mark the spot being a very slight discolouration."<sup>1</sup>

be examined, begged so piteously to be excused from any further inquisition, that the Archbishop felt he could not insist; still his testimony as to the reality of the wound-marks in the hands, which are always hidden from view by mittens, is positive. My other informant, a lady, who was able to obtain a momentary view of the palms of the hands during Padre Pio's Mass, paid her visit to Foggia during the April of this year, 1921. I am further indebted to the kindness of the Archbishop of Simla for copies of the two medical reports referred to above. All the witnesses agree that the marks appear both in the palm and back of the hands, that they are circular and a little more than two centimetres in diameter—"about the size of half-a-crown." They are reddish-brown in colour and sharply marked off from the surrounding skin which is perfectly normal and without any sign of inflammation. A dark-looking scab covers the wounds which detaches itself piecemeal from time to time. Exactly similar lesions appear in the instop and sole of each foot. The wound in the breast is cruciform, and on the left side. The bleeding is not periodic, but there seems to be a continuous exudation of sanguino-serous fluid from all the wounds especially from the breast.

<sup>1</sup> Salvatori, *Life of S. Veronica Giuliani* (Oratorian Trans.), p. 161.

Again, in the first years of the sixteenth century, at the instance of Duke Hercules d'Este of Ferrara, a strict investigation was made of the case of Saint Lucia di Narni. Her hands, on the Thursday, were enveloped in gloves and sealed up in such a way that she could not chafe or puncture the surface. Nevertheless, when the seals, which remained intact, were broken on the Friday afternoon, and the gloves were removed, her hands were found to have bled as usual.<sup>1</sup>

The same glove experiment was tried with Louise Lateau, but Dr. Warlomont, being dissatisfied with the test, as he thought that friction might still be employed through the glove, had an apparatus constructed in the nature of a glass cylinder. In this Louise's arm was sealed up, it being absolutely impossible for her in any way to get at the hand so imprisoned. There was no sign of bleeding when the hand was inserted on Thursday, 21st January, 1875, but on the Friday when the apparatus was examined in the presence of medical witnesses, some of them anti-clericals and up to that time quite sceptical, the hand was found to have bled.<sup>2</sup> The Belgian Academy of Medicine in consequence passed a resolution affirming the reality of the phenomenon, though several of the members still rejected any supernatural interpretation.

But perhaps one of the most satisfactory cases I have come across from an evidential point of view is that of Blessed Diomira Allegri, a young nun at Florence, twenty-six years of age. In 1677 she had a very serious illness from which, in fact, she never properly recovered. She was so ill that two nuns sat up with her after she had lain in a sort of swoon for twenty-four hours. During the night—it was the early morning of Ash Wednesday, March 3rd, 1677—a change came over her. She thrust

<sup>1</sup> Duke Hercules makes himself guarantee for the whole in a letter printed in a contemporary brochure *Spiritualium Personarum Facta admiratione digna*, of which there is more than one copy in the British Museum. Cf. Dr. Edmund Gardner's *Dukes and Poets in Ferrara*, pp. 366-381.

<sup>2</sup> Warlomont, *Louise Lateau—Rapport Médical*, Bruxelles, 1875, pp. 39-45.

out her right hand, crying "*fermate, fermate,*" then her left, so that she lay with both arms at right angles to her body, the fingers, with a sort of convulsive movement, being bent back to the palms. Between the fingers they saw a trickle of blood, and the two watchers thought the gesture so extraordinary that one of them went to rouse two other nuns who slept close by. Meanwhile she pulled up one leg, then the other, into the attitude of the figure of Christ on the cross. Finally, seeming to be suffering great anguish in the side, she brought back one hand for a moment to lift the clothes off it, saying, "*non più, non più, Gesu mio.*" Then she lay still, almost like one dead, for three hours, but after that she seemed to revive, looked at her hands, saw them bleeding and hastily hid them under the clothes. The confessor was fetched to bring her communion, and he ordered her under obedience to allow one of the sisters to examine her, he himself having seen the blood and the swelling in her hands. There were marks on the hands, both palm and back, with a trickle of blood. The feet were not bleeding, but there were round blisters both on instep and sole, filled with blood. On the side also was a large oval swelling, very inflamed.

Now these witnesses, namely the two watchers, the others who were summoned, the confessor and the doctor, who was sent for later, all gave evidence on oath regarding these facts in the process of canonization. Some weeks later, on Good Friday, the feet also opened and bled, and a little later still the side as well. Diomira died in the December of the same year. She had never had any similar wounds before that night when the watchers beside her saw her arms stretched out.<sup>1</sup>

We seem justified, therefore, in admitting the reality of these manifestations, though hardly any two examples are exactly alike. But amid a very great diversity in the character of the wounds, the order of development, the periodicity of the bleeding and so on, there are certain features found in nearly all the cases known to

<sup>1</sup>The facts are all detailed in the process of canonization, *Sommario*, pp. 175-202, Rome, 1730.

us in any detail. First the medical antecedents of the mystic are bad, whether apart from or in consequence of the austerities she has practised. When there are not strongly marked symptoms of hystero-epilepsy, there are generally those of tuberculosis or of a scrofulous diathesis. Secondly, there has usually been a vivid realization of and concentration upon the wounds of the Passion for some time before any bleeding stigmata have shown themselves. In quite the majority of cases intense pain has been felt for months, sometimes for years, in the places where the wounds subsequently opened. Thirdly, the character and position of the wounds is very various (for example, some have the wound in the breast on the right side, some on the left; in some cases the orifice is straight, in some it is triangular, in some it is cruciform, in a few it is crescent shaped, in a few others there is more than one wound), but so far as we can trace the previous conceptions of the subject—which, unfortunately, is rarely possible—the development of the stigmata follows their previous conceptions.

Equally striking as a concomitant of the development of the stigmata, wherever we have the opportunity of studying the subject's frame of mind, is the intensity of the mental impression. One would think that if any imagination could produce a powerful physical effect upon the body it would be such as is revealed to us in some of these stigmatics. We have already noted the case of Lukardis. But there are many others, in whom the desire of sharing in the sufferings of the Passion by enduring the pain of the wounds was very strongly marked. How deep those feelings were in those mystics who, in a state of ecstasy or trance, enacted all the scenes of the Passion<sup>1</sup> may be judged from a curiously well authenticated *Relazione* formerly in the library of the Grand Duke of Parma :

In February, 1497, a number of gentlemen, twenty-one in all, assembled to witness the ecstasy of a certain

<sup>1</sup> At least a score of them could be named, beginning with Elizabeth of Herkenrode in the thirteenth century. One of the most remarkable examples was Margaret Parisot in the seventeenth century.

Stefana Quinzani who, it seems, was rapt out of herself in this way every Friday morning. At dawn they beheld her completely identified with our Lord in the scene of the scourging. She stood entranced, her hands above her head, bound with invisible cords to an invisible pillar. The hands and feet never moved, but the body writhed in anguish. Several of the company used all their strength to shift the position of the arms, but they could not succeed. They could not so much as bend a finger. She stood like this enduring in imagination the scourging for an hour. Her cries and moans were piteous beyond description.

Leaving out much detail, it is desirable to note that in the scene of the crowning with thorns, as it presented itself to her in the trance, we are told that no pen or human tongue could convey an idea of the torments, sweats and spasms, she experienced. During the quarter of an hour this lasted, she was bathed in perspiration from head to foot. Then for a space she stood motionless in ecstasy, and during that interval, if anyone touched, however lightly, with a thread (*filò*) or any other tiny thing (and it was an experiment which many tried) there was a return of all the pains and cries and lamentations for the anguish caused by the thorny crown. Then she seems to have thrown herself on the ground. "The right arm," we are told, "is extended as if the hand were being really and immovably nailed and at once the muscles (*nervi*) are seen stretched and tense, the veins swell and the hand grows black, and just as if it were indeed being fastened with a material nail she utters a terrible shriek (*gridò*) followed by piteous moaning. Then the left arm is extended in a similar manner to the right, but stretched considerably beyond its natural length (*assai sopra la lungagine sua naturale*)."

After this we have an account of the nailing of the feet; the whole body is drawn up except the hands, which remain absolutely motionless, "just as if they had been securely fastened to a piece of timber with nails of iron." And here there appears a red spot on the foot

about the size of a *marcello*.<sup>1</sup> She lay thus for some time, but we have an indication of the drinking from a sponge, and after that the whole body is convulsed as though it were pierced with the lance.

What constitutes the exceptional interest of this document is that it is signed by twenty-one witnesses, all of them evidently men of position, who appended their seals. Amongst them was a high official of the Inquisition, who was also concerned in investigating the stigmata of Saint Lucia di Narni. Moreover, they were not content with simply writing their names, but each added a few words of comment. Bonafinus, Archdeacon of Vicenza, for example, says that he endorses everything in the statement, and had seen it all with his own eyes, but that he had not noticed any red patch on the foot. Carolus Benzoni, doctor of both civil and canon law, also failed to observe the red patch on the foot. Another *doctor utriusque juris* saw no redness, but he did think the invisibly tied hands seemed blacker on account of their swollen condition. Battista di Piacenza declared that he used his utmost strength in the attempt to move her arm, and had failed; further, he had very specially noted the redness on the foot. James Figato had tried in vain to bend her fingers, but saw no redness. However, a note is here added by himself later, to the effect that on Good Friday he was present again and had a better view, and "in particular," he says, "I saw that reddening of the feet which I had not noticed in February."<sup>2</sup>

Clearly all this points to the intense influence which an absorbing preoccupation in the Passion of Christ is capable of exercising, particularly in the entranced subject. We do not here find any actual effusion of blood, but

<sup>1</sup>The editor of the document says that a *marcello* was a Venetian half lira which was coined for the first time by the Doge Niccolò Marcello in 1473. Hence its name.

<sup>2</sup>*Compendio della Vita della B. Stefana Quinzani*, Parma, 1784, pp. 55-68. One may readily admit that similar phenomena are not at all uncommon in epileptic or cataleptic patients and also in the hypnotic trance. But the apparent elongation of the arms seems to be a new feature and the "immobility" spoken of suggests something more than mere rigidity.

there was the red patch in the foot which apparently became more pronounced on some occasions than on others. Those who insist upon the supernatural character of the stigmata lay great stress upon the difficulty—some say the *impossibility*—of the blood exuding through the skin as long as the epidermis remains intact. There may be congestion of the veins and capillaries owing to a relaxation of the control of the vaso-motor nerves—this is a phenomenon, of course, which is illustrated every time a young person blushes—but it seems to be denied by certain physiologists that any forcing of the blood through the skin can ever take place without actual disease. An author I have consulted puts it this way: “There is not a single example of an internal lesion which can be attributed to suggestion alone; now, without lesion there can be no haemorrhage, since haemorrhage cannot take place if the epidermis or the epithelium is healthy, for the very sufficient reason that both epidermis and epithelium are entirely destitute of blood vessels.”

I have not the medical knowledge which would justify me in forming any opinion on the point. But this I can attest: that there are a number of cases on record of incipient stigmatization, which cause congestion of the vessels in hands, feet, side, forehead, etc., but which seem to stop short of the actual effusion of blood. As in the Salpêtrière cases of dermographisme, the congested or possibly extravasated blood produces an intense reddening, or even blackening of the skin in the affected parts, but there is often no haemorrhage. A curious example, that of Blessed Magdalen de Panateriis<sup>1</sup> (1503), is thus described. We are told that on Good Friday “she so completely shared Christ’s torments that they were represented outwardly in her body, not only by action and gesture, but by the flow of her blood. At the time of Christ’s bloody sweat the blood showed between the flesh and the skin (*pellem inter et carnem*) on her forehead; at the time of the scourging, on her arms and shoulders; at the crowning with thorns, on the head; and finally at the nailing to the cross, in her hands and feet. Further, dur-

<sup>1</sup> *Acta Sanctorum*, Auctarium Octobris, p. 174.

ing the crowning, the blood was seen to stream down her face and to bedew the other members of her body (*videbatur sanguis in rivi modum faciem aliaque corporis membra copiosius irrigare*)."<sup>1</sup> This clearly implies that the blood did exude copiously from the brow while she was picturing to herself the crowning with thorns, but apparently it was unable at other times to get through the epidermis. If the statements made are accurate, they would thus almost seem to imply, first that the delicate epidermis of the forehead was more permeable than that of the hands and feet, and secondly that the intense local concentration involved in the thought of crowning produced actual haemorrhage in that part, though the idea of the sweat of blood, being more diffused, did not.

In the case of Louise Lateau we know from a multitude of descriptions by medical observers that when the forehead bled there was no apparent lesion of the skin. The blood percolated through, stood there in beads and then the drops began to run together and trickle down the face. This moisture, as it showed in any quantity, was constantly wiped off by the bystanders, but almost immediately it exuded again. Even a strong lens revealed no proper laceration of the epidermis, the blood apparently forced its way out through the sweat ducts.<sup>2</sup> The curious inequality between the sexes in this matter of stigmatization suggests the question whether the feminine epidermis may be more readily permeable than the masculine; though it should perhaps be remembered, on the other hand, that haemophilia seems to be an exclusively masculine disorder. Further, there is no adequate ground for explaining the haemorrhage of the stigmata, in spite of its frequently periodic character, as

<sup>1</sup> *Acta Sanctorum*, Auctarium Octobris, p. 174.

<sup>2</sup> Dr. Lefebvre says: "When the bleeding points are examined with a lens the blood is seen to filter through minute abrasions of the epidermis. Most of these are triangular in shape, like the bite, one would say, of a leech, but a leech of an almost microscopic kind, for these abrasions are scarcely visible to the naked eye." *Louise Lateau—a Medical Study*, Engl. Ed. p. 21.

belonging to the class of vicarious secretions. We know definitely that in a certain number of *stigmatisées*, for example in Louise Lateau, the ordinary processes of nature were not interfered with. It has also been alleged that the bleeding of stigmata has begun or at any rate been continued after the age of fifty, but I must confess that I do not know any instance in which this has been established upon satisfactory evidence.

On a review of the facts as a whole, so far as we have been able to consider them in this necessarily very rapid survey, it may be admitted that although the phenomena of stigmatization do seem to postulate an astoundingly wide range for the influence of the mind over the body, still there is so far nothing which necessitates our having recourse to a supernatural explanation. Cases of haematidrosis, though very rare, still do occur in ordinary pathology. It cannot now be maintained that diapedesis (*i.e.* the oozing of blood through the unruptured wall of the capillaries) does not exist in nature. Neither can we say that the epidermis is always absolutely impermeable to the passage of blood. Whether the blood be conveyed by the sudoriferous or the sebaceous ducts, or in some other way, it does sometimes get through without any actual rupture of the skin. At the same time it still seems to be true, as Professor F. Lefebvre contended in 1872,<sup>1</sup> that no satisfactory parallel can be adduced to the haemorrhage from the stigmata. The epidermis in the palms of the hands and the soles of the feet is much less delicate than in other parts of the body. So far as hypnotic suggestion has ever produced an exudation of blood through the skin—and the cases are extremely rare<sup>2</sup>—these haemorrhages have been of the most trivial character. For the symmetrical arrangement and narrowly

<sup>1</sup> See *Louise Lateau—a Medical Study*, Engl. Trans., pp. 50-100, with the Appendices.

<sup>2</sup> May one venture to suggest that there has been some exaggeration in these matters. The mythopoeic or teratopoeic faculty is not entirely limited to the clergy. For example, the sensation produced by Charcot's "blue oedema," some thirty years ago (see F. W. H. Myers in *S.P.R. Proceedings*, Vol. VII., p. 337) has rather fizzled out, or so, at least, my medical friends tell me.

limited area, the periodicity extending over a long term of years, and for such deep wounds as we read of in the case of Gemma Galgani, Domenica Lazzari or St. Maria Francesca delle Cinque Piaghe—wounds that never suppurate but heal with extraordinary rapidity—there seems to be no adequate analogy either in the records of general pathology or hypnotic suggestion. There are no doubt a certain number of instances of blisters produced artificially by suggestion. Dr. J. Milne Bramwell, in his standard work on hypnotism, mentions a few, but he adds: "I have never been able to produce a blister by suggestion. In several instances, however, I have seen local redness of the skin appear under circumstances which apparently excluded fraud or mal-observation."<sup>1</sup>

The celebrated case of Ilma S. treated in 1887 by Professor R. von Krafft Ebing, offers several interesting features. This Hungarian girl seems to have been one of the most suggestible subjects on record. We are told of her that a sheet of writing-paper bound on her leg produced redness and a small blister on the following morning. Also that the edge of a match-box and the edge of a medicine glass pressed on her forearm with the suggestion that they were red-hot produced in the afternoon a blister and a brand wound in the form of the objects named, leaving permanent scars. On one occasion a pair of scissors were pressed against her flesh with the same suggestion that they were red-hot. This left a permanent scar, and the Sister of Charity in charge of the patient declared that a suppurating wound was produced which required two months to heal.<sup>2</sup> At the same time we are told that even in this subject "fever could not be caused by suggestion," and that "the suggestion of bleeding was quite as unsuccessful; simple red spots (*hyperaemia*) appeared in the places of suggestion." I confess I get the impression that if bleeding stigmata have never been artificially produced at the Salpêtrière, at Nancy or elsewhere, it has not been for

<sup>1</sup> Milne Bramwell, *Hypnotism*, 3rd ed. (1913), pp. 83-84.

<sup>2</sup> R. von Krafft Ebing, *An Experimental Study in the Domain of Hypnotism*, New York, 1889.

want of trying, and also that any successful experiment in that direction would not have failed to attract attention and become very widely known. M. Pierre Janet, in his book *Nervoses et Idées Fixes*, gives a picture of an excoriation of the epidermis resulting from a pemphigus pustule occurring in his subject "V. K." after a crucifixion illusion. But of a continuous or spontaneously recurrent hæmorrhage resulting from suggestion or occurring otherwise in a hysterical patient under medical observation I have been unable to discover any trace. We may perhaps fairly draw the conclusion that the auto-suggestion of the mystic—if indeed it be auto-suggestion—is an immensely more powerful influence than hypnosis, and *ceteris paribus* is so far more deserving of study. However, let me admit that with regard to the manifestations hitherto described, the difference between mystical phenomena and hypnotic phenomena seems to be one of degree rather than of kind. Very probably it is all a matter of vaso-motor control, but the fact that such a disorder as hæmophilia is apparently traceable to a congenital defect in the coagulating power of the blood suggests other possibilities that have not perhaps as yet been sufficiently investigated.

We might, then, rest content with the solution that the wounds of the stigmatized mystic were produced by auto-suggestion, if the problem were limited to the data which we have so far been occupied in considering. But this is not the end of the matter. There are other alleged phenomena—phenomena for which very respectable, if not convincing, evidence is producible, which demand a still further extension of the range of the mind's influence over the body. We are informed upon the testimony of surgeons of note in the seventeenth and eighteenth centuries that in the case of several stigmatized persons the tissues of the heart, as revealed in a post-mortem examination, have been found exhibiting unmistakable traces of tremendous lesions or indurations of old date,<sup>1</sup> lesions

<sup>1</sup> It will be remembered that the blow of the lance was commonly supposed by mystical writers not only to have pierced the side of our Saviour, but also to have reached the heart.

which would under normal circumstances have rendered the continuance of life impossible for more than a few minutes. Our first impulse would naturally be to dismiss these statements as mere fairy tales, but they are not quite so easily disposed of. They rest, in many cases, upon the sworn evidence of medical men who, though belonging to a less scientific age than ours, were, nevertheless, experienced anatomists.

Although St. Theresa was never in any proper sense stigmatized, her history supplies a famous, even if ill-attested, example of the phenomenon of which I am speaking. She tells us quite plainly in her autobiography that she had a vision of a glorious angel who thrust a long golden spear with a fiery point right into her heart.<sup>1</sup> We have also some indication of the impression this incident produced upon the Saint in the fact that she made it the subject of a hymn still preserved to us. St. Theresa's heart was extracted after death and in it, we are told, was found a wide horizontal fissure which may still be seen in the heart to this day. There is not, however, any satisfactory evidence that this wound was not made in the operation of removal, which was performed by unskilled hands.

A better example, resting upon the testimony of several eye-witnesses whose depositions are still preserved to us, is the wound in the heart of Caterina Savelli of Sezze. This is a stigmatic (she died in 1691) who has escaped the researches of Dr. Imbert Gourbeyre. When kneeling before the Blessed Sacrament exposed in the Jesuit church of Sezze in 1659 she saw in a trance five rays come from the Sacred Host which wounded her hands, feet and side. She prayed that the stigmata might not become known, and her prayer was so far heard that no marks appeared on the hands, though the side remained open, and blood or serum flowed from it at intervals. After death, however, the traces of wounds in the hands and feet became perfectly plain, and, what was most noteworthy, the heart being extracted there was found in it a deep fissure of old date. The physician and the

<sup>1</sup> *Autobiography*, Ch. XXIX., pp. 16 and 17.

surgeon, who with many ecclesiastics signed the final attestation, declared that without supernatural intervention it would have been impossible for anyone to live with such a wound.<sup>1</sup>

I have spoken at some length of the case of Diomira Allegri. She died nine months after that extraordinary ecstasy of the Ash Wednesday morning in which she received the stigmata. Two surgeons, held in their own day to be eminent men, made the post-mortem. They found an aperture in the breast, of which they exactly describe the size and shape. They found the lungs in a very diseased condition, but in a part of the organ which was apparently sound they detected an open passage (of which again they indicate the diameter) between the outer wound and the heart. Finally, in the heart itself they discovered a cicatrix of which they each drew a figure. To quote the words of one of them: "Passing now to the observation of the heart, I recognised that the pericardium was in its natural state, but on the outside of the heart I found a cicatrix of a roughly oval shape of the size I here indicate. It was unmistakably marked out, both by its texture, which was harder and more resistent to the knife, and by its pallid colour, which was totally different from the substance of the rest of the heart."<sup>2</sup>

Still more remarkable are the extraordinary things which are asserted and apparently confirmed by competent medical testimony concerning the heart of St. Veronica Giuliani. She believed that the "instruments of the Passion," cross, scourges, pillar, ladder, nails, etc., were actually reproduced in miniature in the substance of her heart, and during her life she even drew a plan of the arrangement of these objects. When she died, a post-mortem was performed by a surgeon and a physician, in the presence of several ecclesiastics and others. A

<sup>1</sup> The documents will be found printed at length in G. B. Memmi, S.J., *Vita della Serva di Dio Suor Caterina Savelli*, Rome, 1733, pp. 132-142.

<sup>2</sup> See the Summarium in the "Positio de Virtutibus" in the *Process o Beatification*.

formal instrument was drawn up, signed by the medical men and by all present, attesting the actual discovery of all these symbols. They were quite hard in texture and clearly defined in shape, and were found in the relative positions previously indicated. What the evidential value of this document is I do not pretend to say, but it was a sworn deposition signed by all present and it was treated seriously by the officials concerned in the beatification process. The document itself is, I believe, reproduced in full in the printed *Summarium*. Unfortunately, I have not yet been able to obtain access to a copy.

There are several other examples of the same kind. To show that the evidence for these extraordinary physiological marvels is not entirely contemptible I would refer to an account of the shrine of St. Clare of Montefalco which is given by the late Mr. John Addington Symonds in the *Cornhill Magazine* for October, 1881 (pp. 446-447). Mr. Symonds will not be suspected of excessive ecclesiasticism, but he states after viewing the still incorrupt body of the saint, who died in 1308: "I have rarely seen anything which surprised and touched me more." His account, in any case, fully bears out the statements made by eye-witnesses regarding the condition of the same remains two hundred or three hundred years earlier.<sup>1</sup> Then he goes on: "St. Clare's shrine was hung round with her relics; and among these the heart extracted from her body was suspended. Upon it, apparently wrought into the very substance of the mummied flesh, was impressed a figure of the crucified Christ, the scourge and the five stigmata. The guardian's faith in this miraculous witness to her saintship, the gentle piety of the men and women who knelt before it, checked all expressions of incredulity. . . . I have often asked myself, Who then was this nun? What history has she? Is she a rival [to St. Clare of Assisi] or a counterfeit?" But the problem, suspended by lack of active curiosity at Montefalco, has never since been solved. A description

<sup>1</sup> Several of these descriptions will be found cited in the Bollandist *Acta Sanctorum*, August, vol. iii. p. 675.

of the heart, in substantial accord with Mr. Symonds' account, will also be found, with an engraving, in the same volume of the *Acta Sanctorum*, in which St. Clare's Life was originally printed two hundred years ago.

Even if we accept the deep and periodically bleeding wounds of the more remarkable stigmatics as the natural effect of auto-suggestion, can we so far extend the power of mind over matter as to believe that it can substantially modify the tissues of so delicate and vital an organ as the heart? Or can we believe that in the hands and feet of St. Francis of Assisi there were produced not only fissures, which went right through, but also a hard and horny substance in the form of nails which were clinched behind in such a manner that a finger could be inserted between the flesh and the protruding end bent back? Historically speaking, there is quite good evidence for this feature, such evidence as would be considered fair security for any fact less marvellous.

Somewhat less astonishing than this, but still very curious, are the instances of espousal rings which many stigmatized mystics believe to have been placed on their finger by Christ our Lord in token of their spiritual nuptials with Him. The late Dr. Imbert Gourbeyre, who has written two books on the subject of stigmatization, and who was brought into personal relation with Louise Lateau and several other *stigmatisées*, was assuredly not a critically-minded investigator. Still I believe his personal good faith to have been above suspicion, and he occupied for thirty-six years the position of Professor at the Medical School of Clermont. Amongst the subjects in whom he was interested was a certain Marie-Julie Jahenny. He had the sanction, and indeed the warm encouragement of the Bishop of the diocese in making a special study of the case, and he saw the girl repeatedly, keeping in touch with her during a period of some seventeen years.

Marie-Julie, then about twenty-three years old, exhibited in successive stages the various phenomena of stigmatization, beginning in March, 1873. These were crowned in the February of the following year by the appearance of

a mystic ring, *i.e.* a hoop of vivid red encircling the ring finger of her right hand. After four years' interval this appearance was further enhanced by the addition of three black points in the place where the bezel of the ring would naturally be looked for; but at a somewhat later date the circlet was transformed into a pattern of dots and dashes, a facsimile of which is also given by Dr. Imbert Gourbeyre (*La Stigmatization*, II. p. 86). The first appearance of the ring was formally made known to Marie-Julie some time beforehand, and when in ecstacy she spoke of these forthcoming mystic espousals and declared that witnesses ought to be present when they occurred. The actual day was named (February 20, 1874), and Dr. Gourbeyre explains that he had in his possession a letter from her confessor, the Abbé David, written in January and definitely announcing this date. On Friday, February 20th, everything had occurred as had been prophesied, and two days afterwards, says Dr. Gourbeyre, I received the following letter:

God be praised. Yesterday we had the most consoling day imaginable. Everything previously foretold has been realised . . . In accordance with the directions of Monseigneur (the Bishop) I had made arrangements beforehand. There were fourteen men there to act as witnesses, seven from Blain, one from Cambon, two from Gavre, three from Nantes sent from the Cathedral, and one from La Fraudais (the hamlet in which Marie-Julie resided). At half past eight we had satisfied ourselves that the wounds were quite dry, that the ring finger of the right hand was in a healthy state, pale as death without any trace of a ring.

At nine o'clock all the wounds (the stigmata) began to bleed. At about a quarter past we perceived that the finger was becoming swollen and reddening under the skin. About a quarter to ten blood was running from the upper and lower surface of the finger, and by degrees we saw the ring take shape. It is now clearly marked for all her life to come . . . Monseigneur is full of enthusiasm.<sup>1</sup>

Dr. Imbert Gourbeyre, writing in 1894, remarks:

<sup>1</sup> Imbert Gourbeyre, *La Stigmatisation* (1894), vol. ii p. 116.

“Marie-Julie’s ring remains to the present day. I saw it again in October, 1891, still a ring made in the fleshy tissues (*toujours fait dans les chairs*), like a hoop of red coral which had sunk into the skin.”

What judgment are we to form of these and other alleged phenomena of the same kind? No doubt it is possible to discredit the evidence, which cannot in any case be regarded as satisfactory. Further investigation is certainly needed. But can any physiologist definitely assign a limit to the power of suggestion over metabolism and the structure of organisms, or is this a case in which to quote some recent words of Sir Oliver Lodge, “it may even be found that a few of the things now, and on the whole wisely, relegated to the ash-pit of superstition, will have to be disinterred and reconsidered?”

# REPORT ON A SERIES OF SITTINGS WITH EVA C.

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## INTRODUCTION.

### § 1. PRELIMINARY.

AMONGST the so-called physical phenomena of spiritualism materialization is probably the rarest and the least credible. Eminently suitable for fraudulent representation and at the same time extremely popular with the less educated layman, such phenomena have attracted but little attention from scientific men. When Sir William Crookes studied the materializations which were alleged to take place in the presence of Florence Cook, the scientific world was unmoved, except by derision, and indeed the data that were presented did not permit of any confident judgment being expressed one way or the other. Materializations are reported to have taken place occasionally in the presence of Eusapia Palladino, but in the majority of these instances the appearances consisted

of more or less complete plastic forms, and not the rudimentary and crude productions of the medium under consideration in this report. Similar phenomena have been noticed occasionally with other mediums, but such appearances have been usually of a fleeting character, and few photographs have ever been taken of them. In the present instance Eva C. is said to have materialized full forms at the Villa Carmen in Algiers, and only later began to develop that peculiar form of mediumship which is now usually associated with her. There is little evidence that phenomena of this sort accompanied the phantasms in Algiers, and though Dr. von Schrenck-Notzing has since his study of the case of Eva C. described somewhat analogous cases, we are not aware of any absolutely similar phenomena being previously recorded.<sup>1</sup> The elaborate investigation of this medium by Dr. von Schrenck-Notzing described in his work *Materialisations-Phänomene*, recently translated by Dr. Fournier D'Albe (*Phenomena of Materialisation*, Kegan Paul, 35s.), and by Madame Juliette Bisson in her companion, though smaller work, *Phénomènes de Matérialisation* (Alcan), and the subsequent experiments by Dr. Geley described in his *La Physiologie dite supra normale* (Paris, 1918) have given the case of this medium peculiar significance.

At the time that the English séances took place she was about thirty-four years of age. She first began her career as a medium in 1903, and in 1905 she was giving materialization séances in Algiers, at some of which Prof. Richet was present. In 1908 she came to Paris and began to give private sittings under the auspices of M. and Mme Alexandre Bisson. Dr. von Schrenck-Notzing joined the circle in 1909, and with the assistance

<sup>1</sup> In the seventeenth century it is sometimes recorded that hysterics vomited curious substances. Thus the girl Christian Shaw is said to have exhibited hair and a substance resembling candle grease in her mouth which were rapidly withdrawn when an attempt was made to pull them out (*Sadducismus Debellatus*, London, 1698, p. 4). Such curious vomits had also been noticed in those persons who were supposed to be possessed (see *Traicté des marques des possédez*. Par P. M. Esc. D. en M., Rouen, 1644, pp. 11 *seq.*), and similar accounts abound in the witchcraft trials.

of Mme Bisson began to insist upon those methods of scientific control which have more or less persisted up to the present time. For a fuller account of the earlier history of the medium see the article by Mrs. Salter (Helen de G. Verrall) in Volume XXVII. of the Society's *Proceedings*, pp. 333-369.

Mrs. Salter's article carries the history of Eva C. up to 1914. There is little of importance that need be said concerning events occurring after that date. A certain number of experiments were conducted in Paris with various investigators during the period of the war, and Dr. Gustave Geley arranged with Mme Bisson for a year and a half's experimental work with two sittings a week. He confirms the observations of Baron von Schrenck-Notzing and Mme Bisson, but his detailed reports have not yet been published and cannot therefore be examined. In 1919 representatives of the English Society for Psychical Research were in communication with Mme Bisson, and in April, 1920, on their invitation, she kindly consented to visit England with the medium, the resulting investigation being the subject of this report.

## § 2. THE PRESENT INVESTIGATION.

The object of the present investigation was to enable the phenomena of Eva C. to be studied at first hand by members of the Society, in the hope that the conclusions of the Continental investigators might be confirmed and a basis laid for further study of the physical phenomena, which up till now, with the exception of Eusapia Palladino, had been somewhat neglected by the Society, owing to the great difficulty of persuading mediums to submit to scientific investigation, and also to the fact that when mediums did give sittings fraud was almost invariably discovered. As criticism in this country had therefore been mainly directed upon the alleged fraudulent aspect of the phenomena, it was hoped that by the exercise of a stringent control the possibility of fraudulent manipulation might be still further reduced.

The time at the disposal of the Society was of too short a duration to enable the Committee to make any elaborate psychological or pathological investigation. To satisfy themselves as to the reality of the phenomena and at the same time to endeavour to observe more closely the actual formation and disappearance of the so-called "psycho-plastic" substance, which the earlier investigators had postulated as the raw material from which the more complex phenomena were formed, was the most that they could attempt during the short time that it was possible for Mme Bisson and the medium to remain in this country.

With a view to making all the necessary arrangements for the reception of Mme Bisson and the medium and for the investigation of the phenomena, the Council appointed a Committee of three persons with power to co-opt. The three original members of the Committee were the Hon. Everard Feilding, Mr. W. Whately Smith and the Hon. Research Officer, Mrs. Salter. The co-opted members were first Mr. W. W. Baggally and Dr. V. J. Woolley, and later (after the ninth sitting) Mr. E. J. Dingwall. Other persons were from time to time present at the sittings at the invitation of the Committee.

## CHAPTER I.

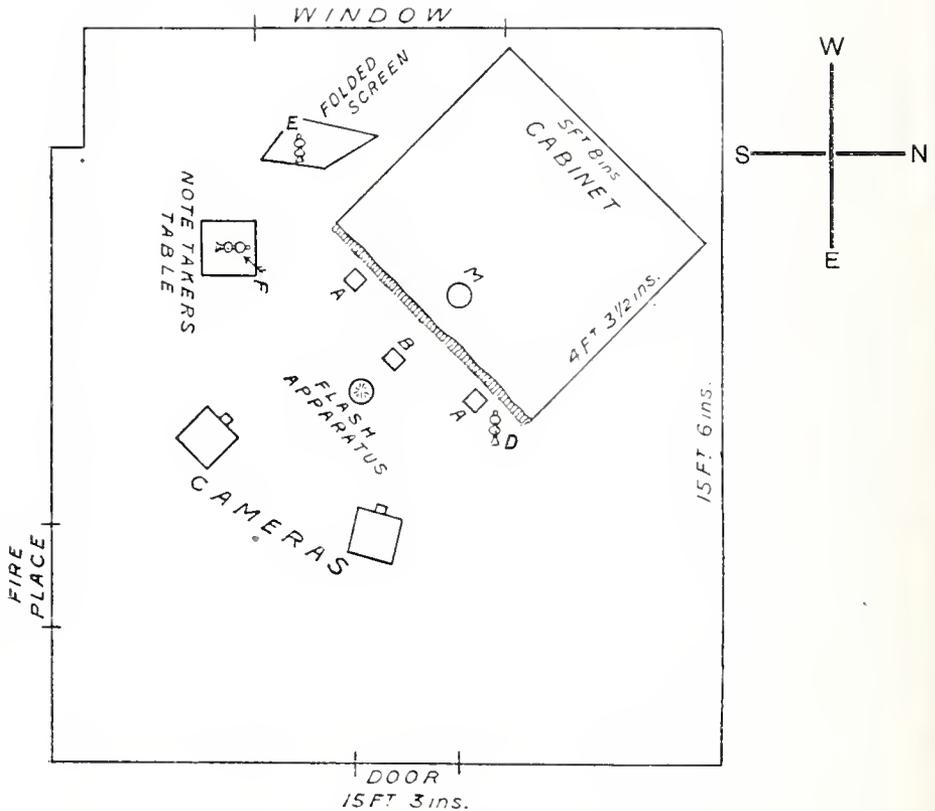
### GENERAL ACCOUNT OF THE SITTINGS.

#### § 1. THE SÉANCE ROOM.

THE room chosen by the Committee for the séances was one of the Society's own rooms at 20 Hanover Square, London, W. The room, carpeted, but sparsely furnished, measures 15 ft. 3 ins. by 15 ft. 6 ins., and it was here that the cabinet was set up for the séances. This structure, measuring inside 5 ft. 8 ins. long, 4 ft. 3½ ins. wide and 6 ft. 11 ins. high, was placed in a corner of the room, one side making an angle with the window. Formed out of black casement cloth nailed to stout laths, it was provided with a roof, and at the sides and back the cloth was brought under and over the bottom lath making a solid framework flush with the floor. In front, a couple of black curtains ran along a polished brass rod supported in the centre by a hook, whilst the floor was covered with a black cloth extending 22½ inches beyond the front of the cabinet.

The window was fitted with black light-proof shutters screwed to the frame, one of which was furnished with hinges enabling daylight to be admitted at will. Over the side of the cabinet next to the window was thrown a dull red cloth, to exclude from the cabinet any light from the window, when the light-proof shutter was open. Usually, however, the only light for the experiments was furnished by a clear glass electric bulb of 32 watts in a plum-coloured sateen bag. It was surrounded by an opaque screen, starting from the left front of the cabinet, and folded into the shape of a triangle, whence the

light emanated. Over the top of this triangle a light blue cloth was flung. By altering the position of the surrounding cloths the light from the lamp could easily be increased or reduced, and this was often done at Mme Bisson's suggestion during the course of the sittings.



A.A. Controller's chair. B. Mme Bisson's chair. M. Medium's chair.  
D. White light. E. Shaded white light. F. Ruby shaded light.

To the left-hand side of the front of the cabinet immediately in front of the screen was placed a small table at which the observer sat who was taking notes, and upon this table lay a 30 watt lamp of ruby glass enclosed in a red handkerchief. The light from this lamp was further reduced by a camera case which was placed in front of it, thus preventing the light from falling directly on to the front of the cabinet. Hanging just on a level with the top right-hand corner of the cabinet was a clear glass electric lamp which was removed

immediately the medium entered into trance and was not again lighted till she left the cabinet at the conclusion of the séance. An electric torch was also provided for a closer inspection of the phenomena than was possible with the ordinary illumination, and this was occasionally made use of by the observers as recorded in the detailed report.<sup>1</sup>

Within the cabinet, immediately opposite the opening of the front curtains, with its front legs a couple of inches from the front line of the curtains, was placed the medium's seat, a somewhat dilapidated but thoroughly comfortable wicker arm-chair, the lowest part of the seat being 10 ins. from the ground, the back 2 ft. 1 in. and the highest part of the arms 11 ins. from the outer edges of the seat.

Immediately opposite the cabinet and accurately focussed upon the medium as she sat well back in her chair were the two cameras which had been kindly lent by Messrs. Elliott and Fry, of 55 Baker St., London, and were under the control of Mr. Jarraud of the same firm. We should like to take this opportunity of thanking Messrs. Elliott and Fry for their assistance and co-operation in the experiments, and we desire to place on record our appreciation of Mr. Jarraud's kindness in giving us the benefit of his experience in the course of investigations which must, at times, have seriously interfered with his own personal convenience. The installation comprised firstly an ordinary field camera fitted with a 3 B. Dalmeyer portrait lens which was usually focussed on the medium's shoulders as she sat in her customary position in the arm-chair. The second camera was a Goetz-Anschutz snapshot camera

<sup>1</sup> Generally speaking the light was such that Mr. Feilding, who usually sat from five to eight feet from the front of the cabinet, reported that he was able to distinguish the face of each sitter if he had previously known who they were, and could see the medium's hands outside the curtains, though not sufficiently clearly to distinguish the fingers. It was therefore sufficient for the controllers, who sat as close as possible to the medium, clearly to see her hands, and to appreciate the appearance of a "phenomenon" even inside the curtains of the cabinet, but not to see it in any detail without the help of an electric torch.

with Zeiss lens which stood a little to the left of the larger portrait camera. Just behind Mme Bisson's seat stood the electrical and smokeless flash-light apparatus. The pear for igniting the flash was connected to a long rubber tube which enabled it to be placed within easy reach of the sitters in readiness when required. On certain occasions other cameras were employed, but unfortunately the phenomena were too rare for the observers to be able to make much use of them. Generally speaking, the Committee, whilst fully appreciating the value of photographic evidence, believed that an attentive examination of the phenomena under the light of the torch would probably be of greater service than the taking of a great number of photographs. As it was, however, there was such an extreme paucity of phenomena that even had it been the Committee's intention to secure a large collection of negatives it would have been impossible, but those photographs which were taken included some of exceptional interest.

## § 2. CONDUCT OF THE SÉANCES.

Before the arrival of the medium and Mme Bisson the séance room was aired, the photographic and flash-light apparatus set up, and the cabinet and arm-chair thoroughly examined. Paper and pencils were put in readiness for the recorder, and the electric torch was tested and placed on one of the chairs destined for the observers. The costume to be worn by the medium was also examined by one or more members of the Committee, and the Research Officer's room prepared for the reception of Mme Bisson and the medium. On their arrival they were conducted direct to this room, which immediately adjoined that prepared for the séances, and here the medium proceeded to change her clothes and put on the garments which she was accustomed to wear during the sittings. These consisted of a pair of dark grey stockinette combination-tights, made in one piece with hose complete and fastening at the wrists and half-way up the back with white thread. Over the tights she usually wore

a loose black pleated smock of coarse cotton furnished with sleeves, which fitted close to the wrists, and fastened at the back with a couple of buttons. Within the smock was a small pocket which does not seem to have been used by the medium and which was habitually turned out before the séances. These garments were those that the medium had been accustomed to wear and had been brought over from Paris by Mme Bisson. From the twentieth to the thirty-sixth séance (inclusive) the medium wore over her head a fine black net veil sewn on to the neck of her tights.

After the tights and smock had been examined the medium undressed entirely, this operation being superintended either by Dr. Woolley and Mrs. Salter or by Mrs. Salter alone or by another of the ladies present when Mrs. Salter was unable to attend. The medium having put on the tights, they were sewn up by one of the controllers, the medium's mouth, nose, ears and hair were inspected, the smock put on and her hands held till she was ready to accompany the investigators to the séance room. When the signal was given, the medium, still holding the hands of one of the controllers and accompanied by Mme Bisson and the rest of the observers, entered the séance room, the door of which was locked and bolted and the room lighted by the clear electric lamp hanging at the right-hand side of the cabinet. Having taken her place in her chair with Mme Bisson sitting exactly opposite to her on a low seat, she placed her two hands within those of Mme Bisson, who, holding her two thumbs and gazing into her eyes, proceeded to hypnotize her. Usually after about thirty seconds the medium began to moan slightly, her head drooped over to one side, she sank back into her chair and the trance came on. Her hands were once more examined and then passed into the care of the controllers, who sat at right-angles to her and close up to the folds of the front curtain. The instant that the controllers had hold of her hands the curtains were drawn in front, the clear lamp put out, the recorder's red lamp lighted and the cloths arranged round the bulb hidden behind the screen.

Eva's condition during the sittings did not vary greatly except just before the appearance of the phenomena. Generally speaking she remained quietly resting in her chair, there being, however, decided variations in the pulse rates and occasionally a marked feeling of chill in the hands, these sometimes becoming quite cold and somewhat clammy. The phenomena themselves were usually ushered in by an increase in the rate of respiration, by sighs and groans and often by a flow of thick white saliva which dripped from the medium's mouth. The timbre of the breathing changed as the phenomena approached; respiration became rapid and throaty; the medium struggled and often uttered strident cries culminating occasionally in shrieks. At this stage of development, which Mme Bisson usually signalled by saying that the medium was "*prise par les forces*," Eva was wont to call upon the observers to lend her aid by urging the phenomena to show themselves. The sitters were advised to call in chorus, "*Venez! venez!*" etc., and Mme Bisson urged the medium to give herself up to the forces which were possessing her. Sometimes the attack passed off and nothing appeared, but during our sittings the especially violent convulsions were almost always followed by the appearance of the phenomena. The medium would lean forward out of the cabinet and show, for example, the end of a white object beginning to form itself between her lips, or she would press her cheek against the back of the chair, whereupon the sitters perceived a large white packet emerging from her mouth. If the phenomena were favourably placed for a photograph, one was taken by means of the flash-light apparatus, and the cameras immediately prepared for another, if necessary. During the continuance of the phenomena Mme Bisson would frequently turn the torch, which she usually controlled, on to them, so that they could be more closely examined. As this mode of examination seemed to agitate the medium and to cause her to shrink from the increased light, the beam was only thrown intermittently for periods of a few seconds at a time, so that really continuous observation was impossible.

After the phenomena had disappeared and the medium had given us to understand that she felt nothing more, the séance closed and the controllers assisted her to rise from her chair and leave the cabinet. The lamp over the cabinet was then relit, and she was conducted, as before, still in trance state, to the dressing room, where she was subjected to exactly the same control as before the séance. When she had completed her toilet she left the building with Mme Bisson and did not enter it again until the next sitting. Meanwhile the observers again examined the cabinet, the medium's chair and her séance costume, when she had removed it, and after they had finished, the room was locked up and the key given into the charge of one of the officers of the Society.

### § 3. THE CONTROL.

We have already indicated above the method of control that was adopted both before and after each séance. At the earlier sittings, especially at the first five which were held, the Committee was not altogether satisfied as to the degree of strictness of control at the beginning and end of each séance. No blame for this, however, is to be imputed to Mme Bisson, or to the medium, who readily consented to the increased strictness of control imposed from the sixth séance onwards, the medium being completely stripped and the process of disrobing being more accurately observed.

During the séances themselves the control was excellent in every way. The hands of the medium were either held by the controllers at either side of her, or were allowed to rest on her own or upon their knees, thus remaining perfectly visible throughout the entire sitting. It was only upon the rarest occasions that they disappeared behind the curtains, and then only for a fraction of a second, the controllers immediately opening the curtains and again taking possession of them. It must indeed be said in justice to the medium that she appeared to do everything in her power to assist in the proper control of her hands and feet. The latter were

usually placed on the floor in front of her or upon the controller's feet, but on many occasions the medium turned sideways in her chair, and, asking one of the controllers to hold her hands, placed both her knees between his.

The Committee were of the opinion that a gynaeological examination of the medium before each sitting was not necessary. Such an examination would have been extremely irksome to the medium herself and it would have been found difficult to insist upon it before every séance. So long as the control of the hands during the sitting was satisfactory, the introduction of objects, either by internal concealment or by other methods, was of secondary importance. In such conditions the costume worn would render the extrusion of such objects, if there had been any, an absolute impossibility. The main care of the controllers was therefore to see that the hands played no part in the possible abstraction or manipulation of objects which the medium had previously concealed about her. This task was, as has already been said, singularly simple, since the medium made no attempts to evade the control in any manner whatsoever. Acting upon these principles the Committee, whilst taking all reasonable precautions against the deliberate introduction of objects, concentrated their attention upon the control during the séance and made no undue demands upon the medium before and after. What this control in fact amounted to can best be seen from a perusal of the following accounts, which have been drawn up by those who most often exercised it.

#### MRS. SALTER'S ACCOUNT.

*Report on the method of searching adopted at the sittings with "Eva C."*

On those occasions when I was present the method of searching was as follows :

The medium and Mme Bisson, when they arrived, went straight into the room adjoining the séance room, which had

been set apart for the purpose of the searching. Then in my presence the medium stripped herself entirely and stood with her arms extended, and hands open so that I might see she had nothing concealed in them or in the armpits. She allowed me to look at her both from the front and the back. She then took up the stockinette costume, which had been previously examined by at least one member of the Committee, and slipped her legs into it, pulling it up over her body. She then pulled it over her arms and I took hold of the costume by the neck and looked to see if there was anything in the way of a thread. I then sewed it up the back with white thread. Next I handed her the black cotton pinafore which had also been previously examined. This she slipped over her arms and I buttoned the two buttons at the neck. On those occasions when it was expected that she would wear the pinafore throughout the sitting, I sewed the cuffs of the pinafore close up round her wrists, sewing them through to the under dress of stockinette. On one or two occasions, owing to the heat, it was suggested that the medium should be allowed to take off the pinafore. On those occasions the cuffs of the pinafore were left open but the stockinette sleeves were sewn tightly round her wrists. When Dr. Woolley was present, he came in after the pinafore had been put on and examined the medium's hair, mouth, ears, etc. When Dr. Woolley was not present, I made this examination myself. In dressing her hair the medium wore nothing but a few ordinary metal hairpins, and two small side-combs. I examined these more than once and found nothing unusual about them. After the pinafore had been put on, the medium's hands were examined front and back, to see if there were anything in the nature of a thread.

Her hands were then taken by one of the Committee—usually Dr. Woolley or Mr. Dingwall—and she was led into the séance room and put in her chair.

At the first two sittings at which I was present (April 24 and 26) the medium showed some objection to my seeing her stark naked, and Mme Bisson held open the black pinafore between me and the medium till she had slipped the stockinette dress over her legs. At the fourth and fifth sittings (April 28 and 30) at which a hairy substance and a hard object were

observed, I was not present, and cannot say what took place. At subsequent sittings Mme Bisson never came anywhere near the medium when the searching was taking place, and, as observed above, I had a full view of the medium absolutely stripped. She never upon any occasion took into the séance room any of the clothing she had worn when she arrived at 20 Hanover Square.

After the sittings, on all occasions upon which any phenomena had been observed, the medium was taken straight into the dressing room, one of the Committee holding her by the hands. I then cut the thread with which the two garments worn at the sittings were sewn up and stripped the medium. The garments were then handed to one of the Committee for examination. The medium then proceeded to put her ordinary clothes on. During the process of dressing Mme Bisson usually woko the medium from trance, but she never came near her until after the stripping off of the séance clothes.

Upon those occasions when the medium wore a veil, the veil was sewn to the neck of her tunic after she had put on the tunic and slipped the veil over her head. It was not thought necessary, when she wore a veil, to take her hair down and search it; otherwise the method of search was the same as usual.

#### DR. WOOLLEY'S ACCOUNT.

On all the occasions when I was present, I examined the oral cavity, ears and hair of the medium.

Her mouth was widely open and I was able to depress her tongue with a spoon and also to separate the cheek from the gum to satisfy myself that no object was concealed in any part of the mouth.

Her hair was let down and carefully felt all over; after which I handed her her hairpins to fasten it up again.

At the sittings at which Mrs. Salter was not present I took her place in the dressing room and carried out the procedure which she has already described, but it was only after about half a dozen sittings that the search became as thorough as Mrs. Salter has described.

In these earlier sittings I do not think that anyone saw the medium completely undressed, our view being that over-insistence at an early stage of the series might appear unsympathetic to the medium and tend to hinder phenomena. On those occasions when Mrs. Salter was present I did not enter the dressing room until after the medium had put on her stockinette costume.

#### § 4. GENERAL ACCOUNT OF THE PHENOMENA.

It must be admitted with regret that this London series of sittings was singularly lacking in phenomena of such a character as necessarily to enforce conviction of their authenticity. Not only were the larger phenomena as recorded by Baron von Schrenck-Notzing and Dr. Geley altogether absent, but on no single occasion (save for one rather doubtful exception) did anything which purported to be a materialization appear from any other part of the medium's body than her mouth. In the investigations which had been previously conducted, the flat pseudo-hands and heads not only appeared spontaneously, but left the neighbourhood of the medium, and showed themselves at the parting of the curtains or at a distance from her in the cabinet. Again, the full form phantasm, described and photographed by Mme Bisson and Dr. von Schrenck-Notzing, never appeared, and upon no single occasion did we have the opportunity of studying the fully developed and life-like human hands which have been noticed by former investigators. This paucity of phenomena made the task of judging the case impartially by no means easy. This was all the more unfortunate, since it had been hoped that the series of sittings held by the Society would have definitely established the validity of the phenomena concerning which grave doubts had been expressed. Circumstances, however, prevented us from attaining the wished-for goal, although it is doubtful whether the fault was our own, or arose from other causes. Mme Bisson rather inclined to the view that our mentality was unfavourable, and seemed to imagine that the Committee was thinking of

nothing but fraud, and the possibilities of trickery. Such an opinion was manifestly based on a misapprehension which, however, we found it difficult to dispel. Whatever may have been the reasons for the meagre character of the phenomena, they attained a certain degree of variety, and now and then were of an extremely interesting kind. The saliva, which was copious and very white, was difficult sometimes to distinguish from the 'substance' which often much resembled it although in a more solidified form. According to Mme Bisson, the appearance of the 'substance,' which she regards as the materialized basis from which the formations are gradually built up, is often preceded by the flow of normal, although peculiarly thick, white saliva from the medium's mouth. The 'substance' itself, however, according to the earlier experimenters, does not only proceed from the medium's mouth, but also from the other bodily orifices and occasionally also from the fingers, the neck and the back. In our own experiments we had unfortunately no clear evidence of this.

The phenomena proper may be roughly divided into twelve groups which could, if desired, be again subdivided into various categories. These groups may conveniently be arranged thus:—

- I. Small spots and patches of seemingly luminous substance which appeared on various parts of the medium's body. E.g. April 26, 4.50 p.m.; May 17, 10.2 p.m.
- II. White objects of indeterminate shape. E.g. May 6, 6.13 p.m.; May 10, 6.30 p.m.; June 21, 10.57 p.m.
- III. Flat whitish, yellowish or greyish disc-like objects, which usually showed themselves at the medium's mouth or adhering to various parts of her face. E.g. June 11, 11.21 p.m.; June 21, 11.20 p.m.
- IV. Vague masses of soft, white substance closely resembling cream cheese. E.g. June 5, 6.3 p.m. These seemed occasionally semi-liquid and may possibly have been sometimes saliva. Cf. April 30,

6.18 p.m.; May 31, 6.40 p.m.; June 2, 6.14 p.m.; June 24, 10.40 p.m., etc.

- V. Black substance like black thread on the medium's tongue. E.g. June 5, 5.46 p.m. A dark fibrous substance, April 28, 5.52 p.m.
- VI. White pointed objects, hard to the touch and generally protruding from the medium's mouth. Occasionally these objects resembled fingers, and rough nail marks were sometimes visible. E.g. May 28, 5.48 p.m. (on this occasion the object was seen sticking out of the mouth through the veil); June 2, 6.15 p.m.; June 5, 5.15 p.m.; June 26, 7.45 p.m.
- VII. Dark coloured membranes and pieces of material resembling thick dark skin appearing in the medium's mouth and in her hands. E.g. April 28, 6.7 p.m.; June 21, 11.35 p.m.; June 24, 10.47 p.m.; June 26, 6.33 p.m. and 7.49 p.m.
- VIII. Roughly drawn flat faces as if sketched in black or coloured crayons. E.g. May 21, 7.30 p.m.; June 21, 11.21 p.m. Cf. also June 16, 9.35 p.m.
- IX. Flat faces more perfectly formed than those above, resembling photographs, and sometimes coloured. E.g. on April 28 the photograph showed a female face surrounded by thick fibrous hair. Again on May 10 the photograph showed a similar face, though this time of a child and apparently joined to a white hand. Cf. June 26, 6.37 p.m.
- X. Small white flat hands of varying sizes. E.g. April 26 and May 10, 6.37 p.m.
- XI. A cold breeze. June 26, 6.5 p.m.
- XII. A touch through the curtain. May 25, 5.20 p.m.

## CHAPTER II.

### DETAILED REPORT OF THE SITTINGS.

#### SÉANCE I.

*April 23, 1920.*

[This was a preliminary sitting, its object being to accustom the investigators to the general conditions obtaining at the séances of Eva C. The medium was neither undressed nor examined and no rigid system of control was exercised.]

*Present.* Mme Bisson, Dr. Woolley, the Hon. E. Feilding and Mrs. Feilding, Mr. Whately Smith, Mr. Beaufort (of Messrs. Elliott & Fry) and Mr. Jarraud (the photographic operator).<sup>1</sup>

*CONTROL.* W. S. on right of medium and W. on left. Mme B. on this as on all subsequent sittings sat exactly opposite the medium and the opening of the curtains.

[The séance began at 5.55 p.m. Mme B. hypnotized the medium, the white light was put out leaving only the clear glass electric light covered with a red cloth. The medium's hands remain always visible to W. S. and W. and are held intermittently by Mme B. The latter continually looks through the partially opened curtains.]

<sup>1</sup> Throughout the reports Mme B. = Mme Bisson, Mrs. F. = Mrs. Feilding, W. = Dr. Woolley, F. = Mr. Feilding, W.S. = Mr. Whately Smith. The abbreviations for the names of other sitters will be indicated as they are introduced.

F. when present habitually sat at the small table and took notes except when otherwise stated.

The notes consist of current comments, dictated by the controllers or given in reply to questions by the note-taker. Much was seen later to be of no real importance, but it is reproduced for the sake of completeness.

- 6.9 p.m. W. holds medium's left hand and W. S. her right.
- 6.15 p.m. Mme B. takes both the medium's hands.
- 6.20 p.m. Hands remain free. Medium says that she feels nothing. The magnesium flash is tried and two photographs are taken. The séance closes.

## SÉANCE II.

*April 24, 1920.*

*Present.* Mme B., Mrs. F., Mrs. Salter (Mrs. S.), F., W., W. S., Mr. Beaufort and the operator.

*CONTROL.* Mrs. S. and W. superintended the control both before and after the sitting. During the séance W. S. was on the right of medium and W. on left.

[The séance began at 4.10 p.m. The white light behind the screen was shaded by the cloth being arranged round it, and F. records that he can see medium's hands quite plainly at a distance of about eight feet.]

- 4.15 p.m. A few drops of phosphorescent matter come from medium's mouth and run down the left side. They form a small puddle in her lap and then appear to lose their luminosity. More drops then appear from the mouth and run down the left arm. Since the matter first appeared W. S. has been holding medium's right hand and Mrs. S. says that both hands have been continuously visible.
- 4.26 p.m. The stuff is still quite visible on the lap and arm.
- 4.30 p.m. At Mme B.'s request a slight reduction of light is made. W. S. says that change is hardly noticeable except within the cabinet. F. records at this stage:—"The light is sufficient for me to be able to write straight

and see the words I write but not to read them. I can recognize everyone in the room.”

- 4.38 p.m. Nothing further visible. Hands as before, left hand holding curtain visible on knee and W. S. holding right hand. Mme. B. says that she has seen a few luminous points inside the cabinet, and that it is a good sign. No one else has seen them.
- 4.45 p.m. Mme B. takes both the medium's hands for a moment, and then they remain spread out and visible on the knees.
- 5.7 p.m. Mme B. says that the light still falls too strongly on the medium's face, and diminishes it by arranging the cloth over the screen. F. reports:—"The light is sensibly less, but I can still see the hands quite plainly from where I am." W. and W. S. now have the hands of the medium which they began holding when Mme B. rose.
- 5.20 p.m. Medium says that the 'general fluid' is very good and favourable, and Mme B. asks that if possible the same sitters should be retained until the phenomena begin to appear.
- 5.30 p.m. Séance closes.

#### REMARKS ON SÉANCE II.

This was the first sitting in which matter seeming to possess a luminosity of its own appeared from the medium's mouth. Subsequent experiments showed that this was not the case, and that the saliva was not actually phosphorescent. Although throughout the sittings the medium continued to produce what seemed to be an unnaturally thick foamy saliva, analysis showed that its constituents were the same as ordinary saliva and no chemical difference was detected in it.

## SÉANCE III.

*April 26, 1920.*

*Present.* Mme B., Mrs. F., Mrs. S., F., W., W. S., Mr. Beaufort and the operator.

CONTROL. As at séance II.

[The séance began at 4.20 p.m., the medium being hypnotized by Mme B., and then as in all subsequent sittings the white light over the right-hand corner of the cabinet was turned out, the shaded light behind the screen and the reader's lamp being left. The medium's hands remain visible upon her knees.]

- 4.25 p.m. Medium makes a loud gurgling noise, followed by squeaks, whereupon W. and W. S. take her hands and report that they did not lose sight of the hands before they took them.
- 4.26 p.m. Medium opens curtains and shows saliva, which appears rather less luminous than before, running down her left shoulder.
- 4.35 p.m. Light slightly reduced at Mme B.'s request.
- 4.38 p.m. Medium asks Mme B. to see if there is something on her left-hand side. Nothing however is visible.
- 4.50 p.m. Medium frees her hands, but leaves them visible upon her knees. W. reports small spot of luminous substance on medium's left shoulder. Mme B. says that this is the real 'substance.'
- 4.54 p.m. Curtains opened and more of this substance is seen. It disappears whilst it is being observed.
- 5 p.m. Medium crosses her hands and gives them to W. and W. S.
- 5.1 p.m. Curtains again opened and she shows a splash of substance on her shoulder. It disappears in about 30 seconds. Hands replaced as before.

- 5.6 p.m. Screen again adjusted at medium's request for less light.
- 5.6 $\frac{1}{2}$  p.m. Whitish patch of indeterminate shape appears on left shoulder near medium's mouth, her head being bent on to the same shoulder.

NOTE.—The phenomena that follow were not described as they were occurring, but the account below was written out immediately afterwards.

For some time the whitish patch that was first observed on her left shoulder appeared to be attached to her mouth and moved about with her head. She worked it about with her mouth, lifting, replacing, and shaking it as a dog would. Mme B. said that she wanted it to form into a head, but the medium said that it would be a hand. Presently she left it on her shoulder, turning her head away. It was then seen to be a small flat white hand as though cut out of paper. It suddenly vanished, not appearing to go into her mouth. The curtain was now partly closed for a moment, but Mrs. S. and W. S. managed to see, through the slit between the curtains, the hand fall from her *right* shoulder into her lap. The curtain was now again opened showing the hand lying on her lap. It now seemed to give a series of three jumps, and landed eventually upon the medium's left shoulder, being apparently moved by something from within her dress. During these phenomena the medium's hands were held by W. S. and W. She now leant forward to show it more clearly, and Mrs. S. controlled the left hand which W. had previously held. The flash then went off and a photograph (Plate I.) was taken. Almost immediately afterwards the hand fell into her lap, and holding both her controllers' hands she pushed it forward close to W. S.'s hand, who did not however actually touch it. The phenomenon now assumed a different appearance, resembling a piece of thick soft crumpled paper. The mode of its disappearance was not remembered, but W. S. says that he thinks it went into the medium's left hand and he did not see it afterwards,





PLATE I.

although when the hand was examined immediately afterwards it was found to be empty. The sitting then closed.

The photograph (Plate I.) on being developed showed the greater part of the head of the medium inclined towards the left shoulder. The rest of her body is partially obscured by Mme Bisson, whose right hand touches the medium's left, at the same time holding back the curtain on that side. On the medium's left shoulder is lying what at first appears to be the plastic model of a left human hand, but which the observers shortly before had reported as appearing flat. It is lying palm downwards, the thumb nearest the neck, the first and second fingers separated, the second and third being close together and seemingly bent over a ragged piece of light coloured substance which hangs from them. The fourth finger, widely separated from the others, is thin and tapering, whilst a white thread, apparently attached to the third finger, passes over the fourth and is attached to a flat oblong piece of whitish substance extending from the middle of the back of the hand backwards towards the shoulder.

#### SÉANCE IV.

*April 28, 1920.*

*Present.* Mme B., W., F., W. S., Mr. Baggally (B.), Mr. W. K. Towell (a stenographer), (T.), Mr. Beaufort and the operator. .

*CONTROL.* The control before and after the sitting was exercised by Miss Newton. .

[The séance began at 4.25 p.m. The medium's right hand is held in W. S.'s left and her left in W.'s right. At the beginning of the sitting Mme B. remarked that if any of the observers noticed anything suspicious or any appearance of fraud during the course of the séance, this should be remarked at once so that an immediate examination could be made.]

4.33 p.m. Medium makes a squeaking noise.

4.40 p.m. White saliva is seen upon the left shoulder. Mme B. says that this is the 'substance.' Whilst it is being watched it suddenly disappears having been there only ten seconds. The medium keeps up an intermittent squeaking and humming noise which Mme B. explains as indicating that the phenomena are beginning to develop.

Mme B. is asked if there is any objection to touching any 'substance' which may appear. Mme B. says that the medium herself will allow it to be touched, though it should not be seized or snatched. On the other hand the fact of touching it has the effect of immediately stopping further development of the phenomenon. She advises that the phenomenon be allowed to develop, that this occurs gradually and that only at later sittings, after better results have been obtained, should the substance be touched. Mme B. further explains that if the medium's hands are in contact, the substance sometimes appears between the thumbs.

4.50 p.m. W. S. and W. hold medium's hands close together.

F. Suddenly we see a white substance over the wrists.

W. says it is wet.

F. Medium's hands are projected through the curtains, her head not being visible. A whitish viscous fluid appears on her right hand.

4.52 p.m. W. says that the medium is pressing the back of his hand against her abdomen to express that something was coming there.

W. feels nothing.

4.53 p.m. Medium says it is coming.

Mme B. explains that she thinks that probably the phenomenon is already there

and the medium says that it is a head. Mme B. says that she believes the phenomenon appears sometimes in a black form and that it is only later that it becomes white so as to reflect light and become visible.

5 p.m. Mme B. says that the phenomenon seems to develop originally in the mouth of the medium against the gums and palate, and that it is helpful if she is able to disengage it with the fingers. Mme B. wishes however that this should not be permitted during the early sittings until the Committee is convinced of the reality of the phenomenon.

Mme B. says medium hopes phenomenon will show itself while her hands have been continually held, which up to now has been the case.

5.3 p.m. W. Medium draws her hands towards her abdomen and squeezes them together as if to try and pull something out.

5.5 p.m. Owing to the length of time of the development, Mme B. asks for the light to be slightly diminished.

The light is just sufficient for W. to see the time by a watch close to the curtains.

5.10 p.m. W. S. There are dribbles of saliva down the medium's chest. It appears to be luminous. Mme B. explains that medium says she feels that it is there, that it is very long showing itself, but that it will do so.

To test the luminosity of the saliva seen, the light is switched out for a moment and it was no longer visible. It appears therefore not to be self-luminous.

5.35 p.m. Till now, nothing has happened. The hands have been visible on medium's lap the whole time, held by W. and W. S.—Medium sometimes speaking and sometimes grunting for long periods.

The curtains are parted and the medium's head is faintly visible in the interior of the cabinet.

5.40 p.m. W. S. sees a small white patch on the left shoulder which disappears again almost immediately.

Medium crosses her hands. Her right hand is held in W.'s right and her left hand in W. S.'s left.

5.42 p.m. Hands changed back again.

5.45 p.m. Medium is heard to speak, and Mme B. explains that medium says that she feels there is a head there. She does not know whether it is big or little. She does not know whether it will show itself. She says the substance is coming from the navel and it has to get through the dress fabric, which takes longer than if it had come from the mouth.

5.48 p.m. Medium calls out to Mme B., "Don't you see it?"

F. There is nothing visible.

Mme B. says that it is now coming from her breast.

Medium wants W. S. to touch it, but in view of what Mme B. had said he does not do so.

5.50 p.m. W. S. There are small light patches on her left breast.

5.52 p.m. A dark sausage-shaped thing appears in front of medium's face from her mouth. She puts the back of W.'s hand against it. W. says it is certainly solid.

Mme B. begs it to change colour so that it may become visible.

W. cannot see clearly enough to tell what it is like. It felt like fabric or material.

W. says it appeared like a beard covering medium's mouth and chin with white strands at the bottom like ribbon. The beard disappears.

- Some of medium's hair tumbles over her face and she asks W. to replace it as it bothers her.
- 5.58 p.m. A white material appears from medium's mouth and disappears almost immediately. W. could not see where it went to.
- 5.59 p.m. W. It now reappears on her shoulder. W.'s head is right inside the cabinet within a foot of the medium's.
- 6.0 p.m. M. shows her face again. There is a large black mass over her mouth like a moustache or beard. Medium asks for more light. Mme B. takes red electric light from stenographer's small table and puts it in front of medium's face momentarily. The dark mass is seen more plainly.
- 6.2 p.m. PHOTO TAKEN. Immediately after the flash something appeared between medium's hands like a tassel of hair. W. S. Medium makes W. S. and W. feel her hair and the back of her neck apparently to make certain her own hair is all tied up.
- 6.7 p.m. Something appeared between medium's hands. B. feels it and says it feels like a soft veil. Medium picks up something and puts it in her mouth.
- 6.10 p.m. PHOTO TAKEN. W. S. The substance appeared between the medium's hands and seemed a dark brown colour with whitish streaks. W. felt it and it seemed like a dry fibrous fabric. B. agrees, as he touched it. B. The medium appeared to bend forward and seize the substance in her mouth from her hands as the photograph was taken. W. S. The substance was produced twice more after the photograph was taken.

[The photographic apparatus not being ready again in time for these second and third appearances, no other photos were taken.]

6.15 p.m. For some time medium makes constant efforts to show something else—the curtains being apart.

6.17 p.m. Medium suddenly makes a loud cry and a big sausage-shaped object is again seen coming from the mouth.

Mme B. says that although she does not interfere with W. a better phenomenon would be obtained if he refrained from putting his head quite so much in the cabinet.

6.25 p.m. W. S. Small white patches on left shoulder which disappear again.

Mme B. says that it is all over and explains that the phenomenon is always marked at the beginning and the end by the appearance of this liquid.

W. takes medium's right hand and now has both.

Medium wishes W. to take hold of both her hands so that it shall not afterwards be said that the object may have disappeared in some other way. Sitting closes.

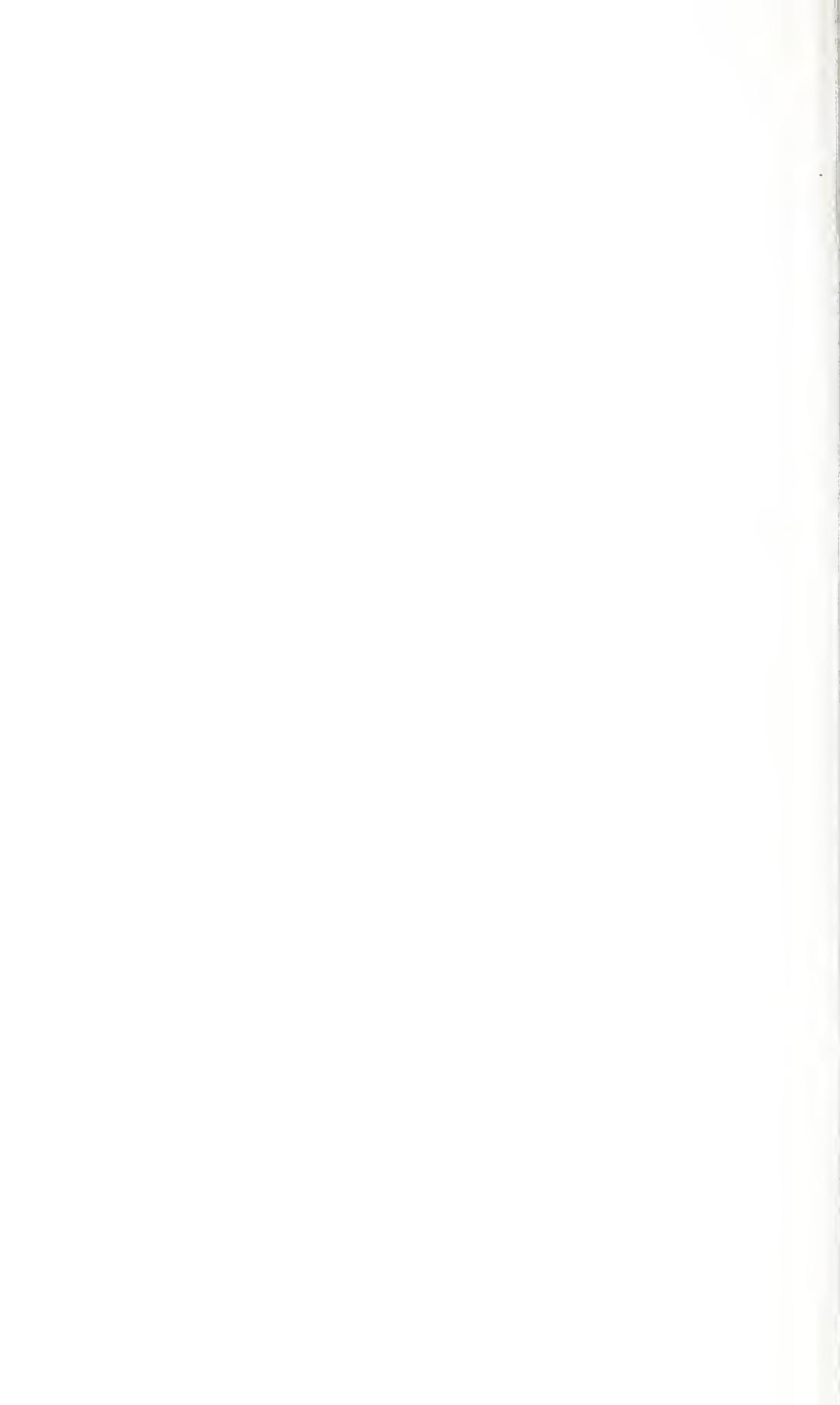
#### REMARKS ON SÉANCE IV.

The phenomena at this séance were particularly striking and might have been much more so had the control been perfectly satisfactory at the commencement. (See Miss Newton's note.) The appearance of the thick, dark, fibrous matter which the camera revealed later surrounding a small female face was especially interesting although under the circumstances it cannot be regarded as strictly evidential.

Of the three photographs taken at this sitting one only is suitable for reproduction (Plate II.). Of the other two



PLATE II.



the first is merely a blurred copy of Plate II. although taken from a slightly different angle, and it presents no new feature, whilst the second is also too indistinct to permit of a successful reproduction being made. The plate gives an enlarged view of Eva's head, which, inclined towards the left shoulder, seems partially to support a mass of dark fibrous-looking hair surrounding a small photograph of a laughing female face. The eyes are almost hidden and from the mouth appears to issue a ragged streamer of white material which lies over the black fibre. From the hairy matter and just on a line with the eyes of the photograph a couple of whisker-like projections protrude beyond the fibrous mass on to the left arm, whilst from the lower portion of the dark matter hangs what looks like a tail or plait of the same material terminating in a sort of globular structure.

In the second photograph the medium is shewn holding the same phenomenon in her mouth, her teeth apparently gripping it from behind and just above the small face. A part of the streamer now forms a loop, whilst another portion hangs down in a thick cord-like strip.

NOTE BY MISS NEWTON.

On this occasion, April 28, I searched the medium in the dressing room and was satisfied that she was concealing nothing on her person or in the tights when she put the latter on. But I cannot vouch for anything beyond this, for I realized later, but unfortunately not until after the séance had begun, that there had been opportunities, had the medium wished, for slipping something down the neck of the tights, first, while I was occupied in sewing up the back of the tights and Mme Bisson was standing in front of the medium and leaning closely over her shoulder to speak to me, and secondly, when the overall, which had been brought by Mme Bisson from the séance room, was held by her between me and the medium for at least a minute before the medium put it on. I have no grounds for thinking that the medium availed herself of these opportunities, but I

realized that it was only possible for a complete search to be made when two searchers were present at the same time. But apart from this, I omitted to search the pocket of the overall both before and after the sitting, and I was not in the dressing room when the medium and Mme Bisson returned to it after the sitting.

I. NEWTON.

### SÉANCE V.

*April 30, 1920.*

*Present.* Mme B., Mrs. F., Capt. Bennett (Capt. B.), B., W., W. S. and the operator. W. acted as note-taker.

*CONTROL.* Before and after the séance the medium was examined by Mrs. F. and W., who agreed, after watching her change of clothing, that she did not bring any foreign body into the séance room concealed on her person nor did she have any foreign body on her when she changed her clothes. During the séance W. S. sat on the right of the medium and Capt. B. on the left.

- 4.27 p.m. Séance begins. W. S. holds the medium's right hand and Capt. B. the left.
- 4.33 p.m. A white patch appears on Eva's left shoulder : it fades away.
- 4.53 p.m. More saliva is seen on the left shoulder.
- 5.15 p.m. Eva says that she feels that the phenomena are coming.
- 5.38 p.m. Medium says that the phenomena will occur on the right side.
- 5.45 p.m. Mrs. F. is asked to place her hand on W. S.'s, who is holding the medium's right hand. Eva gives a series of swaying movements and leans forward several times.
- 6.3 p.m. Eva complains of pain in her back.
- 6.18 p.m. A white blob appears in the medium's mouth. It is touched by W. S., who says that it feels like wet tissue paper compressed.





PLATE III.

6.20 p.m. It falls on to her lap and moves about. The cameras are prepared and a photograph is taken. Both hands have been controlled throughout.

6.25 p.m. Mme B. says that she can see the object between Eva's legs. A round white object rises up into Eva's right hand. It is touched by W. S., producing in the medium a sudden spasm and for a moment the object is lost to view, but it suddenly reappears on her chest. A second photo is taken. (Plate III.)

W. says that he saw the object on the medium's shin a few inches below her hand into which it rose.

6.30 p.m. Eva's hands are crossed. She touches the right side of her nose with her thumb and then weaves her hands about as though producing threads.

[The notes as regards the end of the sitting are incomplete. W. S. recorded afterwards that when the "round white object" came into the medium's right hand, it was pressed between her palm and his, and he felt something like a thread against his hand.]

#### SÉANCE VI.

*May 4, 1920.*

*Present.* Mme B., Lady Barrett, M.D., (Lady B.), Capt. B., Mrs. S., W., F., B., and the operator.

**CONTROL.** Before and after the séance the control was undertaken by Lady B., Mrs. S., and W. During the séance W. sat on the right of the medium and Lady B. on the left, holding the medium's right and left hands respectively.

5.40 p.m. Séance begins. Lady B. says that medium's pulse at first was beating evenly, but then became very slow and irregular becoming then more rapid and now being 104.

- 5.47 p.m. Stertorous breathing begins on the part of the medium.  
Lady B. says that pulse has become slower and more feeble.
- 5.49 p.m. Whitish streak appears on left shoulder and disappears after about five seconds.
- 5.53 p.m. Pulse is now 112.
- 5.54 p.m. Some more saliva is visible.
- 5.57 p.m. More saliva again visible. Medium cries out.
- 6.0 p.m. Saliva flows down front of dress and Mme B. says that it is the substance.
- 6.1 p.m. Respiration is 112. Up to now Lady B. and W. have been holding medium's hands.
- 6.20 p.m. Pulse is now 104, but very intermittent.
- 7.0 p.m. Medium asks W. to look at her back as she thinks that there is something there. He does so, but nothing is visible.
- 7.3 p.m. Pulse quiet and steady at 80. For a long time medium has been quite quiet.
- 7.20 p.m. Medium says that nothing will appear. Sitting closes.

## SÉANCE VII.

*May 6, 1920.*

*Present.* Mme B., Mrs. S., Mrs. F., W., B., F., and the operator.

**CONTROL.** Before and after the séance the control was undertaken by Mrs. S., Mrs. F. and W. The medium was completely stripped, the investigators being fully satisfied with the result. During the sitting W. sat on the medium's right holding her right hand and B. sat on her left holding her left hand.

- 4.18 p.m. Séance begins. After hypnotization the pulse was 100 and both strong and regular.
- 4.33 p.m. Medium begins to groan and strain. Pulse 124.
- 4.40 p.m. A horizontal white blur appears on the left shoulder and disappears. Immediately after-

wards it reappears, but again vanishes whilst under close observation by B.

- 5.5 p.m. Medium announces that something is forming. The curtains are opened from time to time but nothing is seen.
- 5.10 p.m. Medium says that it is beginning to form over her hands. W. and B. report that her hands are wet and slimy, as if moistened with spittle. It was possible for some saliva to have come down over her wrists.
- 5.12 p.m. Medium says that something is forming on her right shoulder. Curtains are opened and a white streak, about three inches long, is seen on the top of the right shoulder.
- 5.17 p.m. Medium says that she feels it on her neck and asks for it to be looked at. There is however nothing visible.
- 5.34 p.m. Medium again says that she feels it, but on opening the curtains nothing is seen. Mme B. asks Mrs. F. to put her hand on medium's left in addition to B.'s. She does so for some time.
- 5.37 p.m. Medium again opens curtains and leans forward. Nothing is yet visible.
- 5.48 p.m. She presses both her hands (still held by W. and B.) to her forehead.
- 5.51 p.m. Mme B. asks W. to hold his right hand on Eva's forehead, the former position being however resumed immediately after.
- 6.0 p.m. Medium becomes very excited. She constantly opens the curtains and shows her head, requesting Mme B. to call for the phenomena.

[During the séances, especially just before the appearance of the phenomena, the medium was accustomed to ask the observers to call upon the phenomena (or the "intelligences" producing them) to show themselves. Thus she would often cry out to Mme Bisson, "*Appelle, Juliette, appelle,*" to which at Mme Bisson's request the

observers would reply in chorus, "*Venez, venez, venez!*" etc. These repeated requests seemed on frequent occasions to stimulate the medium to fresh efforts and the result was sometimes that the medium was fully "*prise*" and the phenomena appeared.]

- 6.3 p.m. The curtains are opened and the medium is seen with her head bowed and for a short time her forehead rests upon her hands.
- 6.4 p.m. Medium says that it is a hand. The curtains have been opened and her head is outside, but nothing is visible.
- 6.13 p.m. A white object is seen on medium's chest. She asks W. to put his finger into her mouth to see that she has no thread. It moves sideways whilst his finger is there. F. suggests that a photograph should be taken, but Mme B. says, "Let it develop." The curtains are closed, but are opened again a few moments after and the object is again seen on the chest, but it is not so bright or so definite in shape. It disappears whilst Mrs. S., Mrs. F., W. and B. are looking at it.
- 6.19 p.m. Medium seems to strain a good deal and her respiration is very fast.  
Nothing further is seen and the sitting closes after a long period of waiting.

#### REMARKS ON SÉANCE VII.

This sitting was remarkable for the number of times that the medium seemed to think that the phenomena were present when as a matter of fact nothing was visible to the observers. This is quite a common occurrence during séances with this medium, and it is possible that occasionally she sees forms of objects which are invisible to the spectators. The white object seen towards the end of the sitting was variously described by the observers. W., B. and Mrs. S. say that to them it seemed to be a

pear-shaped object, about three inches in length. Mrs. F. said that to her it appeared more the shape of a cigar, an opinion which may well be due to her having observed it from a different angle of vision from that of the others, as she was standing up at the time and was watching the phenomenon from above.

## SÉANCE VIII.

*May 7, 1920.*

*Present.* Mme B., F., W. S., W. and operator.

**CONTROL.** Before and after the sitting W. controlled the medium, whilst during the séance W. S. sat on the medium's right holding her right hand and W. on her left holding her left hand.

5.46 p.m. Séance begins. After hypnotization the pulse is 124 and is regular and strong.

6.9 p.m. A trickle of saliva is visible on her left shoulder.

6.55 p.m. Pulse 116. Up till now nothing has happened. After a short period of rather stertorous breathing which occurred at the beginning of the sitting the medium remained quite quiet. She says that something is there and keeps asking Mme B. to call for the phenomena.

7.7 p.m. Medium says that she does not think that anything is going to happen.

7.25 p.m. Séance closes.

## SÉANCE IX.

*May 10, 1920.*

*Present.* Mme B., Mrs. S., F., B., W., W. S., and the operator.

**CONTROL.** Before and after the sitting Mrs. S. and W. controlled the medium, whilst during the séance W. S. held her right hand and W. her left.

[At this sitting four cameras were employed. Mme Bisson had set up her own camera that she had brought from Paris and Dr. Woolley had brought his small stereoscopic camera.

At the beginning of the sitting Mme Bisson related how after the preceding séance the medium had been "prise" in the night by an influence which said that it had been trying to manifest. An "incarnation" took place, the "control" giving the correct name of a soldier whom Mme B. had nursed in a hospital. He recalled himself to her mind by speaking of a white lock of hair over his forehead which she well remembered. According to Mme B.'s account this man was quite unknown to the medium.]

4.20 p.m. Séance begins.

4.50 p.m. Medium is not yet "prise" but she says that she thinks that something is coming.

4.58 p.m. Medium begins to groan slightly, and the stertorous breathing commences. This does not last long however and she soon becomes quiet again. Pulse 120.

5.21 p.m. Small amount of saliva on left side of cheek.

5.40 p.m. Nothing further happens. Mme B. asks Mrs. S. and F. to take the medium's hands for a short time in order to change the "fluids." They lean over and do so for half a minute, when the medium asks for the former controllers to take charge again.

5.55 p.m. Further efforts and complaints on the part of the medium. The breathing becomes very rapid. She says that "she feels it and that it hurts her."

6.0 p.m. Medium says that it is there, and putting her head out of the curtains says, "Look." Nothing is visible.

6.3 p.m. She says the same thing several times and asks to be examined. Again nothing is visible. The curtains are constantly being opened and the hands, held since the

beginning of the sitting, remain always perfectly visible.

- 6.10 p.m. Still nothing has appeared. Mme B. suggests that the controllers should hold the medium's wrists leaving her hands free so that the "fluid" may collect between the finger tips. Medium however will not have it and insists on fully grasping the controllers' hands.
- 6.17 p.m. As nothing has yet appeared, the observers succeed in persuading Eva to adopt the wrist control. This is tried, but does not last long, and the former method is soon resumed.
- 6.25 p.m. Medium becomes rather excited. She breathes heavily and keeps on repeating, "It is there, help me! help me!"
- 6.30 p.m. W. took her hand and closely looked at a white object which appeared on her thumb. She then raised her hands together with the object and put them to her mouth. [W. S. reported after the sitting that it looked to him like a piece of stiff white paper about 2 inches long by  $\frac{5}{8}$  inch broad, with sharp edges and rectangular in shape. W. and Mrs. S. agreed with this description, whilst B. said that he did not see it at all and F. had only a partial glimpse from behind.]
- 6.37 p.m. Small hand seen on left shoulder and photograph taken. It was afterwards seen on the right shoulder and W. S. says that it looked as if the fingers were cut off at the knuckles or closed. [Mrs. S. reported after the sitting that she saw this phenomenon particularly well, and what struck her most was that at first it seemed to her like a kind of will o' the wisp or flickering light, then suddenly forming into a complete hand. W. said that he thought the hand was of normal

proportions. All the observers agree that the hands of the medium were never released although the fingers were occasionally free.]

6.55 p.m. Séance closes.

#### REMARKS ON SÉANCE IX.

From the accounts of the observers during this séance it is difficult to determine clearly of what the phenomenon actually consisted. That the hand appears to have developed whilst under direct observation seems to be certain from what Mrs. Salter reported after the sitting, although it is hard to understand exactly how this occurred. Fortunately the photograph proved an excellent one as the accompanying enlarged reproduction will show (Plate IV.). The medium is seen seated as usual in her chair, whilst her hands are held on either side by the controllers. On her left shoulder, towards which her head is inclined, are seen the four fingers of a roughly designed left hand which looks as if it were made of some inflated material. The fingers appear to be partially webbed, and a piece of white material adheres to the tips of the first and second. From the root of the fourth finger hangs a white thread, whilst below, although not in any way attached, is another white thread seemingly looped over a fold in the medium's dress. The back of the hand is not formed, being composed of a white mass of indeterminate shape, and joined to the upper part of it is a small face of a pleasant-looking child, closely resembling a photograph. The hair is evidently shaded on to the forehead and the whole head is surrounded by a sort of whitish hood which is somewhat pointed towards the right-hand side. It is interesting to note that the face, probably owing to the insufficiency of light, was not noticed by any of the observers during the sitting, its existence being made known only by means of the photograph. The second photograph shows the same phenomenon from a slightly different point of view, but there are no additional characteristics worthy of notice.



PLATE IV.



## SÉANCE X.

May 12, 1920.

*Present.* Mme B., Mrs. S., Capt. B., F., W. S., Mr. Dingwall (D.), and the operator.

*CONTROL.* Mrs. Salter controlled the medium both before and after the sitting, whilst during the séance W. S. sat at the right-hand side of the medium controlling her right hand, whilst Mrs. S. sat on her left and controlled the hand on that side.

5.17 p.m. Séance begins.

5.52 p.m. The medium has been quiet up till now. A noise in the throat commences which is followed by slight groaning, but subsequently all is quiet again.

5.55 p.m. Capt. B. moves from the place he occupied at the beginning of the séance behind Mme B. and seats himself to the right and slightly behind D.

6.10 p.m. Hands are now controlled by the wrists only: when examined the hands are found to be empty.

6.15 p.m. Saliva visible on right shoulder. The little fingers of the controllers are now being grasped by the medium.

6.20 p.m. Medium now appears to be about to be "*prise*," a kind of grumbling respiration begins.

6.22 p.m. Medium opens curtains and leaning forward shows a mass of scattered-looking liquid on her right breast. Mme B. says that so far there is nothing because it is still liquid, but perhaps the phenomena will form from it.

6.25 p.m. Curtains again opened. Some saliva that seemed semi-luminous is visible on the right side of her breast (?). It quickly runs down producing the effect of quicksilver.

6.27 p.m. Medium says that she feels the substance coming from the navel.

- 6.30 p.m. Mrs. S. reports that on looking closely at the medium's chest she saw a streak of thin liquid, first faint but afterwards brighter, appear upon the surface of the clothing. She did not see any come from the mouth, and it looked as if the substance had oozed out through the tights.
- 6.40 p.m. Medium has become quite quiet again, nothing further having happened.
- 7.0 p.m. Medium says that she feels nothing and the séance is therefore closed.

## SÉANCE XI.

*May 13, 1920.*

*Present.* Mme B., Mrs. S., F., W., B., and the operator.

*CONTROL.* Before and after the sitting W. and Mrs. S. During the séance W. on the right of medium and B. on the left.

[At the conclusion of the preceding sitting Mme Bisson had suggested that the controllers should in the future leave the medium's hands free, and allow them to remain visibly lying on her knees. The reason for this was that it was possible that constant holding of the hands absorbed the "fluids." During the present sitting this advice was acted upon when it was thought advisable, and when the medium would herself permit it. It may here be observed that the medium seemed obsessed by the idea that it was necessary that her hands should always be held, and even when the controllers, in deference to Mme Bisson's suggestion, sought to release them from their hold, whilst retaining them under visual observation, the medium almost invariably at once seized their hands again. It is important to note in this connexion that the hands were fully under control from the moment that the light was turned off until the eyes got sufficiently accustomed to the illumination for them to be able to see the hands clearly. This rule was observed throughout the entire series of séances and will not be mentioned again.]

- 5.21 p.m. Séance begins.
- 5.34 p.m. Medium's hands remain free upon her knees.
- 5.44 p.m. Medium is still quiet; her pulse is 116, and she says that she thinks that something is coming.
- 5.45 p.m. Saliva falls on left side.
- 6.5 p.m. Up till now the hands have remained visible, and quietly resting on her knees. She now asks for them to be held and begins to groan a little as if she felt that the phenomena were acting upon her. Mme B. says that she is certainly "*prise*."
- 6.10 p.m. Medium opens the curtains, but nothing is visible. The crisis gradually subsides and nothing appears.
- 6.15 p.m. Slight resumption of the "*travail*."<sup>1</sup>
- 6.20 p.m. Medium says several times that "it is going to come."
- 6.21 p.m. At this point unfortunately F. sneezes three times violently. The medium starts in terror and partly comes back to herself. Mme B. asks permission to open the curtains, and showing that her hands are empty re-hypnotizes the medium. Her pulse is 100 and Mme B. says that she is sleeping too deeply and must be recalled. Holding her hands (still held by W. and B.) she recalls her to a speaking state. When W. and B. have satisfied themselves that her hands are empty she again places them on her knees where they are perfectly visible and her wrists only are held.
- 6.35 p.m. The "*travail*" again begins.
- 6.38 p.m. The hands which have hitherto been warm are reported by W. and B. to have become colder.

<sup>1</sup>This word is used by Mme Bisson to express the physical efforts made by the medium when she is about to produce phenomena, or apparently expects to produce them. As will be seen from this report, these efforts do not always have any visible result.

- 6.40 p.m. Medium keeps on repeating, "It is coming."  
 6.50 p.m. Nothing further and everything quiet.  
 7.5 p.m. Everything still quiet, but when the medium is asked as to her impressions says that she feels "them" all round her.  
 7.25 p.m. No further developments and so the sitting is closed.

## SÉANCE XII.

*May 14, 1920.*

*Present.* Mme B., Mrs. S., F., W., D., and the operator.

*CONTROL.* Mrs. S. and W. superintended the control before and after, whilst during the séance W. sat on the right and D. on the left of the medium.

- 4.16 p.m. Séance begins. After hypnotization medium's hands are examined, before the light is turned out.  
 5.10 p.m. Up till now the medium has been quiet, her hands tightly grasping those of the controllers, which she refuses to relinquish even when asked to do so. She says that the phenomena are coming.  
 5.13 p.m. Mme. B asks for the light to be slightly reduced, which is accordingly done. W. says that he can still see the time by F.'s watch even when it is close to the curtains.  
 6.25 p.m. Nothing has happened hitherto. Against the wishes and struggles of the medium the controllers succeed in loosening her grasp of their hands, and, withdrawing them, allow hers to rest in full view upon her knees. She still objects strongly, and at  
 6.37 p.m. she insists on holding both D.'s hands, saying that she can draw power from him. Shortly afterwards she declares that she can feel the "fluid" *se dégager*. A little saliva appears.

6.53 p.m. Medium says that it is useless to continue and that it will not *se dégager*. The sitting closes.

### SÉANCE XIII.

*May 15, 1920.*

*Present.* Mme B., F., W., D., and the operator.

**CONTROL.** Before and after W. controlled the medium, whilst during the sitting W. sat on the right and D. on the left of the medium.

11.12 a.m. Séance begins. Immediately after hypnotization, before the light is turned out, both the hands of Mme B. and of the medium are examined.

11.41 a.m. W. and D. report that the medium's hands are much colder than they were at the beginning of the sitting. They have been continuously visible from the start and the left is now resting on D.'s and the right on W.'s knee.

12.20 p.m. A little saliva is observed on the medium's left breast.

1.0 p.m. Up till now the medium has been perfectly quiet. Asked if she feels anything she replies in the negative and the sitting is therefore closed.

### SÉANCE XIV.

*May 17, 1920.*

*Present.* Mme B., Mrs S., Mrs F., F., B., W., D., and the operator.

**CONTROL.** Mrs. S. and W. controlled before and after, whilst during the sitting W. sat on the right and B. on the left of the medium.

In arranging the position of the sitters we wished to place D. between Mme B. and B., but Mme B. asked that he

should be seated behind her with Mrs. S. and Mrs. F. on either side, as such an allocation of the sexes was a favourable condition. As the magnesium apparatus was behind Mme B. and there was not room for another seat D. took his place to her left and only slightly behind her.

[At the conclusion of the previous sitting Mme Bisson had said that she feared that the fact that in London the medium was always held by strange controllers instead of by herself as in Paris might partly account for the non-appearance of the phenomena, as the medium was accustomed to her control and lacked confidence without it. We therefore suggested that we should try the Paris conditions, a proposition to which Mme Bisson objected, since she said that success would involve her in a natural suspicion. She then said that if we returned to the conditions usually obtaining at Paris, she should insist on being controlled as well as the medium, and with this end in view she proposed that a tulle curtain should be hung between the medium and the sitters. To this proposition Mr. Feilding objected on the ground that such a curtain would offer a serious obstacle not only to seeing the phenomena, but also to touching them. In hopes, therefore, of meeting her views, he suggested an overall for Mme Bisson which she promptly accepted, and Mrs. Feilding therefore made a tulle dress with sleeves which she thought would answer the purpose satisfactorily. When the finished dress was shown to Mme Bisson, she criticized it saying that it ought to have been more like a bag, completely enclosing her head, hands and feet. A compromise was however effected by her pulling up the sleeves of her dress, the tulle sleeves being then fastened tightly round her arms. The overall was then sewn together all round under her feet, so that, except for her head and hands, she was more or less completely enclosed within a bag. Her hair was not examined. Before the sitting began she asked permission for W. and B. to act as controllers, as she objected to D.'s control on the ground that it was too rigid (*trop dur*). In this connexion she also suggested that we should allow the

phenomena to start and not impede their ever starting by an unduly harsh and critical attitude. If the phenomena were permitted to begin they could be observed, and once this was done under good conditions she was sure that our mental attitude would change.]

- 8.35 p.m. Séance begins. Although it had been intended that Mme B. should hold the medium's hands after hypnotizing her, this was not possible as the latter insisted on laying her hands on W.'s and B.'s.
- 9.11 p.m. Up till now the medium has been quite quiet. W. managed to release his hand some few moments before and the medium's hand has been resting on his knee ever since, except for about two seconds, when it disappeared behind the curtain. The medium now begins to moan slightly, and a little saliva falls on to the front of her frock. D. feels it: it is wet and viscous, but he thinks not more so than ordinary saliva would be under similar circumstances.
- 9.17 p.m. B. releases his hand, leaving the medium's left hand resting on her knee and perfectly visible.
- 9.18 p.m. Both hands still visible on knees. Notwithstanding the overall Mme B. still refuses to take the medium's hands, as her own are not enclosed in bags.
- 9.37 p.m. Saliva is noticed under the left hand. W. lights it up with the pocket electric torch. It appears black and shiny under the light. B. reports that the hands are very cold.
- 9.50 p.m. Eva is groaning a good deal. She says that it is coming from her chest and asks if there is anything there. The curtains are opened by W., who looks in, but does not see anything. Mme B. now takes the medium's hands and tries to encourage her.
- 9.56 p.m. Nothing happens, and Mme B. relinquishes

- the medium's hands, which remain resting on Eva's knees. Shortly after Mme B. gives the medium's hands back to W. and B.
- 10.2 p.m. A stream of saliva is seen trickling from the left shoulder. Curtains closed and then immediately re-opened by the medium, who shows a white spot, the size of a large pea, on her left breast. The saliva on the left shoulder appears to be no longer there and the white spot may also have been saliva, but stationary.
- 10.10 p.m. Eva opens the curtains wide and shows herself, but no phenomena are visible.
- 10.15 p.m. Much moving, straining and moving of the hands outside the curtains.
- 10.16 p.m. Curtains opened by the medium and a long stream of very white saliva is seen trickling from the right shoulder. Curtains closed and when re-opened immediately after several drops of white substance are seen upon the lap. This when illuminated by the torch shows white under the light, and Mme B. says that it is a piece of the "substance," still amorphous and mingled with saliva.
- 10.30 p.m. F. asks Mme B. to take Eva's hands, but the medium says that the present control is not disturbing to her. Mme B. thereupon remarked that it was "not the same as she said yesterday, when on putting her to sleep she said that it did." W. and B. release their hands, but Mme B. still refuses to take Eva's, which are lying on her knees, as the latter evidently does not wish it, and Mme B. desires that the medium should remain quiet.
- 10.45 p.m. Eva insists on taking W.'s and B.'s hands, saying that she likes it better so.
- 10.48 p.m. Renewed disquiet taking the form of moans, groans and struggles. Hands remain held and plainly visible.

- 10.49 p.m. Eva opens the curtains and shows a long stream of white curly-looking stuff lying motionless on her breast. It disappears almost at once, but B. touches what remains and receives a damp sensation. Mme B. says that it is the 'substance,' which however has not strength enough to take any distinct form.
- 10.55 p.m. A Wimshurst machine is revolved for a few moments inside the cabinet in order to ozonize the air.
- 11.4 p.m. Nothing further. Séance closes.

## SÉANCE XV.

May 18, 1920.

*Present.* Mme B., Mrs. S., F., and W.

*CONTROL.* Mrs. S. and W. controlled the medium before and after the sitting, Mrs. S. being on the left and W. on the right of the medium during the séance.

Mme B. wears her overall as before, and after the medium has been hypnotized her hands are held by Mme B. and W., but presently W. releases his, leaving the medium's hand lying on her knee whilst Mrs. S. holds the other.

6.15 p.m. Séance begins.

6.40 p.m. Eva asks W. to give her his hand. Up till now both hands have been continuously visible.

6.42 p.m. Pulse 114.

6.50 p.m. Medium says that it is coming (*Ça va venir*).

7.0 p.m. Some saliva on shoulder is observed trickling down on to the breast.

7.26 p.m. Nothing further. Hands have been sometimes held, and sometimes allowed to be free, but always visible.

7.50 p.m. A good deal of saliva is visible. W. takes some in a small bottle for the purpose of subsequent analysis.

8.0 p.m. Séance closes, as nothing has appeared.

## SÉANCE XVI.

*May 19, 1920.*

*Present.* Mme B., Mrs. S., F., W., D., and the operator.

*CONTROL.* Mrs. S. and W. before and after, whilst during the sitting W. sat on the medium's right and D. on her left. Mme B. wore her overall and her hands were also enclosed in tulle bags.

[Before the sitting commenced Mme B. again complained of the attitude which she thought was taken up by D., and suggested that his control should not be so "rigid" as she thought it on a previous occasion. This was at once conceded, and D. no longer kept up the same watchful attention that he had exercised before.]

5.19 p.m. Séance begins.

6.55 p.m. Nothing has happened hitherto. The medium has remained quite quiet, and now she suggests that she should strip to the waist in order to assist the phenomena to show themselves.

F., D., and the operator retire.

7.10 p.m. Séance closed. Mrs. S. and W. report that nothing has happened.

## SÉANCE XVII.

*May 21, 1920.*

*Present.* Mme B., Mrs. S., F., B., D., and the operator.

*CONTROL.* Mrs. S. and W. before and after, whilst during the sitting W. sat on the right of the medium and B. on the left. Mme B. wore her overall with her hands enclosed in tulle bags as before.

[At the conclusion of the last sitting Mme Bisson had remarked that a possible cause of the weakness of the phenomena was to be sought in the fact that the medium seemed to be tired and languid and so she suggested that

Dr. Woolley should prepare a tonic, which he accordingly promised to do as soon as possible.]

- 5.16 p.m. Séance begins. Mme B. hypnotizes the medium somewhat more deeply than usual, as she thinks this will enable her to become less conscious of her immediate environment.
- 5.55 p.m. The hands have been held continuously by W. and B. Crisis now begins but soon subsides: nothing appears.
- 6.7 p.m. Eva gives a cry: the curtains are opened but nothing is visible.
- 6.20 p.m. At Mme B.'s request Eva releases her hands from W. and B. and places them on her lap, where they are perfectly visible. Shortly afterwards however she resumes her hold of W. and B.'s hands.
- 6.55 p.m. The light is slightly reduced. Immediately afterwards Eva leans forward and, showing a small white spot on the left shoulder, says that "it is coming." [At the reduction of the light the medium strongly protested, saying that she did not wish it and that "*M. Dingwall ne peut voir.*" D. was sitting on the left of Mme B. and had an excellent view.] More white substance appears on the right shoulder and the medium's pulse is 136. Eva keeps on opening the curtains, declaring that it is there and that she feels it, but nothing is visible.
- 7.17 p.m. Light again reduced. It is now very dark, and Eva insists on again holding the hands of the controllers.
- 7.25 p.m. Eva asks for the torch to be turned on to her lap, saying that she feels something, but does not know what or where. Nothing is visible.
- Great excitement. Mme B. says that she thinks something is coming and asks for

- a better light, which is accordingly increased, but it is still darker than usual.
- 7.30 p.m. A thing somewhat similar in shape to a child's bib is seen hanging from the medium's mouth. Shortly afterwards Eva leans forward, and W. says that the thing looked like a picture in chalk done on paper.
- 7.37 p.m. Medium gives the signal for the flash to be taken. Mme B. says that if it comes again, we must examine it with the torch. Excitement continues and Eva asks the controllers to note that she has never moved her feet from theirs and then demands that the light from the torch be thrown into her mouth. This is done, but nothing is visible. Immediately she says "*C'est fini.*"
- 7.45 p.m. The sitting closes.

#### REMARKS ON SÉANCE XVII.

Immediately after the conclusion of the séance the observers were requested to dictate their impressions to F., as owing to the excitement and the difficulty of speaking amid the general disturbance it was found to be impossible to take sufficient notes whilst the phenomena were in progress. The following are the accounts thus received.

W. said that the order of the proceedings was as follows: a whitish object dropped from her mouth into her lap. He tried to get his hand or the torch to it, but by bringing her two hands (still held by the controllers) together in front of it she prevented him from getting any observation of it. She then put it into her mouth with her left hand, and he flashed the torch on to it. B. was controlling her left hand at the time and she brought his hand as well as her own up to her mouth. The object, when illuminated by the torch, looked like a piece of paper about four by three inches in size and filling her mouth. It seemed to have on it a face roughly

drawn in coloured crayons. (Mrs. S. had independently noted that it seemed to her to have some colour which she thought was red). The photograph was then taken.

B. said that the first thing he saw was a white thing, oval in shape, coming from her mouth. Suddenly she dropped it into her lap. He did not notice her pick it up, but when he looked again at her mouth there was something in it which looked quite different from what he had first seen. The first object had seemed smooth and white, whilst the second was square in form, the edges being cut and serrated as if by scissors. There were marks on the surface which seemed to him to have a reddish tint, although he had not distinguished any design of a face. From the beginning of the appearance of the phenomena he had never let go the hand of the medium for an instant.

D. said that the first thing he saw was an irregularly shaped whitish object, about three and a half by two inches broad. He had seen it only for a couple of seconds, when he saw it drop on to the medium's lap. It seemed to him to be smaller when it was lying on her lap than it was when it was in her mouth. He then saw her put both her hands over it on her lap and raise it with them to her mouth. When she lowered them again he saw in her mouth an object like a piece of paper bent so that its two edges were held within her lips. Cf. Fig. 2. He next saw a piece of white substance



FIG. 2.

hanging from the left side of her mouth and on its surface a roughly drawn face. It appeared as though the piece previously bent back had now opened and fallen below her mouth. The face itself seemed to him to be like Fig. 77 in Mme Bisson's book, though without the edges which surrounded the face on that occasion.

Mrs. S. said that she saw a white object apparently hanging from the medium's mouth. It fell into her lap

and she pulled her hands together over it and raised it to her mouth. Mrs. S. said that she did not see in which hand the medium held it, but when W. flashed his torch on it, she distinctly saw some reddish marks, and inferred from the shape that it was probably a head although she could not distinguish any features. .

On developing the plates exposed at this sitting (Plates V. and VI.) a surprise awaited the committee. The photographs show the medium lying back in her chair, her head bent forward and her chin tightly pressed against her chest. Between her chin and her dress, as if gripped by the former, hangs what appears to be the small photograph of a human face, surrounded by a narrow frame of torn and ragged paper. This face, to the astonishment of the observers, in no way resembled that seen by them, being a much more finished and artistic product than that momentarily revealed by the light cast from the torch. In place of a rough drawing as if rudely sketched in chalk, appears what seems to be a photograph of a human face which has something calm and even dignified about it. The forehead is not visible, the nose is exceptionally long, and a piece of the ragged edge obscures a portion of the mouth.

#### SÉANCE XVIII.

*May 23, 1920.*

*Present.* Mme B., Mrs. Woolley, Mrs. F., Mr. Houdini (H.) B., D., F., W., and the operator.

*CONTROL.* Before and after the sitting Mrs. F., and W.; during, W. on the right and H. on the left of the medium.

[On examining the medium's garments before this séance D. discovered in a pleat of the medium's frock just below the neck, a piece of white substance adhering to a thick saliva stain upon the surface of the cloth. The substance itself was flat, roughly circular in shape, and measured about 6 mm. × 5 mm. On being examined again



PLATE V.



PLATE VI.

later microscopically by W. the substance proved to be a piece of paper somewhat similar in texture and appearance to certain varieties of Japanese rag or other soft papers. This discovery was not made known to Mme B. or to the medium before the sitting for fear of disturbing their mental condition, which might be harmful to the production of the phenomena.]

- 5.35 p.m. Séance begins.
- 5.40 p.m. Some saliva is seen on the left shoulder.
- 6.0 p.m. At Mme B.'s request the light is reduced. F. reports, "From my seat, about four or five feet from the controllers, I can see their faces and hands dimly."
- 6.34 p.m. Eva begins to moan and asks us to call for the phenomena. A white patch is visible on the right shoulder.
- 6.35 p.m. White patch on left shoulder.
- 6.50 p.m. A good deal of frothy stuff is visible on the breast and thigh.
- 7.12 p.m. Eva says she feels nothing but "*ça va et vient.*" H. takes her two hands and Mme B. asks W. to put his hands on Eva's neck and forehead. She then flashes the light on the medium's face from whose mouth a great deal of froth is seen issuing. In order to shield the medium's eyes Mme B. asks W. to cover them with his hands, while D. lights up her face for a further examination.
- 7.35 p.m. Eva says that she feels nothing and the sitting is abandoned.

#### REMARKS ON SÉANCE XVIII.

Mme Bisson had recently made the acquaintance of Mr. Houdini, and herself suggested that he should be invited to some sittings. She was of course aware of his reputation as a conjurer.

## SÉANCE XIX.

*May 25, 1920.*

*Present.* Mme B., Mrs. S., B., D., F., W. S., and the operator.  
 CONTROL. Before and after the sitting Mrs. S.; during, D. on the right and B. on the left of the medium. Mme B. wore her white tulle costume.

[Before the sitting F. suggested to Mme B. that the medium should wear a veil sewn to her tights and entirely enclosing her head; the idea being that if any phenomenon then appeared inside the veil, the only hypothesis that would be suggested to account for it by normal means would be that of regurgitation, while if one appeared both within and without the veil, even that would have to be discarded. Mme B. however was not inclined to agree to this suggestion, as she said that the medium was already too hostile for her to venture to propose it, and advised postponement.]

4.30 p.m. Séance begins.

5.20 p.m. D. thinks that he was touched on the left arm by something inside the curtain. Both hands were held by him and B. at the time.

5.23 p.m. Light reduced. Eva says that it is too dark and it is increased slightly. F. reports "the light is dim but I can see the hands from where I am, four or five feet from the curtain." Eva says that she feels something round her, but does not know whether it will manifest itself.

6.15 p.m. Up till now medium has been quite quiet, talking occasionally and at times breathing rather rapidly, but no crisis of any kind has supervened.

Shortly after, F. and W. S. were obliged to leave and the sitting was continued without them.

6.47 p.m. Medium says that she feels nothing and owing to the great heat the sitting was closed.

## REMARKS ON SÉANCE XIX.

This sitting was the only one at which any of the sitters were 'touched' during the entire course of the Society's séances with this medium. The touch itself partook more of the nature of a decided poke and was felt at a distance of about fourteen inches from the wrist. Unfortunately it was not repeated and so experiments as to its origin could not be carried out.

## SÉANCE XX.

*May 27, 1920.*

*Present.* Mme B., Mrs. S., B., D., F., W., and the operator.

*CONTROL.* Mrs. S. and W. before and after, whilst during the sitting D. sat at the right and B. at the left of the medium. The medium's veil was sewn on by Mrs. S., whilst Mme B. also wore her tulle costume.

[On the day preceding this séance the medium, having probably heard of F.'s suggestion, reported in the last séance, had herself suggested that she should wear a veil which would completely cover her face. The Committee accepted the suggestion, and consequently a veil was provided and was worn by the medium for the first time at the present sitting. This veil consisted of an ordinary piece of black gauze made of silk and cotton fibres, the size of the mesh being 3 mm. square. Before the séance Mrs. S. sewed this veil to the medium's tights, an opening being left behind, which was later sewn up with white thread before she put on her outer tunic. The medium was thus enclosed in a bag leaving only her hands free, the neck of the tunic coming well above the line of stitches fastening the veil to the tights.]

5.5 p.m. Séance begins. Hands held by D. and B.

5.17 p.m. White patch of saliva visible on left shoulder.

5.20 p.m. A rather larger quantity of saliva is seen on the left forearm just above the elbow. The light is stronger to-day than is usually the case.

- 6.18 p.m. Saliva on lap.
- 6.35 p.m. Eva, who has been moaning gently and rapidly for some time, now asks Mme B. to call for the phenomena ("*Appelle, ma Juliette, appelle.*")
- 6.55 p.m. Medium says that she feels it all round her.
- 7.3 p.m. Eva's hands are left free, but lie visibly on her knees.
- 7.30 p.m. Eva has been asked several times if it is worth while going on. She says that she thinks she feels something to her right and prefers to go on a little longer in the hope that it will show itself.
- 7.40 p.m. She says that her feeling has diminished and the sitting is abandoned.

## SÉANCE XXI.

*May 28, 1920.*

*Present.* Mme B., F., D., and the operator, who took notes from dictation.

*CONTROL.* Mrs. F. controlled the medium before the sitting, sewing the veil as before at the back, but was unable to stay, and left before the séance began. During the sitting F. sat on the right and D. on the left of the medium, whilst at the conclusion a partial control only was exercised by D. and F., the medium remaining in her tights. The veil was worn as before. Glass of the torch covered in orange paper.

- 4.52 p.m. Séance begins.
- 5.6 p.m. Eva's hands are free, but they remain visible outside the curtains
- 5.14 p.m. Medium asks for her hands to be held. They are taken by D. and F., but later Eva requests D. to take them both and she puts her knees between his.
- 5.21 p.m. On account of the heat it is suggested that the medium's frock should be removed.

D. and F. thereupon remove the garment, the hands and arms being fully controlled throughout the process.

5.24 p.m. Medium opens the curtains wide but nothing is visible. A crisis seems to be approaching.

5.29 p.m. Medium appears to be "*prise*" and asks for the cameras to be prepared. D. is holding both her hands and with the curtains wide open he is able to see right into the cabinet. Eva occasionally leans forward showing her face at the front of the curtains, and panting like a dog ; she declares that it is coming.

5.35 p.m. Eva says that "it is here" and calls for help so that she can produce the phenomena outside the veil. She leans forward and F. says that he has the strong impression that a white object is coming out on a level with her mouth through the veil. He sees her face and head in profile and the object appears white and fluffy, one and a half inches in length and resembling a feather covered with swan's down.

[D. says that he saw a whitish strip about one and a half inches long by a half inch in breadth, which seemed to be coming from the left corner of her mouth and to be lying flat against her cheek. It is doubtful whether this is the same object as seen by F. as the latter could not see the left side of Eva's face from his position. As D. was sitting almost opposite the medium he may have seen what F. described, but foreshortened.]

5.39 p.m. Medium asks for the curtain to be closed as she is trying to get the phenomenon through the veil.

5.40 p.m. Eva says that it has passed through the veil, because she saw it.

- 5.43 p.m. Eva opens the curtains and says, "There it is." Nothing is visible and the curtains are closed.
- 5.43½ p.m. Eva leans forward and tells Mme B. that it is on her shoulder. Nothing is visible and the curtains are again closed.
- 5.45 p.m. She again leans forward and says it is about her head, but nothing is seen.
- 5.46½ p.m. She again leans forward and says, "Don't you see it?" Nothing is visible.
- 5.48 p.m. A white waxlike pointed object is seen coming from the medium's mouth inside the veil.<sup>1</sup> It seemed to be about as long as the little finger and according to F. strongly resembled, in appearance though not in colour, the pistil of an *arum lily*. He was not quite sure whether it was in or outside the veil, but on feeling it with his hand, he found it was outside. The medium raised D.'s hands to her mouth and he felt the object scrape over the back of his hand. The torch was turned on it and both F. and D. saw that it was sticking out of her mouth through the veil. The medium then asked for the photographs to be taken, and after the flash she again asked for the object to be examined outside her mouth. F. and D. both saw the object in her mouth and to D. the part outside the veil seemed to be shorter than before. She lowered her head towards her hands and seemed for a moment to put the object into them, and we again turned the torch onto the phenomenon. She then apparently put it back into her mouth, and turning her head round as far as she could prevented us from seeing the exact way in

<sup>1</sup>D.'s record written at 7.30 p.m. the same evening reads: "Then again a white object protruded from her mouth *inside* the veil, and then I saw it outside.

which it disappeared. She then asked for the veil to be examined again with the torch, but the object was no longer visible.

6.2 p.m. Eva asks for the observers to call for the reappearance of the phenomenon, but nothing is now visible.

6.3 p.m. Eva says that she feels a pain in her chest and keeps plucking at her dress with her hands which were still held by D. Her breathing, which had previously been rapid and panting, became suddenly inaudible and she remained seated in her chair in an absolutely quiescent condition. Later she came to herself.

6.15 p.m. The sitting closes.

After the medium had left the cabinet F. and D. made a minute examination of the veil. In the neighbourhood of the mouth it was intact, but at a point about 4 inches below the neck a small space in the front seam which had been imperfectly sewn was detected. This hole was sufficient for the insertion of a forefinger, and under a different method of control it might have been physically possible to force a previously prepared object in and out as desired. But an action such as this would have necessitated the lifting of the veil (which hung drooping over the seam), the discovery of the opening in the darkness, and the insertion and withdrawal of the object through it, whilst the hands were held the whole time by one of the controllers, who was keenly alert for the slightest indication of any suspicious movement. At the discovery of this opening both Mme Bisson and Eva appeared much upset, and it was only with the greatest difficulty that the medium was sufficiently calmed for her to proceed home. The photographs on being developed

were unfortunately so badly blurred as to be worthless for the purpose of reproduction. The medium had lent so far forward in her chair in order to show the phenomenon that she was quite out of the focus of both cameras. A part of the veil is shown tucked into her mouth, and the object which has been described above as like the pistil of an arum lily is seen held between the medium's lips. All that part of it which is visible appears to be about the size of a small finger and the part outside the veil appears to be about  $1\frac{1}{2}$  inches long. But owing to the blurring of the photograph, it is impossible to form an exact estimate.

#### REMARKS ON SÉANCE XXI.

In this sitting, which from the evidential point of view was probably one of the most interesting of the whole series, the 'materialized substance' appeared to pass through the veil without in any way injuring the meshes in the neighbourhood of the mouth. The fact that an opening in the lower seam was discovered after the sitting is not in our opinion one which need in any way trouble the serious student. It cannot be denied that it was unfortunate that this opening was not noticed before the séance. Such mal-observation only indicates too clearly that the most extreme caution is always necessary when conducting investigations of this nature. With regard to the actual use of this opening by the medium little need be said. We are quite convinced in our own minds that as a matter of fact Eva did *not* so use it, and even assuming that the phenomenon was brought about by normal agency, we are not of opinion that the opening could have been employed for its production. Before the next sitting the veil was doubly sewn round the tights with a sewing-machine, thus making it for the future absolutely secure.

## SÉANCE XXII.

*May 31, 1920.*

*Present.* Mme B., Dr. W. J. Crawford, B., D., F., W., W. S., and the operator.

**CONTROL.** Before and after, W., during the sitting B. sat on the right of the medium and D. on the left. The medium wore her veil, but Mme B. no longer wore her tulle costume.

- 4.42 p.m. Séance begins. Hands held by B. and D.
- 4.55 p.m. Both hands transferred to D., who is asked by Eva to hold them more tightly.
- 5.15 p.m. D. reports that the whole of the medium's hands are now enclosed within his own including the thumbs.
- 5.20 p.m. Mme B. points out that the medium is not able to get any "fluid" if she insists on having her hands held from the beginning. D. therefore withdraws his hands, and Eva's are left lying visibly on her knees.
- 6.7 p.m. A spot of saliva is visible on medium's arm.
- 6.20 p.m. Eva again takes D.'s hands saying she gets force from them. B. and D. agree that her hands have not yet approached her head.
- A crisis seems to be approaching.
- 6.40 p.m. D. sees a white object like frothy saliva in her mouth inside the veil. He reports that she lifts her hands to the veil while holding his. At Mme B.'s suggestion B. turns the torch on to Eva's face. Nothing is seen and half of her face is hidden through being pressed against the back of the chair. Mme B. explains to the medium the importance of lighting up the phenomenon while it is inside the veil.
- 6.53 p.m. Crisis is continued but is not very strong. Eva is breathing rapidly and says it is still there. Mme B. says it often happens

that the force comes and then appears to go off to return later.

7.3 p.m. There has been complete silence for some time. Mme B. asks if "it" has gone, but medium says, "Wait."

7.11 p.m. Medium says that she still feels nothing, and the sitting is closed.

NOTE.—Mme Bisson was of opinion that as phenomena had actually occurred when both she and the medium were practically enclosed in bags, she had sufficiently established her own non-complicity in their production. She therefore suggested that it was no longer necessary for her to wear the tulle costume. As it had only been imposed in deference to her own wishes, the Committee readily concurred.

### SÉANCE XXIII.

*June 2, 1920.*

*Present.* Mme B., Mrs. Desmet, Mr. Beaufort, D., F., W., and the operator.

*CONTROL.* Before and after, W. Mme B. did not wear her costume, but the medium wore her veil, which was examined before the séance by both W. and D. During the sitting W. sat on the right of the medium and D. on the left.

5.0 p.m. Séance begins. The hands are lying visible on the knees, the controllers just touching the wrists.

5.50 p.m. The medium gives both hands to D.

6.9 p.m. D. reports some saliva on the left shoulder.

6.14 p.m. Some white stuff (saliva froth?) in mouth.

6.15 p.m. W. flashes torch on to Eva's mouth and sees a white object projecting about half an inch. Mme B. regrets the lighting of the phenomenon at this stage as she says it hinders its proper development. A crisis

seems to be approaching in the medium, who is breathing heavily and groaning.

- 6.25 p.m. Eva keeps on saying that there is something on her shoulder, but it is not yet in a condition to be shown. Mme B. examines it with the torch, but finds nothing.
- 6.28 p.m. Eva says it is behind her ear, but nothing is seen.
- 7.0 p.m. As nothing has yet appeared the séance is concluded.

#### SÉANCE XXIV.

*June 4, 1920.*

*Present.* Mme B., Mrs. S., D., F., and the operator.

**CONTROL.** Before and after, Mrs. S., during the séance Mrs. S. sat on the right of the medium D. on the left. The medium wore her veil as before, but Mme B. did not wear her tulle costume either at this sitting or at any subsequent one.

[On examining the frock before this sitting D. discovered in one of the front pleats a piece of substance similar in appearance to, but rather smaller than that found on the evening of Sunday, May 23. This was carefully removed from the dry saliva to which it was adhering and taken away by W. for microscopic examination. Like that found on May 23, it proved to be paper.]

- 4.55 p.m. Séance begins. Eva's hands are visibly lying in front of her, the controllers just touching them with one finger.
- 5.15 p.m. Eva asks D. to take both hands, and he does so.
- 5.48 p.m. D. lets go of the medium's hands and they remain clearly visible outside the curtain. A few minutes after however she again takes his hands.
- 5.53 p.m. Medium says that she feels it in her mouth.
- 6.0 p.m. Eva leans forward and says that there is

- something inside the veil on the left side Mme B. looks into the cabinet, but sees nothing in the veil at present.
- 6.30 p.m. The medium remains quiet. She says there is something all round her and touching her on the head and shoulders, but nothing is visible.
- 6.55 p.m. Eva asks to be lighted by the torch, as she wants to see if anything is visible. This is done, but nothing is seen.
- 7.25 p.m. Eva says that it is coming and begins to breathe hard.
- 7.27 p.m. D. releases the medium's hands, which lie clearly visible in her lap. She reaches forward almost at once and again takes D.'s hands. F. leaves.
- 7.45 p.m. Nothing has yet appeared and the sitting is closed.

## SÉANCE XXV.

*June 5, 1920.*

*Present.* Mme B., Mrs. S., Mr. Salter (S.), D., and the operator.  
At this sitting Mr. Salter sat at the table usually occupied by F. and took notes when it was considered necessary.  
**CONTROL.** Before and after, Mrs. S.; during the séance Mrs. S. sat on the right of the medium and D. on the left.

- 2.5 p.m. Séance begins. Medium's hands are held by D. and her feet rest on his.
- 2.17 p.m. Eva now takes Mrs. S.'s left hand with her right and D.'s thumb with her left.
- 2.25 p.m. D.'s hands again taken by the medium.
- 2.35 p.m. D. releases his hands and allows Eva's to remain lying visible on her knees.
- 2.45 p.m. Mme B. puts her hands on D.'s shoulders in order to make a chain for "the force," and encourages the medium saying, "*Allons, ma petite, allons,*" etc.

- 3.7 p.m. Eva's hands are now behind the curtain but held by D.
- 3.12 p.m. Medium continues to groan and moan, which she has done intermittently for some time.
- 3.55 p.m. Knocking at the door of the séance room. Medium starts in terror and is only calmed with difficulty. (The knocking was probably caused by a member of the Society who wished to exchange a book. As the Society's rooms are not open on Saturday afternoons, the inquirer found the office shut and then knocked at each of the other doors in turn.)
- 4.8 p.m. Eva's hands are reported to be slightly cold.
- 4.55 p.m. Medium's hands held by Mrs. S. D. enters cabinet and with one hand presses Eva's forehead and with the other the back of her neck. (This is done to increase the state of hypnosis, as whilst the pressure is being applied strong suggestions of sleep are given). Medium begins to pant slightly.
- 5.2 p.m. Eva begins to utter strident cries culminating in shrieks.
- 5.4 p.m. Medium asks for the light: the electric torch is directed onto her mouth and a whitish ball is seen between her teeth inside the veil. It appears to be about one inch in diameter.
- 5.7 p.m. The flash goes off and photographs are taken.
- 5.15 p.m. A long whitish tongue-like object  $2\frac{1}{2}$  by  $\frac{3}{4}$  inches in size is seen protruding from her mouth inside the veil.
- 5.20 p.m. A similar object still seems to be in the  
to medium's mouth, but this time it is more
- 5.25 p.m. like a finger. Mme B. flashes the torch on to it and declares that she sees a fingernail at the end of the object. D. does not

- see the nail and asks for the torch again. It is flashed on to Eva's mouth and he sees that at the end of the object is a V-shaped mark. The upper lip of the medium appears to be much thicker than the lower.
- 5.30 p.m. Another piece of substance is now visible, about three inches in length and one inch in breadth, which is lying lengthways in the medium's mouth inside the veil.
- 5.31 p.m. The substance begins to hang down towards the right of Eva's mouth.
- 5.32 p.m. It is again level with the mouth, and the medium says that she cannot get it through the veil, because it is too soft.
- 5.40 p.m. Substance is still seen within the veil, although it is of a different shape.
- 5.45 p.m. Medium calls for the light, and the torch shows a part of the veil tucked into the mouth.
- 5.46 p.m. Substance again visible in the mouth: it is slowly withdrawn and as it disappears D. says that he sees a formation like a tiny little hand (four fingers and thumb) at the corner of the mouth. Shortly after the mouth was shown empty. Mrs. S. later saw a black line round the outside of the medium's tongue,  $\frac{1}{8}$  inch from the edge. It followed the curve of the tongue, and the appearance was also noted by D. and also by S.
- 6.0 p.m. Eva shows a piece of the veil and of her own hair inside her mouth.
- 6.3 p.m. The medium shows her tongue covered with a soft white creamy substance, parts of her tongue showing through. D. touches it through the veil and reports that it feels like soft warm putty.
- 6.4 p.m. Substance still visible but more solid.
- 6.5 p.m. Mouth shown empty.
- 6.20 p.m. Séance closes.

## REMARKS ON SÉANCE XXV.

The account which follows is D.'s report, which was written out on the afternoon of Sunday, June 6, 1920, taken from notes made at 6.50 p.m. the previous Saturday, that is to say, thirty minutes after the sitting had finished.

This séance proved a very remarkable one. Towards 3.30 the medium appeared to be "*prise*," but the crisis passed off and nothing appeared. At 4.30 I suggested that we should close the sitting, but the medium refused saying that "*ça va venir*." At about 4.50 another crisis set in. Eva began to beg us to call for the phenomena to appear, and her breathing again began to be rapid and "throaty." At times she would call out, "*Oh, ma Juliette, ma Juliette, il me fera mal*," and then she would utter sighs and groans finally ending in shrieks. As the pain seemed inclined to pass off, she explained that she had not the courage to allow herself to be gripped, as the pain was more than she could bear. Some minutes later the pain again came on, and Eva began to utter a series of strident cries finally culminating in shrieks as before. She began to struggle violently, twisting her arms about so as to make it a matter of some difficulty to keep hold of her hands. Then she put her head outside the curtains and we saw a longish piece of substance protruding from her mouth. It was greyish in colour and seemed to be worked about between her lips. When her head again appeared the substance was longer and Mme Bisson threw the torch full upon it. It was a strip of waxy material about two and a half inches long and a half inch in width. Mme B. said that she saw a resemblance to a finger and noticed a nail. I did not see this, and asked her to light it again. She did so, and I saw the mark to which she had referred. All the medium's efforts now seemed to be directed to getting the substance through the veil. In response to her request we all cried in chorus, "*Sortez, sortez du voile!*" This however proved unavailing, and when the phenomenon appeared again, it had changed its appearance. Between her lips there now showed what has been described as a "*paquet de*

*substance.*” This was an amorphous mass of material exactly resembling a piece of cream cheese. It was being worked about in the medium’s mouth, and I constantly heard the sound of sucking as she pressed and moulded it. Unlike cream cheese, when bitten and pressed it did not seem to break up, but bent and curled round the teeth as chewing gum is said to do. We were enabled to observe the entire process of this strange mastication, as Mme Bisson kept the torch full upon her mouth for about 15 seconds whilst we examined it. After a few seconds we saw the substance being gradually drawn back into the mouth. Just as one of the corners was being drawn in, it seemed to me to break up and form what I can only describe as a tiny hand (fingers and thumb), which appeared to wave towards us before it finally vanished. No one else observed this “hand,” and I myself attach no importance to it, merely remarking on the curious shape of the substance and the impression that it made upon me at the time. After the substance had vanished a series of strange appearances began. For example, the medium opened her mouth, and by throwing a beam of light into the cavity we saw her tongue covered with the material in what seemed to me a semi-liquid state. Next time we looked in (or was it before?)<sup>1</sup>, we saw what Mme Bisson described as the “*substance noire.*” On the medium’s tongue lay what I should have described as a piece of black thread, but to the other sitters it did not seem so plain as this. This soon vanished and the “cream cheese” appeared again.

The photographs were unfortunately again spoilt, as the medium leant so far forward that she was completely out of focus. In one a long round white object rather like a limp candle is seen hanging from the left-hand corner of her mouth, and in the other the same object is seen hanging from the middle of her mouth, although it appears somewhat broader at the part in contact with her lips.

<sup>1</sup>The contemporary record shows that the black substance came before the white liquid mass on the tongue.

## SÉANCE XXVI.

*June 7, 1920.*

*Present.* Mme B., Dr. Fournier D'Albe (F. D'A.), D., F., and the operator.

*CONTROL.* Dr. Woolley controlled the medium before the sitting, but was unable to stay longer. There was therefore no control at the conclusion, whilst during the séance F. D'A. sat on the medium's right and D. on her left. Veil worn as before.

[When examining the veil prior to this sitting D. discovered two small pieces of skin-like fibre which were tightly adhering to the mesh in the neighbourhood of the mouth. These were removed for examination and proved to be fibres such as those found in cheap kinds of paper.]

4.49 p.m. Séance begins.

5.10 p.m. Heavy breathing begins. Eva says that "*ça va venir.*" D. reports that he has heard a burbling sound in the throat. This sound had been previously heard on June 5. and is now noticed for the second time. The hands have been variously held: sometimes by F. D'A. and D., sometimes by D. alone, and occasionally allowed to remain lying on Eva's lap, but at all times perfectly visible.

5.33 p.m. Very slowly medium becomes quite quiet again and so remains.

6.25 p.m. Eva says that she feels absolutely nothing and the sitting is abandoned.

## SÉANCE XXVII.

*June 9, 1920.*

*Present.* Mme B., Mrs. S., B., F., D., W., and the operator.

*CONTROL.* Before and after, Mrs. S. and W. During the

- séance B. sat on the right of the medium and D. on the left. Veil worn as before.
- 4.40 p.m. Séance begins. Mme B. suggests that the light should be increased. Eva's hands are free, but visible and widely separated.
- 4.50 p.m. Mme B. suggests that D. should take both the medium's hands in order to "give force." Shortly after Mrs. S. takes Eva's hands, whilst D. slips off the medium's froek, as she finds it too hot. He then retakes Eva's hands.
- 4.54 p.m. D. releases his hands and allows the medium's to lie fully visible on her knees.
- 5.5 p.m. Eva begins to strain and moan.
- 5.9 p.m. D. is again holding the medium's hands: she is breathing rapidly and occasionally straining, but according to Mme B. is not yet "*prise*."
- 5.11 p.m. Hands again free, but visible on lap.
- 5.25 p.m. Hands held by D. Eva is breathing rather heavily, but is otherwise quiet.
- 5.40 p.m. Eva begins to groan again, but is constantly disturbed by the loud banging of doors.
- 6.35 p.m. Medium has been quite quiet for a long time; we suggest abandoning the sitting, but she says that she still feels something.
- 7.5 p.m. Medium says that she now feels nothing and the séance is abandoned.

#### REMARKS ON SÉANCE XXVII.

During the whole of this séance noises occurring in the building were found to be disturbing to the medium. It must be remembered that the séance room adjoined on one side another room which was used by Messrs. Knight, Frank and Rutley as their advertising department. Upon this occasion the door to this room was continually being banged by the firm's assistants, and on one occasion during the sitting a telephone bell suddenly rang, at which the medium appeared so terrified that

she had to be held in her chair, and was only calmed with the utmost difficulty by Mme Bisson. These noises had an extremely bad effect on the production of the phenomena, as just when Eva was about to be "*prise*", some sudden noise would startle her, and the entire process would have to be begun over again. Subsequent sittings were therefore held in the evenings after the firm's assistants had left, an arrangement which permitted the séance to be conducted in the most absolute silence, excepting for the conversation of the sitters and other movements which formed an integral part of each séance.

## SÉANCE XXVIII.

June 11, 1920.

*Present.* Mme B., Sir George Beilby, B., D., F., F. D'A., W., and the operator.

*CONTROL.* Before the séance W. superintended the control of the medium, whilst during the sitting B. sat on the right of the medium and D. on the left. At the conclusion the control was only partial and was exercised by F. and D. Veil worn as before.

8.25 p.m. Séance begins.

8.30 p.m. Eva begins to groan and breathe rapidly.

8.40 p.m. Crisis continuing and augmenting. Hands have always been separate and visible.

NOTE by F. The light is exceptionally good to-night. Mme B. is sitting well back, her knees being distant about  $1\frac{1}{2}$  ft. from those of the medium.

8.48 p.m. D. takes both hands. Eva is now quite quiet again. Mme B. says that she has not yet been properly "*prise*," although she hoped she was going to be during the late crisis.

8.52 p.m. D. now frees the medium's hands and they are placed separate upon her knees.

- 9.10 p.m. Eva says that it is beginning.
- 9.25 p.m. Medium has been quite quiet all this time. She now asks Mme B. to open the curtains and see if there is anything. The curtains are pulled open, but nothing is visible.
- 9.30 p.m. Eva insists that there is something on her shoulder. Mme B. flashes the light on to the medium and a small quantity of white matter (saliva?) is visible on her right shoulder.
- 9.42 p.m. Eva stretches out both her hands and gives them to D.
- 9.45 p.m. Mme B. asks W. to put the medium into a deeper sleep by putting his hands on her forehead and neck. This is done and immediately Eva begins to strain and groan, W. still holding her inside the curtains. A fresh crisis starts. D. is still holding her hands.
- 9.51 p.m. Medium insists that there is a head: she opens the curtains and leans forward, but nothing is visible.
- 9.54 p.m. Eva is quiet again. D. puts her hands on her knees outside the curtains. She keeps on saying that she feels it on her left shoulder, and Mme B. flashes on the light, but nothing is visible.
- 9.56 p.m. Eva again takes D.'s hands.
- 9.59 p.m. As an experiment Mme B. suggests that we try stimulating appeals. The sitters accordingly call loudly and appealingly for the space of three or four minutes, but with no result, so they soon cease and all is quiet again.
- 10.4 p.m. The curtain is now held by B. closed above the medium's hands, which lie visible upon her knees. She says that the phenomenon is there.
- 10.7 p.m. D. resumes control of the hands.
- 10.15 p.m. Hands again freed, but remain visible.

- 10.20 p.m. F. asks Mme B. if it would be a good thing for W. to put the medium into a deeper sleep. She agrees to the proposal, so W. enters the cabinet to hypnotize the medium.
- 10.24 p.m. W. returns and reports that Eva is now in a deep stage of hypnosis.
- 10.25 p.m. Eva exhibits cataleptic contractions and stiffness of arms and hands: Mme B. asks D. to make some passes in order to relieve it, which he does, and which she also makes in her turn. The contraction soon resolves and Eva again gives her hands to D.
- 10.40 p.m. Hands are again freed, but remain visible.
- 11.5 p.m. Eva says that something is hurting her eye, but asks us not to look at present.
- 11.6 p.m. Eva leans right forward and strains violently, showing her face at the opening of the curtain and making repeated noises and loud retchings.
- 11.7 p.m. Eva is at last "*prise*": D. still holds both her hands.
- 11.15 p.m. W. leaves, having to catch a train.
- 11.20 p.m. B. also leaves for the same purpose. His place is taken by Sir George Beilby, and the latter's seat is now occupied by F. D'A.
- 11.21 p.m. The curtains are opened and Mme B. points out the phenomenon. It was too dark to see very distinctly, but on Eva's left shoulder, seemingly held up by her chin, appeared to be lying an object rather like a biscuit in shape, being round and with a rough surface. From the hasty glance that the sitters got of the object before the curtain was again closed it was impossible to say definitely whether the phenomenon was inside or outside the veil.
- 11.24 p.m. Curtains again opened, but nothing is now visible.

- 11.27 p.m. Medium leans forward and Mme B. flashes the torch on to her face. An object resembling a round flannel pen-wiper is seen protruding from her mouth. It appears to be blackish-grey in colour.
- 11.30 p.m. Eva again leans forward, and under the light of the torch the object looks like a mass of grey or white "plasticine" between her teeth. D. touches it and finds it soft and warm.
- 11.34 p.m. The torch is again lighted and a line of white stuff is seen along the medium's lips which is probably the same substance as before.
- 11.35 p.m. Eva leans forward and, opening her mouth, shows that there is nothing within.
- 11.37 p.m. Medium again leans forward. F. D'A. said that he saw a tuft of white stuff on Eva's left shoulder resembling cotton wool. D. did not see it, and F. and Sir G. Beilby could not have seen it owing to their position. On further examination nothing is visible, and although the medium constantly calls out to be inspected, nothing further is seen. D. and F. both note several small pieces of white substance sticking to the veil in the neighbourhood of the mouth.
- 11.50 p.m. Séance closes. On the medium leaving the cabinet F. and D. accompany her to the dressing-room. The veil is intact, but the little white flecks of material are still clinging to the veil and the meshes near the mouth seem to be covered with a whitish secretion. F. and D. carefully remove the pieces of white substance, during which the medium complains of faintness and at last almost falls into Mme B.'s arms. The collected material is put into a test-tube and removed for examination. After the tights have been taken off D. removes them to the Secretary's room for further examination the following morning.

## REMARKS ON SÉANCE XXVIII.

One of the most interesting features of this séance was the appearance and subsequent collection of flecks of white material which were observed on the veil. The microscopic and chemical examination revealed the fact that these specimens were made of wood-pulp fibres similar to those found in cheap papers. (See Appendix I.) Mme Bisson suggested two sources from which these specks may have been derived. In the first place, she stated that the medium wore certain hair papers and that a piece may have been chewed by the medium and thus have been ejected with the "substance." Secondly, she said that it was possible that Eva had eaten a piece of cake paper which had stuck in her teeth and had been ejected in a similar manner. Specimens of all these papers were obtained and submitted to expert analysis with the results set forth in the appendix. When the veil, was examined the next day a great many whitish strands of material were found tightly adhering to the veil which strongly resembled the fibres found on the flecks themselves. In order to examine these strands at greater leisure the veil was removed from the tights and put away until a further examination could be made. With regard to the flecks themselves, the evidence is too scanty for any definite statement. If the medium constantly chews paper it is remarkable that it seems to be so seldom ejected with the materializations. It is, however, noteworthy that Dr. von Schrenck-Notzing, during his experiments with this medium, on one occasion discovered some white particles on the floor of the cabinet after a séance, which on examination also proved to be paper.<sup>1</sup>

Whatever the origin of this paper may have been (and Dr. von Schrenck's explanation does not read very convincingly), its appearance is decidedly curious, and together with the result of the examination of the other particles found during our sittings needs to be carefully considered when discussing the phenomena under review.

<sup>1</sup> *Materialisationsphänomene*, München, 1914, p. 333 (Eng. trans., p. 193).

## SÉANCE XXIX.

*June 14, 1920.*

*Present.* Mme B., Mrs. F., D., F., F. D'A., W., and the operator.

CONTROL. Before and after, Mrs. F. and W. During the sitting W. sat on the right of the medium and D. on the left.

[As the veil had been removed for the purpose of examining the white particles adhering to it the Committee determined to do without it for the remaining séances. The advantages attached to its removal seemed to outweigh any that might be obtained from its continued use. It had been suggested also that it should be dispensed with on the ground that, although it evidently did not impede the production of small phenomena inside it, it might have a disadvantageous effect on the production of large ones, and that it would be preferable to get these and study them rather than run the risk of getting nothing more than we had had up to the present. On arrival, however, the medium, who was anxious to repeat under flawless conditions her feat of producing a phenomenon first inside and then outside the veil, absolutely refused to sit without it, and it was therefore again sewn by Mrs. Feilding and further tested by both D. and W.]

8.53 p.m. Séance begins. Eva's hands are first held by W. and D., and when they have become accustomed to the light the medium's hands are allowed to remain resting upon her knees.

10.20 p.m. Medium says that she feels nothing and the séance is abandoned.

## SÉANCE XXX.

*June 15, 1920.*

*Present.* Mme B., D., F. D'A., and W.

CONTROL. Before and after, W. During the sitting W. sat on the right of the medium and D. on the left.

- 7.30 p.m. Séance begins. Hands held and relinquished as usual.
- 8.10 p.m. Eva begins to strain and cry out: both hands are now held by D. The attack passes off.
- 9.15 p.m. Séance abandoned.

## SÉANCE XXXI.

June 16, 1920.

*Present.* Mme B., Mrs. S., B., D., F. D'A., and the operator.

**CONTROL.** Before and after, Mrs. S. During the sitting B. sat on the right of the medium and D. on the left. Veil worn as before, medium still refusing to sit without it on the ground that if the phenomena then appeared the fact would be regarded as suspicious.

- 7.20 p.m. Séance begins. Eva's hands are held as usual.
- 7.45 p.m. D. holds the curtains together with his right hand. The medium's hands lie visible upon her knees. She begins to moan and groan.
- 7.56 p.m. More groaning on the part of the medium.
- 8.7 p.m. Eva begins to strain and breathe heavily.
- 8.8 p.m. More straining and some retching: the hands remain always visible.
- 8.9 p.m. Great straining and retching.
- 8.10 p.m. Medium makes a series of choking sounds.
- 8.12 p.m. More choking.
- 8.14 p.m. Crisis passes off.
- 8.30 p.m. Eva says that she has "*des douleurs d'estomac.*"
- 8.46 p.m. D. enters the cabinet and hypnotizes the medium, putting her into a deeper sleep by holding her forehead and the back of her neck, and by making suggestions to her. Whilst he is inside B. holds the medium's hands.
- 8.49 p.m. D. withdraws from the cabinet and Eva's hands remain visible on her knees.

- 9.15 p.m. Medium asks the sitters to call for the phenomena and says "*ça vient.*"
- 9.17 p.m. D. touches the medium's hands.
- 9.19 p.m. Eva says, "*Je le sens, Juliette,*" and then
- 9.20 p.m. "*Je le sens à la figure.*" Eva retches and gives a sharp scream, "*le cri du phénomène.*"
- 9.25 p.m. D. holds both hands.
- 9.27 p.m. Heavy breathing. Eva asks for the curtains to be closed. The hands are still held.
- 9.30 p.m. Eva coughs several times: the heavy breathing has ceased and the hands are still held.
- 9.33 p.m. Stertorous breathing recommences.
- 9.35 p.m. The curtains are opened and a whitish object somewhat resembling a piece of newspaper rolled up and about two and a half inches in length is seen lying in the bag of the veil near to the mouth and rather to the left of the face. Curtain closed but almost immediately re-opened and a sort of rough flat face is seen hanging over the mouth, apparently from the nose and inside the veil. Some of the edges are apparently turned over and the size was approximately 4 by 3 inches. The torch was turned on momentarily several times, but not long enough for a detailed examination to be made.
- 9.41 p.m. Torch flashed on, but everything has disappeared.
- 9.42 p.m. A further crisis appears to be setting in.
- 9.47 p.m. Eva says that she feels it "*dans le dos.*"
- 9.50 p.m. Curtains are closed. D. still holds the medium's hands, who starts groaning again. She asks us to look with the torch, saying that she feels it and that it is "*une force d'homme.*" Nothing however is visible.
- 10.0 p.m. Séance closed. At the conclusion of the sitting the observers compared notes as to what they had seen and a certain amount

of disagreement was expressed between them. Owing to the rapidity with which the phenomena followed each other, and the difficulty of simultaneously dictating impressions, it was found impossible to include many of the details in the contemporary notes. Mrs. Salter, who took the notes for this séance, thereupon requested D. a few days later to write a short account of what seems to have occurred, and the following is an extract from his reply. It is dated June 19, 1920, and runs as follows :

With regard to the séance on June 16th some confusion appears to have arisen. Some of the observers seem to have seen *four* phenomena whilst others affirm that they saw only *three*. There is also some discrepancy in the accounts given as to the "face" which was seen upon the substance. The following is the account of what I saw (or thought I saw) drawn from the notes that I make after each sitting. In this case I see that they were written down at 11.5 p.m. the same night.

(1) I first saw a piece of substance, seemingly of a greyish colour, rounded and pointed and about  $2\frac{1}{2}$  to  $2\frac{3}{4}$  ins. long. This object was lying loose in the veil towards the medium's left-hand side. In appearance it reminded me strongly of the other pointed pieces of substance that have been noticed before.

(2) The next phenomenon that I saw was a flat, yellowy grey object of indeterminate shape lying against the medium's right cheek. The torch was fixed on this appearance for so short a time that I had but a fleeting glance.

(3) The third and last phenomenon that I saw was another flat object similar to the last, but round like a large, thin Bath Oliver biscuit. This was seemingly hanging from the medium's mouth and seemed to me to be of a waxy rather than of a papery nature. Upon the surface there were certain markings which gave the appearance of a "face" very rudely drawn, or as it seemed to me at the time, *indented* on the surface. Whether this was so or not, it is impossible

to say, as the torch was thrown upon it for too short a time to make absolutely sure. Mr. Baggally thought he saw a "face" on the substance which was lying against the cheek and not on that which came from the mouth. I naturally thought that I had transposed this "face" from the one to the other in a lapse of memory, but Dr. Fournier D'Albe says he saw it on the object from the mouth in the same way as I thought I did. Whether Mr. Baggally saw a face on the cheek phenomenon, or whether he transposed it seems rather difficult to determine, unless his observations are recorded in your contemporary notes. [It will be seen that they were not.] Mme Bisson and Dr. Fournier D'Albe both say that they saw a fourth phenomenon, namely a bib-like appearance under the medium's chin, but neither Mr. Baggally nor I apparently saw this.

## SÉANCE XXXII.

*June 17, 1920.*

*Present.* Mme B., B., D., F., F. D'A., W., and the operator.

*CONTROL.* Before and after, W. During the sitting B. sat on the right of the medium and D. on the left. Veil as usual.

7.23 p.m. Séance begins. Mme B. asks for more light and this is accordingly increased. F. reports: I can at a distance of about six feet see very plainly each individual finger of the medium's hands as they lie upon her lap.

8.30 p.m. Heavy breathing begins.

8.45 p.m. Eva cries out loudly. It seemed as if the crisis was about to come on, but nothing happened.

9.0 p.m. All is quiet again.

9.14 p.m. At Mme B.'s request D. enters the cabinet to hold the medium and to give her "force." B. holds both her hands.

- 9.16 p.m. D. returns from the cabinet and Eva's hands remain on her lap. They have become rigid, and remain so about three minutes.
- 9.20 p.m. D. again holds Eva's hands.
- 9.35 p.m. At Mme B.'s suggestion W. takes D.'s place, whilst she takes W.'s and D. hers. D. retains his grasp of the medium's hands.
- 9.53 p.m. A chain is formed to try to stimulate the phenomena. The light is slightly reduced. A long wait ensues, and, when asked, the medium says that there is something there, but that it does not "take" her. D. is again asked to enter the cabinet and give her "force," which he does.
- 10.35 p.m. Nothing has appeared and so the séance is abandoned.

## SÉANCE XXXIII.

*June 18, 1920.*

*Present.* Mme B., Mrs. F., B., D., F., H., and the operator.

*CONTROL.* Before and after, Mrs. F. During the sitting B. sat on the right of the medium and D. on the left. Veil worn as before.

- 7.45 p.m. Séance begins. Medium's hands held as usual.
- 7.50 p.m. Mme B. changes places with H., who takes D.'s chair, D. meanwhile taking the place that Mme B. has just vacated.
- 8.7 p.m. Slight groaning begins.
- 8.20 p.m. All is now quiet. There were signs of an approaching crisis, but they have passed off.
- 9.35 p.m. Slight groaning begins again.
- 9.42 p.m. B. holds Eva's hands whilst D. enters the cabinet in order to give "force."
- 9.45 p.m. D. withdraws from the cabinet.
- 10.5 p.m. Eva says that she still feels something around her.
- 10.7 p.m. Rapid breathing begins.

- 10.20 p.m. A crisis seems to be beginning.
- 10.30 p.m. Crisis appears to be developing: medium has leant forward several times and shown her face at the opening of the curtains. Nothing is visible, and the deep, heavy and rapid breathing continues together with straining cries.
- 10.35 p.m. The crisis ceases. Medium says that "*cela me lâche.*"
- 10.45 p.m. Eva says that she feels nothing now. The séance is abandoned.

## SÉANCE XXXIV.

*June 21, 1920.*

*Present.* Mme B., B., D., F., H., and the operator.

CONTROL. There being no doctor or lady present at this séance a partial control before and after the sitting was alone possible. D. therefore examined the veil both before and after the séance, with negative results, and also made a cursory examination of the medium's hair, etc., which was also negative. During the sitting B. sat on the right of the medium and D. on the left.

[At the previous sitting the medium has asked that in order to meet the regurgitation theory she should be given a cup of coffee and a biscuit immediately before the next sitting. This was accordingly done, the medium drinking the coffee and eating the biscuit after the tights had been put on and just before the veil had been sewn on by Mme B. and examined by D.]

7.57 p.m. Séance begins. Hands held as usual.

9.20 p.m. Heavy breathing. Eva leans forward and shows her face, but nothing is visible. Almost immediately after she leans forward again and a stream of saliva is seen which is dripping from her mouth through the veil and on to her tights.

- 9.30 p.m. More heavy breathing and then complete silence.
- 9.45 p.m. A crisis seems to be developing. Medium says that it is coming.
- 9.49 p.m. All is quiet again.
- 9.50 p.m. Eva says that she has felt something at the tips of her fingers. Nothing is visible.

NOTE. The hands are visible outside the curtain and are held by B. and D. They have remained visible from the beginning of the séance and at times have been held as now by B. and D.

- 9.53 p.m. Eva opens the curtains and calls out, "*Aide-moi, ma Juliette. Je le sens.*" The curtains are opened wide, but nothing is visible.
- 9.54 p.m. The heavy deep breathing begins again.
- 9.59 p.m. Eva leans forward. A white strip about 5 inches long by  $\frac{1}{4}$  to  $\frac{1}{2}$  inch in breadth is seen inside the veil. It extends perpendicularly from just above her nose to the bottom of her chin. The curtain is closed again immediately.<sup>1</sup>
- 10.30 p.m. Nothing further has happened. Mme B. gives us an account of some remarkable phenomena which occurred in Paris, and says that it is a good thing to speak of the phenomena during the séances. The sitters encourage the medium, urging the "intelligence" to show itself.

<sup>1</sup> In D.'s account, drawn from notes made at 12.45 a.m. on June 22, 1920, this phenomenon is described thus: "A white line of foamy matter rising from the middle of the right-hand side of the nose toward the eye. The medium, whilst showing it to us, declared that it was moving upwards by itself, and was supported in this by Mme Bisson. None of the other observers however confirmed this observation." From the above it is evident that D. saw the white strip in a different position from that described in the contemporary record. It had apparently risen to a certain extent, although there seems to be no evidence that it had done so by itself as asserted by both the medium and Mme Bisson. What probably occurred was that the veil had been pulled up somewhat, thus giving the impression that the strip, which showed up strongly on the black mesh, was moving upwards by itself.

- 10.45 p.m. Still nothing. F. asks Mme B. to try the effect of taking the medium's hands. For some time she says that it is useless, but at last does so. The medium's hands remain outside the curtain. Mme B. urges and encourages her. She makes great efforts and a crisis seems to be beginning again.
- 10.53 p.m. Eva leans forward and shows herself, but nothing is visible.
- 10.55 p.m. Medium again leans forward. "*Tu le vois, ma Juliette ?*" Nothing is visible.
- 10.57 p.m. Eva leans forward again twice. Something white appears to be hanging from her nose.
- 10.59 p.m. Medium again leans forward several times and shows what to B. and F. seems to be a white object standing out horizontally from the tip of her nose as far as the veil. This appearance is about  $1\frac{1}{2}$  inches in length. D. and H. do not agree with B. and F. as to the appearance of the object. They say that it was nothing but foamy matter adhering to the veil exactly opposite the nose.

NOTE. D.'s record reads thus: "On the medium's nose appeared what seemed to some of the observers to be a piece of substance apparently growing out of the tip. Messrs. Feilding and Baggally and Mme Bisson apparently agree as to this, but H. and D. are of a different opinion. The substance was a foamy mass of saliva adhering to the veil and opposite the tip of the nose. When the veil fell over the nose the appearance naturally seemed part of the feature, but when the head was projected forwards I distinctly saw a space of at least half an inch between the substance and the nose. Even when the veil was away from the nose those opposite could not see the space, and this I believe caused the illusion."

- 11.2 p.m. Eva leans forward again, but nothing is visible. The torch is flashed on her, but still nothing is seen.

- 11.6 p.m. Medium constantly cries out, saying that it hurts her, and leans forward. Nothing is visible.
- 11.9 p.m. Very stertorous breathing begins. Mme B. is still holding Eva's hands, which remain always visible. D. now takes them.
- 11.12 p.m. The curtains are held wide open for half a minute by Mme B. Medium protests saying, "*Fermez ma maison.*" Nothing has been seen.
- 11.16 p.m. The stertorous breathing has continued. Mme B. says she is sure that there is something there and begs it to show itself.
- 11.20 p.m. The torch is flashed on the medium's face to see if anything is visible. An object somewhat resembling a court plaster, irregular in shape and about 2 inches square, is seen covering the medium's left eye.

NOTE. D.'s record reads: "A discoloured whitish yellowy patch rather the shape of an eye-protector was seen covering the left eye."

- 11.21 p.m. Eva again leans forward and the torch is flashed on to her. The same or a similar thing is seen hanging in the veil. D. says that it is a terra-cotta red face nearly upside down resembling a cardboard picture in black made out of a rough wood block. Shortly afterwards the torch was again flashed on and the object was seen more than half drawn in to the mouth. Later nothing was seen.

NOTE. D.'s record reads:

"A rounded oval object similar in size and shape to the 'eye patch' was seen lying in the veil towards the right-hand side. Mme B. immediately threw the torch on it, and twisting my head round I saw what it was. The surface ground colour was a brick red and on it were the features of a human face as if printed from a rude wood block. These were in black, and were, I think,

of too regular a nature to be drawn, but looked as if they had been actually printed. This head was exactly like the heads of those flat toy cardboard figures which used to be popular amongst children and are now occasionally used for advertising purposes. After the torch had been on the appearance for about ten seconds the medium lowered her head calling out '*Juliette! O, Juliette!*' until shrinking back into her chair and covering the object still more; the torch was put out and the object vanished."

- 11.25 p.m. Stertorous breathing and panting continue as if a further effort to start the phenomena again were being made.
- 11.29 p.m. Torch flashed on, but nothing is visible. Eva is lying with her head back and her face against the top of the chair. D. and B. are holding her hands.
- 11.32 p.m. Medium asks for the torch to be lighted saying, "*Allume!*" She is carefully examined with the torch, but nothing is seen. This is done three times, but without result.
- 11.35 p.m. Eva says that it is in her mouth, and asks if she may take it out with her hands. She puts her hands up to her mouth, D. still holding her wrists. She gradually pulls the object out of her mouth whilst Mme B. throws the light of the torch upon it. It looks like a membrane or oilskin. Suddenly it disappears whilst the light is on it.

NOTE. D.'s record reads :

"The medium asked D., who was holding her hands at the time, to allow her to take the substance out of her mouth as she felt a piece was inside. This was immediately granted and the following then took place. Putting her hands (still controlled by D.) up to her mouth she began to manipulate through the veil an object which was slowly pushed out of the mouth. The torch was immediately turned on and the following operation then took

place. The whole process was distinctly visible, my own eyes I should say being less than six inches from the medium's mouth. Slowly being worked and pulled out of the mouth was what looked like a ragged strip or strips of thin semi-transparent membrane of a highly elastic nature. The nearest normal substance would be a ragged longish piece of very thin white rubber or gold-beaters' skin. This was pulled, moulded, and worked by the fingers in the neighbourhood of the mouth, finally apparently disappearing in a most curious manner."

11.40 p.m. Light is again flashed on, but nothing is visible. Sitting closed.

#### REMARKS ON SÉANCE XXXIV.

The thirty-fourth séance was one of the most remarkable of all those held by the Society. From certain points of view some of the phenomena appeared exceedingly suspicious and indicative of fraud or at the least of trance-deception. It should be said that the disappearance of the membrane was consistent with a well-known method of "vanishing objects" which is familiar to magicians. These incidents will be found fully discussed in the section of the report devoted to fraud (pp. 309-331) and we need not recapitulate them here. One point however seems to be worthy of special attention. It will be remembered that during the séance of Friday, May 21, 1920, an object was observed hanging from the medium's mouth upon which appeared to be drawn the outline of a rudely executed face in black chalk. On the photograph being taken and developed no trace of the roughly drawn face appears, but instead there is seen what looks like a small photograph of a man. There seem to be two explanations of this curious phenomenon. Either the small photograph *developed* from the rough face which was first observed, or *it was already at the back of it*, the medium turning it round between the time that the first face was observed and the taking of the photograph by the flash. The appearance of the eye-patch in to-day's sitting, taken in conjunction with the rude face seen

inside the veil, rather leads one to suppose that the latter is the more probable alternative. There can be little doubt that the eye patch and the face seen in the veil were the same object, the first quite naturally falling down into the veil from its former position over the eye. In this case we must assume that the eye-patch was really the back of the face and what was seen in the veil was the front of the same object. How far these conclusions throw any light on the origin and nature of the phenomena it is difficult to say, it being merely sufficient here to indicate briefly the circumstances which gave rise to such conjectures.

## SÉANCE XXXV.

*June 23, 1920.*

*Present.* Mme B., Dr. Wercide, B., D., F., H., W., and the operator.

*CONTROL.* Before and after, W. During the sitting B. sat on the right of the medium and D. on the left. Veil worn as before.

[Owing to the success which had attended the holding of the medium's hands by Mme Bisson at the previous séance, it was agreed that henceforth she should be allowed to resume her rôle of thus taking the medium's hands when required, as she had been accustomed to do in Paris. Up till the present sitting Mme Bisson had by her own wish refrained from touching the medium's hands after the first hypnotization except upon one or two special occasions.]

- 7.47 p.m. Séance begins. Hands held as usual by B. and D.
- 8.30 p.m. Medium calls attention to some saliva upon her left knee.
- 8.40 p.m. Mme B. takes the medium's hands and begins to encourage her saying, "*Allons! Allons! Venez! Venez!*" etc. As nothing occurs

she replaces Eva's hands on her knees, which remain visible outside the curtains.

9.30 p.m. Eva says that she feels nothing.

10.0 p.m. Sitting closed as the medium still feels nothing.

### SÉANCE XXXVI.

June 24, 1920.

*Present.* Mme B., D., F., F. D'A., H. The photographie operator was not present at this sitting.

*CONTROL.* There being no doctor or lady present the control before and after the séance was only partial as on June 21. The condition of the veil was as usual examined before the sitting, and during the séance H. sat on the right of the medium and D. on the left.

[Before the sitting Mme Bisson said that she preferred to continue the séances with the veil until the last two sittings in the hope that certain of the phenomena would penetrate it. If, however, they failed to do so she suggested that the last two sittings should be held without the veil.]

7.45 p.m. Séance begins.

8.6 p.m. Medium says that "it is there."

8.14 p.m. Stertorous breathing begins and a crisis seems to be approaching. Mme B. encourages the medium, saying, "*Allons! Donnez!*" etc.

8.22 p.m. Eva leans forward to show herself. D. reports that her comb has fallen from her hair and is hanging in the veil. F. suggests that Mme B. should replace it as it gets in the way. She tries to do so, but on feeling the veil says that the comb is not there and the veil itself is soaking wet ("*tout trempé*"). D. says that he certainly saw something in the veil, but Eva says that it is not the comb. We do not use the torch for fear of interrupting the possible development of the phenomenon.

- 8.29 p.m. Mme B. takes the red light<sup>1</sup> and holds it near to the medium, but nothing is visible.
- 8.30 p.m. H. says that something is coming from the medium's mouth like froth and is falling on to her breast. The crisis continues and seems to be increasing in intensity.
- 8.40 p.m. Crisis appears to be weakening.
- 9.0 p.m. Crisis seems to be recommencing.
- 9.3 p.m. Medium leans forward and says, "*Regardez!*" Nothing is visible.
- 9.8 p.m. Eva becomes quiet again.
- 9.12 p.m. Medium again says that it is coming.
- 9.19 p.m. Eva insists that something is there, and bringing the left side of her face forward shows it. The torch is turned on, but nothing is seen.
- 9.40 p.m. Eva again leans forward, but still nothing is visible.
- 9.53 p.m. Medium complains that her comb has fallen inside her veil. Mme B. replaces it in her hair and the crisis recommences immediately.
- 9.55 p.m. Eva leans forward to show herself, but nothing is visible.
- 9.59 p.m. Eva asks D. to give her "force." D. accordingly enters the cabinet and holds the medium's forehead and neck whilst H. controls her hands. Very rapid breathing follows and D. soon withdraws from the cabinet.
- 10.2 p.m. Crisis returns. Eva leans forward and the torch is flashed on her, but nothing is visible.
- 10.6 p.m. Crisis continues. Mme B. takes Eva's hands, who leans forward and shows herself, but again nothing is visible.

<sup>1</sup>This refers to the ruby electric bulb covered with a dark cloth which lay on the table at which the observer sat who was taking the notes. This was usually kept burning during the séances, except occasionally during the long periods of waiting, when it was turned out.

- 10.9 p.m. Medium again leans forward, but nothing is seen.
- 10.10 p.m. Medium again leans forward and the torch is flashed on her, but nothing is visible.
- 10.11 p.m. Eva leans forward and the curtains are opened, but nothing is visible.
- 10.12 p.m. Medium repeats several times, "I feel it! I feel it!"
- 10.14 p.m. Medium bends forward and Mme B. feels her veil and reports that her hair and slides have fallen down into the veil.
- 10.16 p.m. Eva again leans forward, but nothing is seen.
- 10.17 p.m. She does so again with the same result.
- 10.19 p.m. Eva says "*Regardez ma bouche.*" The light from the torch is cast into her mouth, but nothing is seen within.
- 10.20 p.m. D. says that the medium keeps plucking at her tights in front as if to free something. Eva says that she feels it "all over her," but nothing is yet visible.
- 10.34 p.m. Mme B. says that she thinks the medium's nose is whiter than it ought to be and something is probably preparing there.
- 10.39 p.m. Medium screams.
- 10.40 p.m. A white object is seen in Eva's mouth. D. and H. both touch it. It is like the round and pointed end of a pencil in appearance, but is not hard, but soft and resilient like a piece of oilskin rolled up. Shortly afterwards she says "*Eclaircz,*" and on turning on the torch a mass of white stuff is seen lying along the upper lip.
- 10.44 p.m. Eva asks D. to pull the object out of her mouth, but he feels nothing. Then she opens her mouth wide and we see a mass of substance like chewed candle grease lying on her tongue.
- 10.47 p.m. Eva puts her hands up to her mouth and pulls out of it a strip of elastic-looking

stuff about four inches long and half an inch broad. It is twisted in appearance and sandy in colour, except where it is stretched out; this part is lighter in shade.<sup>1</sup> Mme B. rapidly cuts off the veil so that we can examine it better.

- 10.54 p.m. Eva leans forward and pulls a sort of membrane-like substance from her mouth with both hands. Whilst she is doing so the light from the torch is cast directly upon it.
- 10.55 p.m. Eva continues to pull and mould the membrane.
- 10.56 p.m. The substance disappears and she says it has gone.
- 10.57 p.m. Séance closes. With the help of Mme B. and under cover of the medium's frock the tights were immediately removed and examined by the observers, although with negative results.

#### REMARKS ON SÉANCE XXXVI.

Although the phenomena obtained at this sitting were small and insignificant and only appeared after a protracted period of waiting, the reappearance of the membrane-like substance which had formerly been observed on June 21 permitted the investigators to study it in greater detail than was possible on the previous occasion. When pulled out of the mouth it appeared to be highly elastic and was drawn down in two directions thus:



When stretched out it extended to about half an inch below the level of the medium's chin, and D. on feeling it said that to the touch it exactly resembled a piece of

<sup>1</sup>The twisted cord seen on this occasion strongly resembled that photographed by Mme Bisson on May 31, 1913, and reproduced in her book, Fig. 164.

some animal membrane. When it was being pulled out sideways he noticed that in texture it was semi-transparent and that its surface seemed to be perforated by minute holes the size of pin-pricks. At the conclusion it was brought up to the medium's mouth and vanished, the mouth being almost immediately opened in order to show that it had disappeared.

Another interesting point in connection with the sitting was the number of times the medium declared that the phenomena were present, when they were invisible to the spectators. Accepting the theory of materialization the incident might perhaps be accounted for by assuming that in their early stages the phenomena are cloudy or semi-fluidic, thus being invisible to any but the medium herself. During the process of development, the guess might be hazarded, these cloud-like formations slowly solidify, and in time become the dense material objects which constitute the actual phenomena as they are observed by the investigators. Experiments conducted on a large scale would be necessary before these points could be finally elucidated.

### SÉANCE XXXVII.

*June 25, 1920.*

*Present.* Mme B., B., D., F., H., and the operator.

**CONTROL.** As there was neither a doctor nor lady present the control was only partial, as on former occasions. No veil was worn at this sitting, the medium's ears, mouth, etc., being examined by D. During the séance B. sat on the right of the medium and D. on the left.

7.50 p.m. Séance begins.

9.40 p.m. All has been quiet till now. Mme B. says that she has seen some luminous spots on the curtains and that it is the first time that she has seen them in England. They nearly always indicate a good séance.

10.25 p.m. The medium says that she does not feel anything and the sitting is abandoned.

## SÉANCE XXXVIII.

*June 26, 1920.*

*Present.* Mme B., D., F., F. D'A., and the operator.

**CONTROL.** A partial control only as before. During the sitting F. D'A. sat on the right of the medium and D. on the left. No veil

4.22 p.m. Séance begins.

5.15 p.m. Eva begins to take a series of long breaths: she says that the phenomena are going to come. A period of quiet supervenes.

6.5 p.m. A cold wind comes strongly out from between the parting of the curtains. A crisis is developing and the breeze continues at intervals. D. puts his hand down to the medium's feet and notes that although the wind cannot be felt, there is a distinct sensation of cold.

6.33 p.m. Eva holds her hands out in front of the curtains and pulls out between them a dark-coloured substance. It looks to me [*i.e.* F. who is taking the notes] like a sort of dark veil. Suddenly a white thing appeared in the middle of the darker stuff and then shot out to the tips of the fingers. Mme B. turns the white light on to it and it now looks to me like a woolly medallion or "Agnus Dei," oval and measuring about 2×1 in. A tag of wool is hanging from it, and under the woolly surface is a face apparently in slight relief. The light being kept on, the medium made a quick gesture inwards, and it disappeared, the medium's hands being free at this moment.

After the séance D. said that to him the substance looked like a dark grey membrane similar to that observed on June 24. To him and also to F. D'A., and the operator the substance appeared semi-porous and with

several perforations. F. D'A. said that it was about an eighth of an inch thick, and D. managed to feel it twice. First of all at an earlier stage, when it was still invisible, he felt a single tough thread between the medium's hands. Then at a later stage, when he touched it, it felt like a membrane, but dry, rather like thin parchment.

D.'s account, taken from notes made immediately after the sitting and written out two days later, read as follows :

The medium began to work her hands about outside the curtain as if drawing something from the fingers. I passed my own finger through the opening between hers and felt what seemed like a strong, tough, elastic thread. On my coming in contact with it the medium shuddered and drew back, the hands, however, remaining in full view. The drawing of the fingers now continued and I then saw a greyish thread between them which, when worked about, soon assumed the shape of an irregular piece of membrane. I then seemed to see what I can only describe as a white flash, when the medium opened her hands and showed a most curious object lying between them. It was something like a medallion in shape, about  $2\frac{1}{2}$  ins. by 1 inch in size, and as I saw it, it seemed made of thick skin, dark grey in colour. On the surface were two white patches, one as big as a penny, and the other smaller, and more oval in appearance. F. says that he saw a small full face on the under surface, but I did not see this. We had the torch full on it till the medium drew back complaining, and then it suddenly vanished.

6.37 p.m. D. and F. D'A. say that a white object is hanging from the medium's mouth. It is in shape rather like an icicle, about four inches in length and with more than one tag giving the appearance of a sort of beard. The cameras are prepared and a photo is taken. After the flash the torch is turned on and the object is examined. It looks to me (*i.e.* F.) like a triangular

piece of medical bandage with a tag hanging from it and attached to the medium's upper lip. D. saw it closer and says that it showed a coloured face in semi-profile upon it. The cheeks were pink, the eyes blue and the general background grey. F. D'A. saw only a coloured pattern, but did not distinguish a face. Eva shrinks back in her chair. She requests an immediate mouth control, which is refused in the hope of further development.

D.'s account reads :

On opening the curtains again I saw hanging from the medium's mouth two or three threads, from one of which a whitish blob was suspended, giving a grotesque appearance. A photo was taken.

When I looked again, I saw a roundish-shaped object hanging from the medium's mouth. Torch was turned on to it, and I saw a piece of greyish-white membrane, upon which was a female face. It reminded me of Fig. 7 in Geley's book and was in colours. The cheeks were pinkish red, the eyes bluish and the other features drawn in dark grey or black. The face was flat and about two inches by one and a quarter in size. After the torch had been turned off the object vanished.

7.45 p.m. Eva shows something within her mouth which she says is a finger. The torch was not flashed upon it, and so it could not be seen distinctly. It resembled a curved piece of white substance like a candle. The cameras were again prepared and a photo was taken. The object then vanished.

7.49 p.m. A membrane appears between the medium's fingers whilst D. is holding her hands. Her fingers are quite outside the cabinet and the light of the torch is thrown upon the material. It suddenly vanished. D. was holding the medium's hands open, the four fingers being between his thumb and

fingers, thus leaving the ends of the medium's fingers free. The membrane disappeared suddenly whilst the hands were still being held, a slight upward jerk being given by the medium at the moment of the disappearance, whilst the substance was being played about with. Whilst this was going on F. D'A. felt Eva's lips, as she had turned towards him for the purpose. He felt nothing unusual. Mme B. says that the force is extremely good and that something ought to be able to show itself at the curtain. The torch, however, has somewhat impeded its development.

D.'s account reads :

“The medium asked me to hold her hands, which I did, my fingers being next to her palms and my thumbs on the top of her hands. This allowed her fingers free play, and soon they began to move as before with a drawing motion. A greyish thread now began to be drawn out from the fingers, and, as before, it soon formed into a membrane. I touched it. It felt like a piece of soft, smooth rubber. The medium half put it into my hands, whilst we observed it with the torch. Whilst she was working it about, she asked Dr. Fournier D'Albe to examine her mouth. This he did without the torch, and tells me that he felt all round the medium's lips, but did not come into contact with a thread of any kind. Soon after, whilst I was still holding the hands, the membrane vanished with an upward jerk, the medium immediately showing both hands empty, saying, '*C'est fini.*' The séance then closed.”

7.57 p.m. In order to produce an effect of confidence in the medium the torch is put away altogether and we let her hear us do it, hoping for bigger phenomena.

7.58 p.m. Eva groans and gives a sudden shudder saying, “it's gone!” Séance closes.

## REMARKS ON SÉANCE XXXVIII.

This séance was undoubtedly the most interesting of all those held under the auspices of the Society. In the variety and character of the phenomena the sitting was easily the most valuable from the evidential point of view, although it was but poor when considered in comparison with those formerly held in Munich and Paris. The cold breeze, which was felt by all present and which is so common an accompaniment of mediumistic phenomena, was noticed for the first and only time, although it had been several times recorded by Mme Bisson and the previous investigators. The sudden disappearance of the membrane from between the fingers whilst the hands were being held was an exceptionally good piece of evidence for the supernormal character of the phenomena, although it might have been conceivably accomplished by normal means, as discussed elsewhere. Unfortunately, the phenomena were far too small and fragmentary to furnish any connected story as to their origin and development.

The two photographs when developed and printed showed almost precisely what the observers had noticed, except that in the first photograph the face is shown quite clearly, whereas the sitters only saw the face after the photograph had been taken (Plate VII.). The medium is shown leaning back in her chair, whilst her two hands are tightly grasping the parted curtains of the cabinet. Some stray locks of hair have fallen over her face, whilst from her mouth hangs what looks like a small flat face seen in semi-profile. Below is a sort of oval flap, or what Dr. Geley calls *un corps embryonnaire*, which is about the same size as the head and in which a fold is clearly discernible. At the right edge of the flap and seemingly hanging down from a part of the face is a strip of dark substance which descends to about two inches below the neck of the tights.

The second photograph is unfortunately blurred and is therefore not suitable for reproduction. It shows the medium leaning forward slightly, whilst from her chin is apparently protruding a white finger-like object, which is



PLATE VII.



much bent, so that the portion which extends from about one and a half inches from the tip is pointing downwards towards the ground. In appearance the object strongly resembles those other waxy, pointed objects which had been observed on previous occasions.

## SÉANCE XXXIX.

*June 28, 1920.*

*Present.* Mme B., Mrs. Baggally, Mrs. F., Dr. Gates, B., D., F., F. D'A., and the operator.

*CONTROL.* Before the séance Mrs. F. controlled the medium whilst during the sitting B. sat on the right of the medium and D. on the left. No veil was worn and there was no control after the séance.

7.47 p.m. Séance begins.

10.0 p.m. Eva says that she feels nothing, and the séance is abandoned.

## SÉANCE XL.

*June 29, 1920.*

*Present.* Mme B., Mrs. Baggally, Mrs. F., Dr. Gates, B., D., F., F. D'A., and the operator.

*CONTROL.* As in the previous sitting.

7.25 p.m. Séance begins.

7.45 p.m. Eva begins to groan slightly, but is soon quiet again.

7.58 p.m. Groaning begins again together with a sort of humming noise on the part of the medium.

8.7 p.m. "*Cela va venir.*"

8.12 p.m. Eva says that she feels the curtain damp just over her knee. D. and Dr. Gates feel it and find that it is so. Mme B. thinks that this indicates that the "substance" is coming from the knees.

- 8.45 p.m. Indications of heavy breathing begin.
- 8.52 p.m. "*Appelle, Juliette.*"
- 8.55 p.m. Mme B. takes Eva's hands and tries to stimulate her, but without result, so she gives it up and replaces the medium's hands on her knees.
- 9.50 p.m. D. enters the cabinet to put the medium into a deeper stage of hypnosis. When he returns her right hand is rigid, but it gradually relaxes.
- 10.3 p.m. The sitters endeavour to stimulate the medium by calling in chorus, "*Venez, venez, venez!*" etc.
- 10.5 p.m. A cool breeze seems to come from between the hands of the medium. D. thinks that it is caused by the medium's own breath.
- 10.6 p.m. Heavy breathing begins, but soon subsides.
- 10.35 p.m. F. D'A. takes Mme B.'s place and, holding the medium's hands, tries to give her "force," but she refuses to permit him to hold her hands.
- 10.37 p.m. D. now tries to hold Eva's hands and Mme B. and F. D'A. resume their former places.
- 11.0 p.m. F. and Mrs. F. leave. F. D'A. changes his position and now sits behind Mrs. Baggally, who is seated at the side of B. D. releases the medium's hands, which now rest upon her knees.
- 11.4 p.m. The sitters again make a general appeal, but without any result.
- 11.5 p.m. "*Ça ne vient pas.*"
- 11.9 p.m. Séance closes.

## REMARKS ON SÉANCE XL.

This sitting was the last of those which had been arranged for by the Society. On the following day Mme Bisson and the medium left England and returned to Paris.

## CHAPTER III.

### THE HYPOTHESIS OF FRAUD.

BY E. J. DINGWALL.

THERE have been few phenomena in the history of psychical research which have been more productive of fraud than materializations. In the early days, when full form "phantoms" were common in the séance rooms, fraud must have been extensively employed, as it is still to-day in many parts of the United States. Test conditions were little understood, and the necessity of a stringent control scarcely realized. Conditions are, however, rapidly changing, not only in the general character of the materializations, but also in the methods of controlling the mediums. The question of fraud, however, still remains a thorny obstacle in the path of any elaborate scientific investigation. Scientific men are not usually acquainted with deceptive psychology and the scope of misdirection, whilst their training in no way fits them to detect suspicious movements or manipulations. In this connexion the phenomena of materialization offer a more than usually complicated field in which the senses are peculiarly liable to illusions of every kind.

Amongst those materializing mediums who have most unreservedly offered themselves for scientific investigation, Eva C. is a distinguished example. I shall not attempt to discuss here the difficulties associated with the experiments at the Villa Carmen and the identity of Bien-Boa. The present series of sittings were concerned solely with the later phase of Eva's mediumship, and although the Bien-Boa case has certain points of affinity with Eva's later efforts, this is not the place to discuss them. The

investigation of Eva C.'s alleged mediumistic power can be divided naturally into four main groups :

- (a) The investigations of Dr. von Schrenck-Notzing.
- (b) The personal observations of her protectress, Mme Juliette Alexandre-Bisson.
- (c) The investigations of Dr. Geley.
- (d) The investigation of the English Society for Psychical Research.

In order to gauge accurately the true weight of the hypothesis that fraud only is at work, I propose to deal with these four series of observations in order, detailing points of interest as they occur, and trying to indicate the extraordinary difficulties which confront this hypothesis. Before commencing, however, it is necessary to consider one objection which will immediately be raised. That question is of course concerning the position of Mme Bisson. However distasteful such a subject may be, it seems quite obvious that it must be met, and Mme Bisson herself would be the first to recognize it. In the first place, it is well to state clearly the impression that Mme Bisson made upon the S.P.R. Committee and upon those of the members who were privileged to meet her. Deeply interested in psychic phenomena, she appeared to us a woman of high intellectual attainments and possessed with a genuine love of scientific inquiry. A passionate believer in the genuine character of Eva's mediumship, her Gallic temperament appeared at times to overrule her scientific prudence, especially when she thought that scepticism had reached its limits. It need scarcely be said that not a shred or particle of evidence exists which implicates Mme Bisson in any way whatsoever with the alleged fraudulent aspect of the phenomena of Eva C. During the preceding investigations Mme Bisson had attended the sittings, not only as a privileged observer, but as the sole director of the proceedings.

Generally speaking she encourages and supports Eva during the sittings, the medium being so dependent on her that she refuses to sit unless her protectress is present. Whatever we may think of these conditions, it seemed clear to the Committee that no sittings would

have been possible unless Mme Bisson had been permitted to take her accustomed place. Such indeed were the actual conditions which were accepted by the Society before the arrival of Mme Bisson and the medium in this country. It will be seen that owing to some suggestions offered by Mme Bisson herself, the Committee instituted for a time a 'partial control of her. The Society was faced with the dilemma of either having no investigation at all, or of accepting those conditions which had been customary with previous investigators. Of the two alternatives they chose the latter.

It may be thought by some that such conditions were unfortunate and that certainty is never likely to be attained as long as either (*a*) Mme Bisson remains an observer, or (*b*) she does not subject herself to that degree of control that may be deemed to be necessary. Whatever may be the truth of this point of view, it must be understood that I am here dealing primarily with the case of the medium herself.

As regards any part which those unacquainted with Mme Bisson may suppose her to play, I can only record that although she was not subjected to the same rigorous control as was the medium, nothing ever arose to give grounds for the slightest suspicion, or for the supposition that her rôle was otherwise than that of an independent observer deeply interested in the phenomena and sacrificing much time, patience, and money in the study of them.

#### THE INVESTIGATIONS OF BARON VON SCHRENCK-NOTZING.

In the course of his researches Dr. von Schrenck-Notzing became entirely convinced as to the reality of Eva's phenomena. The objectivity of the materializations was assured by the use of photographic apparatus, and according to the Baron himself fraud<sup>1</sup> was prevented through the stringent control he exercised. Indeed, this

<sup>1</sup> Although strictly speaking fraud cannot be attributed to persons in trance, I use the word for the sake of convenience as its meaning is generally understood. The reality of Eva's hypnotic state is, I think, not generally questioned.

is in reality his main argument. Because he had never found anything suspicious on the medium's person during the searching, "the honesty of the medium is therefore not a probability, but a certainty placed beyond all question" (*Materialisations-Phänomene*, p. 495, Eng. Trans., p. 275). We must now endeavour to ascertain how far such a statement is true. The point in which I am personally interested is as to the extent of Dr. von Schrenck-Notzing's knowledge of those methods commonly used by magicians (especially handcuff performers) for concealing their apparatus when in a nude condition. With all due deference to Baron von Schrenck's scientific attainments, I cannot help asking myself whether he is capable of detecting fraudulent manipulations during the control before and after the séances. As far as I know, no one fully acquainted with trick methods has ever assisted at this all-important control, for the simple reason that experts in this branch of magic are rarely medical men or women. The advantage of being a female medium therefore is obvious and cannot be wholly ignored.<sup>1</sup> During many of the sittings Dr. von Schrenck-Notzing admits that the medium used her hands in order to arrange the phenomena and to fix them up so that they could be easily observed (Eng. Trans., p. 265). Indeed, he even surmises that these phenomena, which according to his hypothesis were formed ideoplastically out of the medium's own organism, have been affixed to the walls and curtains of the cabinet by means of pins (p. 263)! Thus on August 21, 1912, Dr. A. drew his attention to a whole series of pin holes on the left-hand curtain and also at the back of the cabinet. Dr. von Schrenck is at pains to explain the existence of these pin holes, which corresponded roughly to the position of the materializations. He points out that his photographer had pinned a piece of newspaper to the curtain when focusing the cameras and that this might account for the holes. He also finds refuge in his former theory that "the con-

<sup>1</sup>This objection naturally applies to *all* investigations (our own included) where the control before and after the séances is exercised by persons unacquainted with the principles of misdirection.

ditions under which the sittings took place excluded the introduction of pictures and other objects." Now the first thing that must strike even the most casual reader is that Dr. von Schrenck-Notzing *did not discover the pin holes*. These were found by a visitor, Dr. A., who was compelled to point them out to the Baron. If, therefore, Dr. von Schrenck had not even succeeded in discovering "groups of pin holes in pairs," just where materializations had appeared and inside the cabinet, which he could have examined at leisure, is it too much to suppose that he failed to discover the pins, assuming that they had been surreptitiously introduced? I confess that I do not find it difficult to assume that the pins were introduced by Eva before the séance and taken away again after it was over. Granting that this was possible, is it too far-fetched a theory to suppose that certain of the materializations were brought in and taken out by precisely those deceptive movements which would be necessary under the circumstances? The methods for concealing such objects are manifold and it would be impossible to detail them here. But it may be understood that if it is a *fact* that nothing is concealed where it might be easily discovered, as, for example, under the arms, some other hiding place would have to be employed. A gynaecological and rectal examination would reveal any foreign body thus concealed, but an insistence on such an examination could not of course be too often made. Nor would there be any need for such a control if the tights were always *sound and free from holes*. At the séances held by the Society several holes were found in the tights, one as big as a threepenny piece and in the region of the genitals. Whether these were due to the wicker work of the chair tearing the material or to other reasons it is difficult to say, the Committee favouring strongly the former explanation. When discovered (May 23, 1920) they were sewn up with white thread, and no further ones appeared. The point, however, to be insisted on, is how far this careful inspection and repair of the tights were carried on by Dr. von Schrenck-Notzing and the other investigators. Once the tights are sound,

control is comparatively simple, and nothing could in any way be found objectionable by the medium even in its most severe application.

On August 30, 1912, during the examination of the cabinet after the séance some small white particles, the largest of which was the size of a pea, were found on the floor, and inside the tights fine dust was discovered adhering to the material. On examination these particles were found to consist of *paper*, the existence of which Dr. von Schrenck-Notzing explains by assuming that a sitter had brought them in and left them in the cabinet, as they gave the impression of having been crushed by a shoe. He explains the dust in the tights (which proved to be composed of wood fibre) by suggesting that the garment had fallen on the floor and gathered some dust.

As far as I know this was the only occasion when paper, or a product closely resembling paper, was discovered by Dr. von Schrenck-Notzing.

As will be seen from the detailed report, the S.P.R. Committee found paper on no less than *four* separate occasions,<sup>1</sup> and on at least one of these it was perfectly clear that the paper came from the medium's mouth. The explanation given by Mme Bisson for this discovery is that Eva is accustomed to wear hair papers and that a piece may have fallen into her mouth and stuck in her teeth. Another theory which Mme Bisson brought forward was that a piece of cake paper had likewise got stuck in the medium's teeth and had been ejected in the course of the materializing process. Whatever we may think of these theories, it seems quite clear that there are some grounds for suspecting the genuine character of the phenomena. I shall not attempt to examine afresh the case of the *Miroir* portraits. Mrs. Salter has already given a clear account of the circumstances in the *Proceedings* of July, 1914, and it would serve no useful purpose to recapitulate them here. In the case of the head of President Wilson, Dr. von Schrenck admits that the materialization shows unmistakable signs of folding, and he has successfully cut out the picture and folded it

<sup>1</sup> On May 23, June 4, June 7 and June 11.

up, thus demonstrating that the creases fit accurately (Eng. Trans., p. 220).

It would be useless to criticize this incident without having seen exactly what took place, and reading Mme Bisson's account of the same occurrence will not be likely to assist us in coming to any satisfactory conclusion. That a certain number of the materializations are derived in some way from the *Miroir* portraits seems to be an undoubted fact, and this, coupled with the fact that the letters MIRO appeared on a part of one of the materializations, cannot fail to arouse suspicion which it is certainly very hard to allay.<sup>1</sup>

Before passing on to the experiments of Mme Bisson it seems necessary to discuss briefly one more incident which has been raised against the accurate observation of Dr. von Schrenck. On August 11, 1911, May 25, 1912, and August 9, 1912, there is some reason to suppose that Eva occasionally "pretended" that her hands were lying visible before her, when as a matter of fact one of them at least was performing functions connected with the arrangement of the phenomena. I shall say nothing about the ethics of these manipulations beyond stating that they prove very little one way or the other. The important point to note is that on August 11, 1911, Dr. von Schrenck apparently failed to note them until the photographs gave the true state of affairs. A similar incident seems to have occurred in a sitting with another medium (see M. von Kemnitz, *Moderne Mediumforschung*, München, 1914, p. 56), and it is quite possible that it occurred on other occasions when we are told that the medium's hands remained visibly lying on her knees. These facts are unfortunate, and it appears to me necessary to take Dr. von Schrenck's testimony as to what he has observed with a certain amount of reserve.

<sup>1</sup> It ought perhaps to be pointed out that photographic enlargements of these heads prove conclusively that they are not sheets of paper actually torn from *Le Miroir*: the process markings, which ought to be clearly visible if the heads had been illustrations from *Le Miroir*, are never visible at all, and there are other objections which have been fully dealt with by Dr. von Schrenck in his *Der Kampf um die Materialisationsphänomene*, pp. 74-120.

It ought, however, to be pointed out to certain triumphant sceptics that to assume that the whole of the phenomena recorded by Dr. von Schrenck-Notzing are fraudulent requires a series of hypotheses, which to my mind are almost as difficult of acceptance as the supposition that folded packets containing botched portraits of celebrities are manufactured through the teleplastic forces of Eva C.

#### THE OBSERVATIONS OF MME BISSON.

In considering the testimony of Mme Bisson the sceptic finds himself in considerable difficulty. He has either to state boldly his opinion that the phenomena are fraudulent and that Mme Bisson's observations are worthless, or he has to consider seriously whether the hypothesis of fraud could *possibly* account for the occurrences that Mme Bisson says that she has studied when alone with the medium.<sup>1</sup>

Now there is not one particle of evidence which he can adduce against Mme Bisson, this lady being held in the highest esteem by all who know her. There is therefore a dead weight of probability against him and he has to fall back upon the extraordinary, although conceivable possibility, that Mme Bisson is herself deceived or hallucinated or both. This solution is possibly easy to those who are unacquainted with Mme Bisson, and who know little about deception and less about hallucination, but to others the problem is not so simple.

#### THE INVESTIGATIONS OF DR. GELEY.

The results attained by Dr. Geley have been summarized by him in a pamphlet published in Paris in 1918, and reprinted from the *Bulletin* of the Institut Général Psychologique, Nos. 1-3, 1918.<sup>2</sup> The full reports of Dr.

<sup>1</sup> I refer principally to such phenomena as those occurring for example on September 10, 1911, October 31, 1911, or December 8 and 17, 1911. (See pp. 64-68; 70-71; 84-85; in Mme Bisson's book and p. 136 of the Eng. Trans. of Dr. von Schrenck's volume.)

<sup>2</sup> Cf. also Dr. Geley's *From the Unconscious to the Conscious* (London, 1920), pp. 51 *seq.*

Geley's experiments have not been published and it is therefore impossible to discuss them. The same objections apply to him as to Dr. von Schrenck-Notzing, inasmuch as his control before and after the séances may conceivably have been faulty. Notwithstanding, Dr. Geley declares that he does not say merely that "*il n'y a pas eu de fraude,*" but "*il n'y avait pas possibilité de fraude,*" and the data are not sufficient for us to be able even to criticize him. Certainly some of the phenomena observed appear to me to be absolutely inexplicable on any theory of fraud. The following phenomenon, for example, is *prima facie* quite inexplicable except by some supernormal mediumistic faculty on the part of Eva C.

"Une tête apparaît tout à coup, à environ 75 centimètres de la tête d'Eva, au-dessus d'elle et à sa droite. C'est une tête d'homme, de dimension normale, bien formée, avec ses reliefs habituels. Le sommet du crâne et le front sont parfaitement matérialisés. Le front est large et haut; les cheveux taillés en brosse et abondants, châains ou noirs. Au-dessous des arcades sourcillières, les contours s'estompent; on ne voit bien que le front et le crâne.

La tête se dérobe un instant derrière le rideau; puis reparait dans les mêmes conditions; mais la face, incomplètement matérialisée, est masquée par un rideau de substance blanche. J'avance la main; je passe mes doigts à travers les cheveux touffus et je palpe les os du crâne, . . . Un instant après, tout avait disparu." (P. 13.)

Unfortunately Dr. Geley does not give the necessary details for us to be able to understand the precise conditions which were obtaining when the above phenomenon took place. It is clear that the head was not perfectly formed except in its upper part, and this Dr. Geley was able to feel and even press with his fingers. How this is to be accounted for on the hypothesis of fraud I do not know, unless we assume that the observers are incapable of any accurate observation at all. Dr. Geley's full reports will be awaited with interest, especially in

view of the fact that the phenomena remarked by him appear to have been of a slightly different order from those previously recorded by Dr. von Sehrenck-Notzing.

THE INVESTIGATION OF THE ENGLISH SOCIETY FOR  
PSYCHICAL RESEARCH.

At the invitation of the Committee which had been formed to investigate the phenomena of Eva C., I was permitted to attend twenty-nine out of the forty séances held by the Society. Of these sittings eight only were positive, which gave me some opportunity to study the phenomena at close quarters, and thus to try to solve the vexed question of fraud and its application, if any, in the case of this medium. It will be seen from the detailed reports that on many occasions I was controlling one or both hands of the medium throughout the sitting, this permitting me to examine carefully the phenomena which were produced without their aid or intervention. These occurrences I now propose to examine *simply from the point of view of a practical "magician" or illusionist*, and I shall endeavour to show exactly how far these effects might be produced through normal agency. The success or otherwise of this attempt may perhaps be found of use in gauging the possibility or impossibility of fraudulent manipulations.

There are two assumptions that must, I think, be made if we wish to hold the opinion that the phenomena of Eva C. are fraudulently produced. They are (*a*) that the medium possesses the power of regurgitation or rumination,<sup>1</sup> and (*b*) that she secretes a peculiarly thick, white saliva.

There is, as far as I can see, no escape from accepting both of these preliminary hypotheses. Regurgitation or

<sup>1</sup>An easier method of concealing objects is sometimes found in the East. Thus in the *Medical Press and Circular* for 1889, Vol. II., p. 189, I read that amongst Indian criminals an ingenious method is used for hiding articles. A pouch-like recess is formed at the base of the epiglottis. This is formed by means of a bullet,  $\frac{3}{4}$  in. in diameter, which is allowed to slide down and remain for varying periods. This operation is repeated many times daily until the pouch is formed. In this way articles are secreted, defying all search, the pouch interfering

merycism, as it is often called, is not common, but it is occasionally found in hysterical subjects, and is sometimes used for purposes of public exhibition. Thus Dr. Gulat-Wellenburg has brought forward the case of Herman Wittich who swallows frogs and fish, and when experimented upon produced the same effects with rolls of chiffon and rubber gloves. Similarly a Belgian used to perform these tricks with balls of paper, and indeed such methods are well known amongst strolling performers of a certain kind. Dr. von Schrenck denies that Eva is a ruminant, in spite of some amount of evidence that points in that direction. According to his own conclusions regurgitation would not account for many of the phenomena that he himself has observed, as these did not appear to have originated in the medium's mouth. During the S.P.R. investigation, however—so far, at least, as concerns those sittings at which I was myself present—it seemed to me that no evidence was obtained excluding the hypothesis that every materialization originated thus, and on no single occasion did we have the opportunity of observing the large phenomena described by other investigators.

Assuming therefore the possibility of regurgitation, let us examine some of the phenomena, presupposing that they are fraudulently produced. In this connexion I shall only touch upon those sittings at which I was myself present, since it is obvious that I can usefully discuss only those phenomena which I myself witnessed.

#### SÉANCE XVII., May 21, 1920.<sup>1</sup>

In this case we must assume that the materialization was previously prepared on a piece of thin, papery material, with neither speech nor respiration. In Calcutta upwards of twenty prisoners were found to possess these pouches, in which jewels, money, etc., can be easily secreted.

On June 28, 1920, the medium at her own request was taken to a laryngologist for the purposes of examination, but the lamp connected with the laryngoscope refused to work and the examination had to be abandoned. The medium was, however, perfectly willing for the inspection to be made and even demanded it. (See Appendix II.)

<sup>1</sup> Before considering these remarks the reader is asked to turn back to the detailed report, and refresh his memory as to the phenomena themselves and the order of their appearance.

folded up and swallowed. On the one side, when opened out, was a roughly drawn face and on the other side a small photograph was stuck, the rough edges of the paper forming a sort of frame round the head. Once got into the mouth by regurgitation, the paper is unfolded through the instrumentality of the tongue and teeth, and when bent in its median fold is allowed to protrude from the mouth, giving the appearance as noted at 7.30 p.m. The front flap now falls over and the rough face becomes visible. In this case we must assume that it has been unfolded the wrong way, so that what is seen is the back of the photo. Whilst the curtains are closed and the cameras prepared (a period in this case of seven minutes), the medium turns round the paper and when the photo is taken it of course reveals a small photograph surrounded by its paper frame.

SÉANCE XXI., May 28, 1920. At this sitting occurred the very remarkable phenomenon of a pointed waxy object which was first observed inside and then outside the veil. As this occurrence might be supposed to be clear proof of something supernormal, it may be well if we consider it at some length.

Now, supposing that the phenomena are genuine, have we any reason to imagine that a "materialized" substance, having originated in the mouth, could come through the meshes of a closely woven veil without injuring the strands? It is quite possible, of course, that it might issue forth in liquid or gaseous form and *then* solidify outside the veil, but, having once materialized *inside*, it seems quite unreasonable to suppose that it would *then* pass through. The advantage of a veil is therefore obvious, and as we were assured that the materializations originated from other parts of the medium's body we naturally wished to see such phenomena for ourselves. But nothing of the kind ever happened. Phenomena showed themselves in the medium's mouth and nowhere else, and except on one occasion never came through the veil. This occasion was on May 28, and it is this phenomenon that we are about to examine.

A pointed, waxy object, hard to the touch, was *seen*

sticking out of her mouth through the veil which had been drawn into the cavity. How are we to account for this phenomenon from the point of view of fraud? Now I may say at once that I do not propose to lay the slightest stress upon the hole in the veil which was found at the conclusion of the sitting. My reasons for this will be found in the notes and remarks at the end of the detailed report. What we have to try and discover is some method by which the same effect could be produced by normal means. Such a solution does not in the least imply that the method was actually employed on this occasion. Its sole value lies in the doubt that it casts on the veil as a satisfactory method of obtaining an infallible proof of the genuine character of certain phenomena.

It seems at first quite clear that the easiest way to produce such a phenomenon would be to pass the material through the meshes of the veil in a liquid state, and then to solidify it outside. Supposing therefore that the medium had a piece of wax which would easily melt if held in the mouth but would soon solidify if brought into contact with the air, it seems possible that such a phenomenon might be produced. The wax might be contained in some insoluble receptacle and then swallowed. If it were brought up by regurgitation and the veil were drawn into the mouth, the container might be broken, the wax melted and thus got through the meshes of the veil. By drawing quick respirations through the mouth the wax would be cooled and then forced slowly through the lips, assuming the pointed shape that was observed. Industrial chemists tell me that such waxes are known and might be used in the way described, although I have not myself tried the experiment.

Now I can well imagine the reader thinking to himself that this theory is far-fetched and grotesque, and in this I heartily agree with him. Yet it is, as far as I can see, the only theory which could account for the phenomena *under the conditions observed at the sitting*. It is quite useless to assume that the object was brought in with the medium and taken out again at the conclusion of the

séance. That assumption does not explain how the object was seen first inside and then outside the veil. Nor can it with any degree of plausibility be maintained that we were deceived or hallucinated, since under the direct light of the torch both Mr. Feilding and I *saw* the object free from the veil, and its bare point *scraped over the back of my hand*. Such theories as these are conducive neither to the cause of honesty nor to that of truth and the sooner they are discarded the better. The only refuge for the sceptic is melted wax or something like it, and that supposition in itself requires proof. Many of the most obstinate sceptics of psychical phenomena are like those persons who on going to a magical entertainment think that the experiments are explained by saying that "they are done somehow with mirrors or wires." Such observations explain nothing, and it would be far better to face the facts squarely than to devise solutions which can only make the inventor look ridiculous. If a medium is condemned as fraudulent, a possible solution should at once be worked out in detail. On a later occasion, when the phenomena again take place, the theories should be tested until there remains no reasonable doubt as to the real character of the manifestations. In the present instance I had made my plans for testing the wax theory if the veil was again penetrated by the substance. Unfortunately it was not repeated and so it was impossible to prove the theory either way. However, on June 5 (Séance XXV.) a similar appearance was observed inside the veil. As it is necessary, assuming the wax is melted, for the veil to be drawn into the mouth, I thought that it might be a useful test to prevent this manoeuvre, which was accordingly done, and it is to be noted that the substance did not on this occasion pass through the veil. This in itself proves nothing, but it is an experiment which might be tried at intervals in the future.

SÉANCE XXV., June 5, 1920. This séance was especially interesting in relation to the wax theory as developed above. In this case we must assume that the white object seen at 5.15 p.m. was the piece of wax enclosed in

its container and in a semi-solidified state. As conditions were not suitable for an attempt to be made to pass it through the veil, the medium, by closing her mouth, began to melt it, and thus when again seen at 5.46 p.m. it was like a piece of cream cheese in a transparent envelope. This container is then broken, and we must now assume that the black thread seen on the tip of the tongue was the ligature which had tied up the neck of the transparent envelope. Once having broken the sheath the wax would soon melt and spread over the tongue in a creamy mass as noticed at 6.3 p.m., a part being still probably within the envelope which had contained it.

SÉANCE XXXI., June 16, 1920. At this sitting the phenomena came and disappeared so rapidly that there was some disagreement amongst the observers as to what actually occurred. There seem to have been two objects, (a) the pointed waxy object, and (b) the flat round disc. As in the sitting of June 11 there seems too little to say from the standpoint of fraud once the possibility of regurgitation is accepted.

SÉANCE XXXIV., June 21, 1920. This sitting was again an interesting one. The first phenomenon was the white substance which the medium and Mme Bisson asserted was moving up the veil by itself. As previous investigators had decided that the teleplastic substance possessed a mobility of its own, we were especially desirous of confirming their observations. Unfortunately, however, the present example of its movement was almost undoubtedly due to an illusion, and this is important as showing the liability to such mistakes under the existing conditions. A mass of white saliva was visible on the veil, and by moving the head the medium was enabled to draw the veil up, thus giving the appearance of moving saliva. As the movement of the black veil was invisible in the dark cabinet, the saliva alone was seen apparently moving up over the surface of the veil. The next phenomenon, an hour later, was what at first sight appeared to be a remarkable elongation of the medium's nose. This was in reality another mass of saliva on the veil and just on a level with the nose. When the veil

was close to the face the mass touched it, and showed no break between the saliva and the skin, but on leaning forward to show the phenomenon the medium caused the veil to fall forwards and Mr. Houdini, Mr. Baggally, and myself saw at least half an inch between the white mass and the tip of Eva's nose.

The next appearance was the curious oval patch seen over the medium's left eye, followed a minute after by the terra-cotta red face seen sideways in the veil. If the phenomenon is fraudulent it is probable, as I have indicated in the detailed report, that the eye patch was the *back* of the face and that they were not two distinct phenomena. In any case we have to assume that the object was brought up by regurgitation and then swallowed. Fourteen minutes after, the strip of ragged elastic substance appeared in the mouth, was pulled and stretched by the medium's hands, and then disappeared suddenly. On the assumption of fraud the following would possibly be the explanation of this phenomenon. The substance, having been brought into the mouth, a part is gripped between the teeth. It is then pulled out of the mouth and moulded and twisted with the hands. Rolled up between the fingers it is allowed to spring back into the mouth and is immediately swallowed, but the moulding still continues as if the substance were still there. Pulling the veil out, and still apparently moulding the substance, the fingers are suddenly opened out and the illusion of a sudden disappearance is perfect. Both Mr. Houdini and myself agreed that the effect could have been thus produced, and I think that there is little doubt as to the accuracy of our observations. How far this suggestion throws doubt upon the honesty of the medium is open to question. Even if the disappearance was effected as suggested, such a "trick" could doubtless be interpreted as a subconscious wish to increase the effect of the phenomenon, and by no means implies that the whole of the manifestation was spurious. Such trance-deceptions are well known and make the interpretation of certain of the physical phenomena singularly difficult. The important point for us to note is that if on this occasion the sudden disappearance of

the substance was effected by so subtle a device, how far are we able to trust the observation of persons who know nothing of such methods, and who have described equally puzzling phenomena which they say that they have observed?

SÉANCE XXXVI., June 24, 1920. At this sitting a similar piece of elastic substance was observed as on June 21. This time it was openly put back into the mouth by the medium and did not suddenly vanish as before. When stretched out the surface showed a whole series of tiny pin pricks, and in general appearance resembled a piece of some animal membrane such as mesentery.

SÉANCE XXXVIII., June 26, 1920. This sitting was one of the most remarkable of all the séances that I attended. At 6.5 p.m. the cold breeze began and continued for about 25 seconds. I know of no method for producing this wind under the conditions obtaining at the time. The medium was breathing very rapidly and audibly, and she could not possibly, in my opinion, have produced it by her breath. A frequently reported accompaniment of mediumship, the appearance of this breeze rather points to the conclusion that *supernormal phenomena do sometimes occur in the presence of this medium.*

The next phenomenon was the appearance of the tough thread between Eva's fingers followed by the development of the membrane and thick, skinny, medallion-shaped object. After their sudden disappearance a beard-like appendage was seen hanging from the medium's mouth, and after the flash we saw the flat coloured face hanging from her lips. About an hour later a waxy pointed object appeared in her mouth and then, whilst I was holding her hands, Eva produced a membrane between them, which finally disappeared whilst still being manipulated. At the same time Dr. Fournier D'Albe inspected and felt the medium's lips to see that there was no thread attached to them.

Now, if we had to account for these occurrences in a normal way, there are certain assumptions that it would be necessary to make in order to indicate the

sort of explanation that one is forced to offer if one wishes to adopt the hypothesis of fraud. In considering this question the reader must not imagine that the Committee has accepted these explanations of the phenomena. These suggestions are merely put forward in order to demonstrate how far the idea of fraud is capable of furnishing any satisfactory explanation at all.

The first point of importance, then, is the appearance of the membrane in the fingers which was observed at 6.33 p.m. At first sight this appeared as if it had sprung from the tips of the fingers, and no doubt such phenomena have led some persons to imagine that the substance does in reality "*se dégage*" from them. Thus Dr. Geley speaks of the "*extériorisation de la substance par les doigts*," and on March 6, 1913, a band of substance was seen joining the two hands of the medium. These observers seem to have no doubt that the substance has come from the fingers and this opinion (which might be founded in many cases upon a very simple deception), was doubtless fostered by the belief that the medium's hands are visible throughout and do not approach her mouth. But is it not possible for the mouth to approach the hands, when the curtains are closed? If one grips the curtains and closes them, it is perfectly easy to bend the head down and with two fingers to withdraw a piece of material from the mouth. On this occasion it is probable that this actually happened, as I tested the theory at the moment that the curtains were closed by poking the fold just above the medium's hands. My finger came in contact with the crown of Eva's head which was evidently bent down to meet her hands. If, then, we assume that the membrane and medallion-shaped object had been brought into the mouth, they could both be put into the hands as above described. Connected to them from the mouth might be elastic cords (see Fig. 131 in Mme Bisson's book), and at a convenient moment the two are brought down between the upper part of the legs and perhaps the medallion is pushed down between them. The membrane is then unfolded, and as the hands cover the medallion this is

brought up suddenly, and the membrane flies back to the mouth where it is either swallowed or retained. The medallion later follows the same course, its ragged ends forming the "beard" appearance which was observed at 6.37 p.m. The coloured face which was seen later might have been the side of the medallion, which was not visible as it lay in the medium's hands,<sup>1</sup> and could have been put out of the mouth whilst the cameras were being prepared.

The next phenomenon of importance was the appearance of the membrane in the fingers, whilst I was holding the medium's hands. This substance might have been transferred from the mouth to the hands as before and then held out just in front of the curtain. As I was holding Eva's hands at the time, I was unable to determine the existence of a thread leading to her mouth. As if reading my thoughts she turned her head right round towards Dr. Fournier D'Albe and asked him to look at her mouth. The lips were closed and on feeling them he detected nothing unusual. Unfortunately this test was *not* entirely satisfactory, for the medium had placed her head in one of the two positions when, if the thread had been there, it would not have been felt. It is clear that if her hands were in front holding an object connected to her mouth with a thread, the fact of twisting her head round at right angles would have taken the thread into the extreme corner of her mouth, and so passing the fingers over the lips would have been useless. On discussing the incident with Dr. Fournier D'Albe I learnt that the lips were shut and, whilst he was touching them, the mouth never opened for a moment. The disappearance of the membrane could be accounted for in the same way as previously. The thread, by a quick upward movement and at the same time by a strong inward breath, is drawn into the mouth, bringing the membrane along with it.

The above suggestions have been given simply as specimens of the sort of foundation stones upon which the hypothesis of fraud must, if true, be built. It has often

<sup>1</sup> F. noted the fact that he saw a face under the medallion.

been said that such explanations are worthless, since even if one magician fails to discover a method for producing a certain phenomenon another might possibly do so. Arguments like these exercise a profound influence on laymen with sceptical minds. Even if a competent magician is convinced as to the reality of certain psychical phenomena, they comfort themselves by saying that another magician would have detected the "trick." No evidence is therefore possible for such persons. Just as some people say that spirits are responsible for all the physical phenomena, so do these declare that all are due to trickery. The magician becomes a real wonderworker, and deception omnipotent. Such opinions are due to a complete misunderstanding as to the scope and limits of deception. There are a vast number of things that a magician cannot do. For example, at the present moment I could *not* produce a billiard ball from the ends of my fingers. The simple reason for this is that the nearest billiard ball is in my property box at the other end of the room, and I could not get it without rising from my chair and actually fetching it. Now, if my two hands were held and I was put into a cabinet and the lights were turned down, it would be still impossible for me to produce that billiard ball unless a confederate handed it to me. If the possibility of confederacy were eliminated, it would be an absolute impossibility to bring off the "trick," and if that billiard ball then appeared between my fingers, and if it were photographed, it would be a supernormal phenomenon. No magician in the world could devise a method of producing a billiard ball if there was *no billiard ball to produce*. If the conditions are known and can be accurately determined at every point of the inquiry, it is quite possible to eliminate fraud absolutely. I have said elsewhere and now repeat that I consider these requirements were met at the S.P.R. sittings with Eusapia at Naples in 1908, and that therefore I am forced to the conclusion that Eusapia Palladino possessed genuine supernormal powers. With regard to Eva C. the case is somewhat different. Speaking purely for myself I cannot say that I altogether rely upon the observations of her

continental investigators, whilst the sittings in England were too few and the phenomena too insignificant to enable any satisfactory conclusion to be arrived at.

It may be convenient here to sum up the main points for and against the reality of the phenomena in addition to those already outlined by Mrs. Salter in the *Proceedings* for July, 1914, pp. 364-366.

#### THE CASE AGAINST THE PHENOMENA.

(1) It is always open to doubt whether controllers untrained in methods of trickery can prevent prepared objects from being brought into the séance room.

(2) A certain number of the "heads" appear as if made of paper. Actual paper has been found upon *five* separate occasions.

(3) Without being able definitely to say that the medium employed deceptive methods for the production and disappearance of the phenomena, it is noteworthy that the manipulations in question are by no means inconsistent with those which would have been necessary if normal methods had been employed.

(4) The S.P.R. Committee never observed anything which led them to suppose that materializations do actually originate elsewhere than from the mouth. The single example in Séance XXXVIII. might be explained by the medium having produced the membrane from her mouth previously to its exhibition.

(5) The nature of the materializations is such that an enormous weight of evidence would have to be adduced before their reality became a matter of certainty.

#### THE CASE FOR THE PHENOMENA.

(1) There is no proof whatever that the medium possesses the power of regurgitation or has any acquaintance whatever with deceptive methods or contrivances. The "tricks" suspected by Dr. von Schrenk-Notzing and the S.P.R. Committee may be merely subconscious attempts to increase the effect of the phenomena.

(2) The materializations are clearly often not made of paper, chiffon, or any similar substance. This is evident from photographic enlargements, besides being excluded by the fact that on certain occasions they changed their shape whilst under direct observation.

(3) The medium has never been detected in the preparation or secretion of any article likely to be of service in the séances.

(4) If Mme Bisson and Dr. von Schrenck-Notzing be accepted as even moderately good observers, no amount of fraud could explain certain phenomena that they say that they have observed.

(5) Comparative studies show that Eva C. is not the only medium producing these manifestations. Accounts of the phenomena with other mediums are remarkably similar to those occurring with her.

(6) The appearance of the cold breeze rather leads one to suppose that mediumistic phenomena *do* occur in Eva's presence.

From the above remarks it may be thought at first that the case against the phenomena is so strong that the subject may be at once dismissed. Such a standpoint would in my opinion be entirely mistaken and would show clearly that its supporter had not the smallest appreciation of the difficulties of judging psychical phenomena. To suppose that Eva C. possesses powers of deception which she must undoubtedly wield in order to produce the phenomena is an absolutely unwarranted assumption which has hardly a shred of evidence to support it. Although in strictly scientific work personal evidence and opinion count for little, they possess a certain value which it would be foolish to ignore. Thus to suppose that Mme Bisson is an accomplice in a shameless fraud which has already lasted eleven years is a hypothesis which can scarcely be considered probable. It is, of course, *possible*.

Granting her innocence, many of the phenomena become inexplicable and unaccountable. That an object *looks like* a hand made out of paper, is an insufficient reason

for saying that it *is* such a hand, if the evidence is such as to make this improbable. If the phenomena are supernormal, all we can do is to take them for what they are and carefully observe them. We cannot dictate as to the sort of phenomenon we wish to see and always expect to get it. Even though we may want a full form phantasm and only get a botched portrait of President Wilson with a black eye, it does not follow of necessity that the latter is so curious that its supernormality may be denied *a priori*. For if spirits exist their actions may be as unaccountable as those of mortals, and in the process of influencing matter the most singular distortions may be produced. If, on the other hand, the materializations are non-spiritistic teleplastic products, as Dr. von Schrenck believes, then the portrait of Mr. Wilson might be a "dream image," intentionally disguised through some obscure subconscious process. It must be remembered that Eva is not by any means alone in producing this variety of materialization. There are other mediums now undergoing examination whose phenomena strongly resemble those of Eva C. The investigation of these mediums should be conducted with the greatest possible care and the results correlated with those already obtained. Such work would yield the most valuable material and quite possibly would result in the final substantiation of phenomena which at the present moment remain still doubtful and perplexing.

## CHAPTER IV.

### GENERAL CONCLUSIONS.

IN recording our general impressions we much regret that we are unable to come definitely either to positive or to negative conclusions. The phenomena were too scanty and the sittings too few for us to be able to determine with any degree of accuracy the real nature of the phenomena. Taken by themselves these were remarkably unimpressive. On no single occasion did we observe the larger materializations as described by Dr. von Schrenck-Notzing, nor did the phenomena in sufficiently observed conditions emerge from any other part of the medium's body than her mouth. If we had not been acquainted with the work of previous investigators we might have felt inclined to draw negative conclusions from our own observations. It is, however, impossible to ignore the contributions of Mme Bisson, Dr. von Schrenck-Notzing and Dr. Geley. Even if the phenomena we observed were few in number and poor in quality, they were of the same type as those studied by our predecessors. The aim of our investigation was scarcely as ambitious as that which had been pursued by Dr. von Schrenck and by Dr. Geley. Above all we wished to determine the *reality* of the phenomena, and to have the opportunity of studying at first hand the problems associated with so called teleplastic mediumship. It is deeply to be regretted that it was not until the thirty-eighth séance that the phenomena began to assume an impressive character. We believe that if the séances had continued for another couple of months, we should have been able to come to a definite conclusion one way or the other. We consider the evidence for

even unconseious fraud to be of the slenderest, although at the same time we fully recognise the difficulty of accurate observation and correct deduction. We believe that our own control almost unquestionably eliminated any fraudulent method for the production of the phenomena other than regurgitation, and it is unfortunate that nothing occurred of sufficient magnitude to convince us of the impossibility of that hypothesis. Whether regurgitation as a basis for the phenomena is sufficient to explain them is a question which is open to grave doubt, while it is clear that, assuming the accuracy of their observations, it is certainly insufficient to explain the major phenomena described by our predecessors. Mr. Dingwall has in his study of the sittings attempted to consider what must have been the methods employed if the phenomena are to be attributed entirely to trickery. Although the Committee as a whole have not his qualifications as a conjurer to estimate the possibility of the methods which he finds himself driven to suggest, they concur with his view that to suppose that these were in fact the methods employed is only a lesser strain on possibilities than the adoption of the ideoplastic hypothesis put forward by Dr. von Schrenk-Notzing. If this applies to our own observations it naturally applies in a far greater degree to the observations of our predecessors. The student has therefore to decide whether the major phenomena can be explained through other fraudulent devices, together with mal-observation and careless reporting, or whether they can be considered as genuine occurrences. As our own conclusions must be strictly limited to material gathered from personal observation we cannot enter into a discussion of that problem.

It only remains for us to say a few more words on the subject of this report. With regard to the medium it must be said that her conduct deserves the highest approbation. Patient under every control, she appeared to do all in her power to assist the observers in an investigation which at times, owing to the frequency of the sittings and the extreme heat which prevailed, could not fail to be wearisome both to the sitters and to her.

Mme Bisson's conduct also was deserving of much praise. In spite of the fact that the phenomena were disappointing, she preserved an almost unbroken demeanour of courteous tolerance, and was always willing to acquiesce in suggestions made by the Committee. Fully convinced herself apparently of the genuine character of the materializations, she naturally showed some impatience when she thought that the doubts of the observers were founded neither upon logic nor reason. Since they were unable to speak English with any degree of fluency, and lacked such social companionship as that to which they had been accustomed in Paris, it may be feared that these ladies' stay in London was not as pleasant as they might have anticipated. It may be possible that these difficulties, coupled with a natural anxiety about the issue, may have had an adverse effect on the production of the phenomena. Further, Mme Bisson, perceiving certain precautions taken by the controllers in the earlier sittings before her general attitude and mentality were known to them, for a long time took such ostentations pains to dissociate herself from any possible suspicion of complicity, by refusing to touch the medium or even to approach her during the experiments, that unfamiliar conditions were, contrary to the expressed wish of the Committee, introduced, and may not unreasonably be thought to have resulted in an inhibitory influence on the free development of the phenomena. The laws governing these occurrences are not yet known, and although we think it hardly likely that the actual mentality of the observers can have any deleterious effect upon them, it is not improbable that if their mentality is believed by the medium to be hostile, and she thereupon becomes suspicious and resentful, such an attitude on her part might altogether obstruct the free development of the psychic forces. In the present case it was inevitable that the mental attitude of the observers was one of doubtful and attentive scrutiny. That it was not, as Mme Bisson frequently supposed, one of convinced hostility, should be sufficiently clear from the terms of this report; but it is possible that this impression regarding it, communicated to the medium, may have affected the results unfavourably.

Summing up, then our impressions, we believe that the only possible hypothesis to account by means of trickery for the phenomena that we ourselves observed would be the postulation of the medium's power of regurgitation, for which there is absolutely no direct evidence. While the phenomena studied by others appear to have been of the same character, they were of so much greater magnitude that we are unable to hold the view that regurgitation is a sufficient explanation of these. To suppose them all fraudulent would involve a further supposition that former investigators were deceived through a long period of years by methods of which we had no indication in our own experiments, a proposition which we have no adequate grounds for advancing. It remains only therefore to state that for ourselves the phenomena were not sufficient for us to determine their genuine character, but from the evidence of others fortified by the extreme difficulty of accounting reasonably by trickery even for certain of the phenomena observed by ourselves, we feel we cannot discard the possibility of their supernatural character. However unsatisfactory our own investigation may have been, we cannot conclude without saying that in our opinion these phenomena deserve the most careful and earnest attention that it is possible to bestow upon them. We have been forced to forgo any investigation into the psycho-pathological side of the case, though we are of the opinion that the final solution as to the form and character of such materializations can probably only be arrived at through a long and patient study of the medium's own unconscious mechanisms. Before, however, commencing a study of this nature, the validity of the phenomena themselves must, in our opinion, be firmly established and placed beyond all doubt. Towards that end have our own efforts been directed, and however unsuccessful they may have been, it is to be hoped that they may contribute something to the study of this peculiar and suggestive form of mediumistic activity.

## APPENDIX I.

IT will be remembered that after the twenty-eighth séance on June 11, 1920, some small white particles were found on the veil. On examination these proved to be paper and Mme Bisson suggested that they might be accounted for by a piece of hair or cake paper which had lodged in the medium's teeth and had been ejected during the course of the materializing process. Specimens of these papers were sent by Mme Bisson and, together with the test tube specimens were submitted to analysis. The following is the result as certified by Dr. J. N. Goldsmith, the consulting chemist to whom the specimens were sent.

### (1) CAKE PAPER.

This is a parchment paper not easily disintegrated. The paper was teased out in water, and dyed in a hot  $2\frac{1}{2}$  per cent. solution of Congo Red, washed, dried, and mounted in Canada Balsam. It is a wood pulp paper containing many crushed fibres.

### (2) HAIR PAPER (BROWN).

Preparation and mounting as in the previous slide. This paper is easily disintegrated. It is an ordinary cheap wood pulp paper.

### (3) HAIR PAPER (WHITE).

Preparation and mounting as before. This was easily disintegrated; it is an ordinary cheap wood pulp paper. The microscopic appearance of the portion mounted is not identical with the test tube specimen.

### (4) TEST TUBE SPECIMEN (of Particles found on medium's veil).

Treatment and mounting as before. The slide shows wood pulp fibres similar to those found in cheap papers.

This slide contains certain vegetable cells which are not visible in the three previous slides ; it may be accidental, sometimes several slides of a paper must be made before all the characteristic cells can be identified, as so many cells are broken up in the manufacture.

Since wood pulp papers are very common it would be exceedingly difficult to prove the identity of the test tube specimen with another sample of paper even if the microscopic picture were the same. In the present case the microscopic picture is not the same. As far as these observations go the probability is that the test tube specimen is different from either of the three paper samples. Further work would be necessary if a final opinion is required on this point. As an ordinary microscopic examination no interest whatever would attach to these four specimens.

THE PHLOROGLUCIN TEST for wood pulp was tried and gave a marked positive result with the Cake Paper, a very faint positive result with the Brown Paper, and a negative result with the White Hair Paper and with the Test Tube Specimen. This test gives a pink colour with mechanical wood pulp, but no reaction with completely bleached chemical wood pulp or with cotton and linen.

## APPENDIX II.

ONE day the medium suggested that she should visit a physician in order that a careful examination of her throat might be made. Accordingly on June 28th she was taken to see Mr. W. M. Mollison, F.R.C.S., who proceeded to make a careful examination of her throat and adjacent parts. His report reads as follows :

23 DEVONSHIRE PLACE,  
UPPER WIMPOLE STREET, W. 1,  
*June 28, 1920.*

I saw Eva C. this afternoon. Examination of her nose, nasopharynx, pharynx and larynx reveals no abnormality. The pharyngeal irritability is normal. Her tongue is rather fissured and is suggestive of dyspepsia, though as a matter of fact she does not have dyspepsia.

(Signed) W. M. MOLLISON.

After the medium's throat had been examined in the ordinary way she inquired if a more careful inspection could not be made. Dr. Mollison replied that he could examine her oesophagus if she insisted, but that it was a rather painful proceeding. The medium, however, demanded the examination, and her throat was cocained prior to the passage of the tube. Unfortunately, however, the electric lamp connected with the apparatus refused to work and the examination had to be abandoned.

It will be of interest to state that, as we have been informed, Mme Bisson has been able during the period of time which has elapsed since our experiments took place gradually to improve the conditions of the séances, holding them frequently in full daylight, and that, although the phenomena

are of less magnitude than those reported in her book, results of great interest have been observed. An account of one of them was read by Mme Bisson at the International Congress on Psychical Research, recently held at Copenhagen, and will, we understand, be included in the Report which is to be published of the Proceedings of the Congress.

As a result of the frequent suggestions that Eva C.'s phenomena could be explained by regurgitation, Madame Bisson took her in May of this year to be examined by two radiologists, in order to ascertain whether there was anything abnormal in the appearance or functioning of the oesophagus and stomach. With Madame Bisson's permission we print below the certificate given by the radiologists as a result of the examination.

*Certificat.*

Nous soussignés <sup>2</sup>/<sub>1921</sub>

*Louis BEAUPREZ, Docteur en médecine de la Faculté de Paris, ancien interne des asiles, ancien préparateur de radiologie à l'Hôpital Broca, Médecin-Expert près les Tribunaux, demeurant à Paris, 32 rue Desaix,*

*et Emile VALLET, Docteur en médecine de la faculté de Paris, ancien interne de Saint-Lazare, Chevalier de la Légion d'Honneur, demeurant à Paris, 72 rue Cardinet,*

*Certifions avoir procédé le 24 Mai 1921 à l'examen radiologique de l'œsophage et de l'estomac du médium de Madame Bisson, Mademoiselle Eva CARRIÈRE, âgée de 34 ans, que l'un de nous (le Dr. Beauprez) connaît personnellement pour l'avoir vue à plusieurs reprises chez Madame Bisson dans des séances au cours desquelles ce médium a donné des matérialisations. L'examen a été pratiqué à dix heures du matin, Mademoiselle Eva Carrière était à jeûn; nous lui avons fait ingurgiter un lait de bismuth et nous avons pu constater que le passage du bismuth dans l'œsophage se fait d'une façon absolument normale et que l'œsophage ne présente aucune particularité, telle que rétrécissement, dilatation ou diverticule. L'estomac présente une poche à air de volume normal, le remplissage de cet estomac se fait normalement et après absorption d'environ 250 grammes de lait de bismuth on observe une image de l'estomac " en pied de*

bas" dont le point décline se trouve à un centimètre au-dessous de l'ombilic. Dès la fin du remplissage des contractions segmentent les trois quarts inférieurs de l'estomac et amorcent l'évacuation duodénale. Cette évacuation se fait normalement et l'on n'observe pas d'hyperkynésie gastrique, pas plus que de mouvements antipéristaltiques ni de régurgitations. De profil, les faces gastriques ont un contour régulier, sans lacunes ni diverticules.

*En résumé, nous pouvons conclure de l'examen que nous avons pratiqué que Mademoiselle Eva CARRIÈRE présente un œsophage et un estomac normaux dont le fonctionnement est normal.*

*Paris, le 30 Mai 1921.*

[Signed]

BEAUPREZ.

7 juin 1921.

VALLET.

*Paris, 12 juin 1921.*

It will be seen that according to the above statement the stomach and oesophagus of Eva C. when submitted to a radiological examination, presented a normal appearance. On the other hand, a professional "regurgitator," giving performances in Paris, who has recently been examined by the same method, presented several marked peculiarities.

## APPENDIX III.

NOTE BY W. W. BAGGALLY.

My first opinion, at the sittings held with Eva C., in the rooms of the Society for Psychological Research, at which I was present, was that as some of the objects which made their appearance were seen to issue from the mouth of the medium, she had the power of regurgitation. I concluded that she had swallowed them before coming to the rooms and then regurgitated them. I was aware that there were public performers like Roniski, the Russian, who swallowed gold-fish, frogs, etc., and then caused them to issue from his gullet in full view of his audiences. The phenomena of Eva C. I considered to be of the same character, the difference being that the objects swallowed by her were smaller. But as the sittings continued, I had to alter my opinion as to Eva C.'s phenomena being a case of simple regurgitation. Elements of a puzzling nature presented themselves. Some of the objects were of such a character that it was difficult to understand how they could have been concealed in the gullet of the medium. As an example I would refer to the black material which covered the lower part of Eva's C.'s face, like a beard, at the sitting of 28th April, 1920, and which was subsequently seen on her right hand, which was at the time under control. If this material had issued from her gullet it would be natural to suppose that it would have been moist. I felt it and found it to be dry. To the touch it was like a crumpled-up, stiff, veil.

At the same sitting a flash-light photograph was taken of an object which was seen resting on the medium's right breast. When the photograph was developed it showed a small female face surrounded by a wide circular frame con-

sisting of apparently the same kind of material as that which had been seen on Eva C.'s face and hand. It is difficult to understand how the medium could have concealed material of this nature in her gullet. This material was not seen to issue from, nor to re-enter her mouth, but at the séance of the 21st June, 1920, when Mr. Dingwall was controlling the medium's hands, a substance was seen to issue from her mouth under perplexing conditions.

I will quote from my notes of this sitting :

“ Before the sitting began Eva C., at her own suggestion, drank a cup of coffee and ate a biscuit to prove that she had nothing concealed in her gullet.

“ Eva C. asked, towards the end of the sitting, to be allowed to have her hands free. This was granted while Dingwall still held her wrists. She then began to pull something from her mouth with both her hands. I had a good view of this as my face was within a foot from her mouth. She kept pulling this something from her mouth and stretching it out in different directions. It appeared to be of a grey colour of an irregular shape. It suddenly vanished while I was intently watching it. Immediately after its disappearance Eva C. said ‘ Examine my mouth.’ This was at once done with the electric torch. Nothing was seen in her mouth. During the whole time that the phenomenon occurred the strong light of the electric torch was used.”

Madame Bisson, in her book, *Les Phénomènes dits de Materialisation*, refers repeatedly to the sudden manner in which the objects, that present themselves at Eva C.'s séances, disappear. (See pp. 290, 293, 302.)

The perplexing disappearance of objects was also noticeable at our séances, and, whatever be the method by which it was brought about, it appears difficult to believe that it was by the use of the medium's hands, when the way they were controlled is considered. I was present at twenty-one sittings. I controlled Eva C.'s left hand during six of these sittings and her right hand during eleven. I can confidently say that during the whole of these sittings the control of the medium's hands by Mr. Dingwall and myself was most rigid.

When the hands were not held, they were always in sight. Not for a moment was our attention relaxed.

It is to be regretted that the séances could not have been continued as, towards their end, there appeared to be increasing evidence of a supernormal element coming into play. It is also to be regretted that no full form figures made their appearance at our sittings like those shown in some of the illustrations in Mme. Bisson's book. Had they done so we should have been more able to form a definite opinion as to the real nature of Eva C.'s phenomena.

## THE *MODUS OPERANDI* IN SO-CALLED MEDIUMISTIC TRANCE.

BY (UNA) LADY TROUBRIDGE.

As a preliminary to what I am going to say about the trance phenomena observable in the persons of so-called mediums, I am anxious to make it quite clear that I am not purporting to relate any remarkable new evidence received for or against the theory of personal survival of bodily death, and although evidence of this type received through a medium, Mrs. Leonard, will incidentally be mentioned, its value from that standpoint will not be the reason for its inclusion in this paper. It is with the question of the actual *modus operandi* involved in the reception by certain subjects when in trance of impressions derived from sources apparently not available to the same subject when in a waking state, that I wish to deal; with the conditions which may affect, favourably or adversely, the production of the phenomena whose *source* is the subject of so much discussion.

My reason for selecting this subject is that I have a strong feeling that the entire question of so-called mediumistic phenomena is just now at a very important stage in its evolution.

It is now nearly forty years since a few courageous individuals founded the Society for Psychical Research for the avowed purpose of investigating as scientifically as possible what had up to that time been regarded by most of their contemporaries as material beneath serious consideration; namely, the various reports of hallucinations, hauntings, premonitions, phantasms, and the movements of inanimate objects without visible cause, which

were held by some of those witnessing or experiencing them to point to ultra-mundane intervention, and generally, by those not involved in the experiences, to be due to indigestion, or a taste for romance.

Although the work of the Society for Psychical Research has from its initiation been one of steadily maintained progression, I think, nevertheless, that it is only within the last few years that one of its most definite aims has been accomplished. We may regard Mrs. Henry Sidgwick’s Paper on the Psychology of Mrs. Piper’s Trance Phenomena as a milestone at which it behoves us to pause and consider. Mrs. Sidgwick terminates this Paper by stating that study of the Piper phenomena has led her to the belief that in the trance state Mrs. Piper’s “normal powers transcend in some directions those of her ordinary waking self, as is often the case in hypnosis. And further—what makes her case of great importance—she can obtain imperfectly, and for the most part fragmentarily, telepathic impressions. Or rather, as it would perhaps be more correct to say, such impressions are not only received by her as the result of her own telepathic activity or that of other spirits—spirits of the living or maybe of the dead—but rise partially or completely into the consciousness operating in the trance communications, and so are recognised.”

Mrs. Sidgwick has not been the first of those seriously engaged upon psychical investigation to reach the conviction that, after the exclusion of all conceivable fraud, conscious or unconscious, and taking also into consideration coincidence and all known normal explanations, there remains among the phenomena studied by herself and her colleagues a residuum which demands an explanation that is not as yet forthcoming. For some years past a number of our most distinguished members have devoted much time and energy to the study of the phenomena known as cross-correspondences; the automatic script involved in the production of these has largely been obtained through the agency of automatists whose integrity is so above all question, that the explanation of conscious fraud has not even required consideration. Without going into any

detail, we may say that their study of the cross-correspondences has led these investigators to the same conclusion as that expressed by Mrs. Sidgwick in her Paper on the Piper Phenomena, and it will, I think, be admitted that few unprejudiced and capable observers will now deny the possible existence of telepathy at any rate, even if they do not care to go further.

It would be difficult to over-estimate the importance of such an advance from a condition of pure surmise, but much remains to be done. It becomes at once imperative not only to proceed further, but to do so by that particular road which is best calculated, perhaps among several available roads, to lead us to the next stage of the journey. The most interesting road is not necessarily the best, and short cuts are as dangerous as they are alluring.

In this matter of psychical investigation, side by side with the question of the existence or non-existence of the alleged phenomena, there has always appeared the enthralling question of what might be their source, and granted the recognition of the existence of super-normal phenomena as an established fact, it is this question of the *source* thereof which may now be considered by many serious students of Psychical Research to be the problem to which they should devote themselves.

Now it is my conviction that another stage of the investigation should precede the attempt to ascertain the source of the phenomena; a stage quite as important, if less attractive to the imagination and the ambitions. Being myself deeply and perhaps primarily interested in the question as to whether or not the phenomena we are observing point to the action of entities who have survived bodily death, I am the better able to realise the interest of this absorbing question to a large number of investigators. It is incidentally the main point upon which are based the prejudice and ill-feeling that so often enter into discussions of the subject of psychical phenomena as a whole, both in the Press and in other publications. It is the entry of this question into the subject of Psychical Research which I cannot but feel has often had a regret-

table effect upon the way in which the whole subject is regarded by many persons whose assistance, would they give it, could only benefit the investigation.

Few persons of real intelligence are stimulated to enquiry by being told insistently, without adequate explanation, the solution of a problem before they have themselves gone into its processes. And when the problem in question appears to be solved by two conflicting parties with equal conviction in two diametrically opposite ways, it is rarely that the potential enquirer cares to seek further, or even suspects the existence of competent persons who are less sweeping in their judgments. Definite pronouncements made upon an inadequate rational basis are powerful irritants. There also results, among many intelligent persons, a prejudice that involves not individual opinions only, or their exponents, but the entire Society for Psychological Research, which, being less clamorous in its methods, does not always get the merit due to it for its sedulously temperate and neutral policy. There are many quite intelligent persons who honestly believe that the Society for Psychological Research exists mainly for the purpose of proving or disproving personal survival of bodily death and communication with the departed.

Possibly could it be made clearer that the Society for Psychological Research is not only equally interested in the proving or disproving of this important question, but is anxious that any conclusions on this matter should be postponed until more is known regarding the phenomena involved, we might gain many useful workers, trained in other branches of science, and save ourselves from the risk of what I will call skipping a vitally important stage of the investigation.

I feel strongly that, to whatever conclusions each individual investigator may come as to the possible source of the phenomena, his conclusions will always be open to doubt, so long as he is obliged to confess an almost total ignorance of the nature of the processes whereon they are based.

I am quite aware that, in suggesting that the main line of investigation now to be pursued is the examination

and the attempted comprehension of the *modus operandi* involved in the production of Psychical Phenomena, I am suggesting an advance into almost total darkness, and advocating a course only to be paralleled by requesting a physiological student to study practical vivisection in a country devoid of animal life. Mediumistic trance phenomena of a pronounced type are rare. Where the faculty exists and is recognised, it is either concealed by the possessor as an undesirable peculiarity, or it is a valued possession for one reason or another. Sometimes it is a source of religious consolation, in other cases it procures interest and admiration for an individual who would otherwise command neither, and sometimes it is a means of livelihood with which it would not be legitimate to tamper. At all events, subjects are not going to be plentiful, who will risk the possible diminution or loss of this remarkable faculty by submitting it without reserve to the experimentation of operators who cannot pretend to foresee results.

In any case, with the most complaisant subject, and perhaps most of all with such, the scientific investigator is in honour bound to consider above all other things the possible results of his experiments upon the subject submitted to his examination, and this consideration very considerably limits the field of legitimate experiment.

But in spite of this fact, there does appear to me to be one road of investigation which could be legitimately pursued, without fear of harming the subject, and along which there comes towards us perhaps a very faint ray of light.<sup>1</sup>

In dealing with this matter I will take as an example the medium Mrs. Leonard, her trance phenomena being those of which I have personally had the fullest experience. I have sat with her either as sitter or recorder about one hundred and eighty times, and I shall quote her

<sup>1</sup> This paper was written before the publication of Mr. Whately Smith's paper on "A Suggested New Method of Research" (*Proc. S.P.R.*, Vol. XXXI., p. 401 ff.), and I do not therefore discuss the interesting suggestions which he there makes.

also as being, to the best of my belief, one of the best trance mediums at present alive, and in this country. Now, whether or no Mrs. Leonard be an intermediary between incarnate and discarnate human beings, does not here concern us. A less debatable point will suffice for the purpose of this paper; Mrs. Leonard, who alternates between a very normal "normal consciousness," a slight drowsiness or haziness productive of automatic script, a partially analgesic trance followed by almost total amnesia on waking, in which she shows the characteristics of a personality quite foreign to her waking self, and yet a fourth, also apparently a trance condition, in which she reproduces with more or less success the vocal characteristics and mannerisms of deceased persons of both sexes, who were never known to her during their lives, is certainly a case of abnormal psychology. And from this fact comes my postulated ray of light.

The abnormal psychology of Mrs. Leonard is in some respects similar to that of recorded and published cases among patients studied by curative experts. It abounds in features common to many pronounced examples of what is known as Multiple Personality. In this respect, therefore, there may possibly be much to be gained by careful observation as to the extent to which it is possible to bring the abnormal psychology of Mrs. Leonard and other trance mediums into line with the abnormal psychology of those who are not, to all appearance, mediums, but who only share Mrs. Leonard's peculiarities in some other respects. We should by this means, at any rate, reduce the totally unclassifiable portions of Mrs. Leonard's abnormal psychology to that portion wherein she definitely differs from any so far classified case. The accomplishment of this much, taking into consideration how much yet remains hypothetical in the classification of even non-mediumistic examples of multiple personality, might merely lead us up a blind alley, but that is a risk which must be taken by the pioneer.

The line of enquiry that I am suggesting is not a new departure; ever since the publication of the records of the earliest observed and recognised cases of

Multiple Personality, careful investigators of psychical phenomena have remarked a similarity between certain of the complexes, or personalities, produced by dissociation, and a not unusual type of so-called "Control" who directs the proceedings during many mediumistic trances. A salient example of this kind was the "Sally" of the Miss Beauchamp case recorded by Doctor Morton Prince. Anyone who has sat much with trance mediums, and who has become familiar with the type of girl or child control so often met with, and who reads of Sally, can hardly fail to remark the analogies. If we rule out the purporting production of information super-normally acquired, Mrs. Thomson's control "Nellie," the Minnehaha control of Doctor Hyslop's medium Mrs. Chenoweth, and others of the same type have a strong family likeness to Sally, to the "Léontine" Personality of Doctor Pierre Janet's Léonie Case and also to a trance entity whom I have lately been able to study—the "Moyenne" personality developed under hypnosis by the young Polish medium Miss Tomezyk, who gave a series of test séances to the Society for Psychical Research some five years ago, and who is also known to us through the reports of Doctor Ochorowicz in the *Annales des Sciences Psychiques*. Indeed *Moyenne* is an especially interesting case, owing to the difficulty experienced in attempting to classify her even provisionally as being definitely either "Spirit Control" or "Secondary Personality." She does not fit comfortably into either class, and whichever one she is placed in she proceeds to overflow into the other. If we classify her as a "Spirit Control" we are met by the difficulty that her claim to be such is not only inadequate, but is of recent date. Taking into consideration the fact that of late years Miss Tomezyk, in her capacity of an interesting psychical subject, has inevitably met and known many convinced spiritualists, we need seek no further for an explanation of *Moyenne's* rather tardy decision that she is a spirit invasion. She can, moreover, adduce nothing evidential in support of this claim, she does not tell us why she opened her career by asserting that she was merely a part of Miss Tomezyk, or what reasons caused

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her to change her mind on this subject; she offers no proofs of identity with any person formerly incarnate, and any questions as to her origin, or regarding her surroundings when "away" from Miss Tomezyk, are effectually and unsatisfactorily quenched by the mere assertion on her part that she was never incarnate at all as a human being, and that she is forbidden by certain convenient rules to tell anything connected with her discarnate conditions, past, present or future.

Under these circumstances it would seem obviously the proper course to disregard *Moyenne's* inadequately sustained pose of "Spirit invasion," and set her down firmly, as I understand Miss Tomezyk herself is inclined to do, as merely a dissociated complex. But just here we are met by a feature which at once tends to push her back into the "Spirit Control" department; for it is only when *Moyenne* holds sway that Miss Tomezyk is able to produce those physical phenomena—levitations, apparent dematerializations, apports, etc., which have been obtained through her mediumship under test conditions entirely satisfactory to the investigators, to whom she unconditionally submitted herself.

If we disregard the alleged super-normal powers exhibited by *Moyenne*, she conforms in most respects admirably to the recognised features of a certain type of Secondary Personality. Like Sally, *Moyenne* is whimsical; appealing, often pathetic, and often amazingly attractive. Like Sally and Léontine, she is animated, irresponsible, noisy and irrepressible, and on occasion intractable. Like Sally too she exhibits genuine if sometimes misplaced humour, and like Sally, Léontine and also Margaret, another Secondary Personality of whom we will treat presently, *Moyenne* either cannot or will not sleep, and is utterly unscrupulous in depriving the organism she uses of that uninspiring but necessary restorer.

The mention of Margaret leads me at once to a comparison which I have been making for many months past; that between Mrs. Leonard's Control Feda and the Margaret Personality, who usurped such a lion's share of the daily life of the girl whose case is recorded in that valuable

work "The Doris Fischer Case of Multiple Personality."<sup>1</sup> We will for the present ignore the claim of the author, Dr. Walter Prince, that Margaret displayed at times evidences of clairvoyant or super-normal faculty, and restrict ourselves to the characteristics exclusive of such a claim in both Margaret and Fedá. I have studied the Doris Fischer Case rather carefully, and indeed, when I first obtained it, I was at once struck by the apparent likeness of the Margaret Personality described to the Fedá with whom I am so familiar.<sup>1</sup>

Fedá and Margaret are both of them very pronounced individualities; there are few semitones to be observed in either of them, a fact which facilitates comparison. It must, however, be recognised that Fedá is tame as compared with Margaret. Nevertheless, those characteristics, which blaze in Margaret with melodramatic force, are generally observable in a modified degree in Fedá.

Margaret in her early stages actively hates and maltreats the unfortunate Doris, and even in her later stages of reformation it is clear that Margaret considers the Doris a poor thing. Fedá, on her part, has not a high opinion of Mrs. Leonard, and though she will conscientiously, if rather obviously against the grain, do her any kindness in her power, she never, in my experience, conveys any impression that she *likes* her. She frequently indeed expresses open scorn of Mrs. Leonard's opinions, likes or dislikes, and speaks of her as of a not very satisfactory and distinctly inferior instrument, who must be protected and humoured merely because such as she is, there is none better to hand. Her instinctive antagonism for Mrs. Leonard is repressed, tempered by a certain recognition of Mrs. Leonard's good qualities which her honesty will not let her deny, but the antagonism is unmistakably there. Mrs. Leonard, on the other hand, while giving Fedá full credit for her merits (like Doris, she only learns of the other Personality through revelations made to her

<sup>1</sup>This work is familiar to the Members of the Society through Dr. T. W. Mitchell's Paper, portions of which were read by him at the meeting of the Society in July, 1919, while the entire Paper has since been published in the *Proceedings*, Vol. XXXI., p. 30.

by other people), undoubtedly bestows upon Fedra no more than a rather patronising liking, often obscured by distinct irritation. She resents actively the suggestion that has been made to her by certain spiritualistic sitters, to the effect that Fedra is her higher self, justifiably pointing out that her normal self does not share many of Fedra's childish weaknesses and limitations. The attitude of Doris towards Margaret, or so much of Margaret's character as she could gauge by the agency of Doctor Prince and the letters written to her by Margaret during the latter's periods of manifestation, was very similar.<sup>1</sup>

Fedra also shares with Margaret a total lack of comprehension and appreciation of the accepted values. Margaret being told that a painful corn would improve if cut, attempted with a table knife to amputate Doris's toe. Fedra, when a sitter accidentally singes a few hairs of her medium's fringe, suggests that were a bonfire made of the entire chevelure of Mrs. Leonard, the latter might replace it to advantage by a blonde transformation more to Fedra's taste. Margaret hacked to pieces Doris's bed, reducing Doris to sleeping on a chair. Fedra, according to Mrs. Leonard, has twice presented to casual sitters Mrs. Leonard's wedding ring, has once thrown it in the fire, from which a distressed sitter rescued it, and once ordered another sitter to bestow it upon an itinerant

<sup>1</sup> At the time of writing the above, I had in my study of the Doris Case confined myself, owing to lack of time, entirely to the two first volumes of that work containing Doctor Prince's Record of the case. It was not until after I had written this Paper that I found time also to examine the third volume in which Doctor Hyslop records his share of the investigation. It was, therefore, an interesting surprise to me to find that Doctor Hyslop has been as much struck as I was myself by the remarkable similarity apparent between certain aspects of so-called Multiple or Dissociated Personalities, especially as observed in the Doris Case, and examples of alleged spirit controls.

It was in consequence of a study of Doctor Hyslop's records that I added the mention of Minnehaha to the examples which I have quoted of "Child Controls." If I have in this Paper trespassed upon ground already marked out by Doctor Hyslop, and in some cases merely repeated what he has said, I know my readers will accept my assurance that I did so before I was aware of what he had written on the subject, and that they will be lenient towards the efforts of a younger and less experienced student of Psychological phenomena.

organ grinder. This despite the fact that Mrs. Leonard values the ring and is superstitious regarding its removal from her hand. Woe betide Mrs. Leonard, however, should she by accident or intent dispose of, or even contemplate disposing of, any article which Fedra regards as her own. Just as Margaret visited with fury and condign punishment any attempt on the part of Doris to tamper with what Margaret considered hers, and even in the last stages of her gradual extinction leapt out to this stimulus after others had ceased to affect her; so Fedra exhibits the least regenerate aspects of her nature in protecting from any encroachment by the medium any object which she regards particularly as hers. While I was well aware that Mrs. Leonard went in fear of unpleasant consequences of some sort arising in the event of her displeasing Fedra, it did not strike me till quite lately to ask Mrs. Leonard what exact form those consequences might be expected to take. Mrs. Leonard then informed me that Fedra if really annoyed simply did not come; as sittings under these circumstances could not take place, Mrs. Leonard's means of livelihood were thus removed until Fedra considered the offence expiated. Sitters frequently present trifles to Fedra, during Mrs. Leonard's trance, and it is invariably Fedra's habit to remark jealously upon such occasions, "It's Fedra's, not hers", or words to this effect. Only if an object really fails to please Fedra, is it relegated to Mrs. Leonard as being good enough for her. Mrs. Leonard, on the other hand, on one occasion when I gave her in the normal state a little ornament promised to Fedra, explained to me with obvious embarrassment that she must not venture to thank me, lest Fedra should interpret her doing so as a claim to the gift.

I have a record of an incident which brought into play conjointly Fedra's ignorance of accepted values, and her jealousy regarding any encroachments upon her personal property. One day, prior to a sitting, Mrs. Leonard asked me whether I would beg Fedra to allow her to present to a certain poor child, who had seen and longed for it, a shilling toy which had been given to Fedra; I

undertook the embassy, and obtained from Fedá a distinctly cold concession to the effect that the child could have Fedá’s toy, only on condition that Mrs. Leonard bestowed her own valuable ruby ring upon a certain young woman in domestic service designated by Fedá as “the cook girl”; Fedá was emphatic that this latter gift should in any case be made. It must also be recorded that on receiving this message, Mrs. Leonard, although at the time she stopped short of acting upon it, was visibly uneasy upon the possible consequences to herself involved in the disregard of Fedá’s behests. Some months later, on my alluding to the occurrence, Mrs. Leonard informed me that, Fedá having on several occasions sent her further peremptory messages by various sitters regarding the ruby ring, she had thought it unwise to resist, and had therefore bestowed her ring as directed by Fedá.

Another respect in which Fedá resembles Margaret is that a certain delayed infantilism of pronunciation is common to both. Doctor Prince tells us in his record that in this respect correction never produced upon Margaret any lasting improvement, and during the three years that I have sat with Fedá, any attempts made by her at correcting her verbal idiosyncrasies—attempts evoked by the frequent hilarity which they provoke in sitters, an amusement which Fedá is far from sharing—have been very transient. I must, however, mention one exception. Up to November 9th, 1918, Fedá habitually alluded to herself as “Fedá”; since then she has maintained with few exceptions the use of the first person singular, and in reply to a question put by me, she informed me that this reformation was accomplished with much difficulty in compliance with a sitter’s request. Barring this one exception Fedá’s English, unless she purports to be quoting the exact words of a “Communicator,” is peculiarly her own. For some reason unknown she seldom fails to substitute an L for an R (a habit which, by the way, she shares with *Moyenne*), and the recorder is occasionally put to it to find intelligible spelling for her impromptu creations. At times

immediate comprehension is difficult, and it took me—on one occasion which I remember—several seconds to interpret the first appearance of Feda's term "asnenemyn-alien" as applied to a German subject.

Like Margaret again, she adopts and obstinately clings to her own perversions of the names of her acquaintance, both among the living and among the purporting communicators. She will spell out or pronounce accurately such names as "Johnnie" or "Gerald" or "Radclyffe," but the bearers of these names will none the less remain in her vocabulary as "Twonnie," "Gelly" and "Raddy" respectively, and one is reminded of Margaret's constant substitution of "Papo" for "Papa."

Like Margaret, Feda is winsome. Incomprehensible as it may appear, in view of the certain amount of apparently incorrect matter which in some sittings fills in the gaps between the good and accurate, or merely unverifiable matter retailed, Feda has a deep respect for the truth, and to the best of my belief conscientiously seeks to be truthful. Nor, in my opinion, are we qualified to ascribe conscious mendacity to Feda until we know more of the manner in which impressions reach her, or of what means are available to her for the disentanglement or classification of the various facts which reach her consciousness. However that may be, she very often appears scrupulously anxious to convey only what is strictly accurate, and we may perhaps seek the reason for this in one of her own utterances, when enlarging upon her duties as an honest and conscientious control. "This work is Feda's ploglession, if Feda told lies, Feda wouldn't plogless." In any case her tender conscience is recognisably akin to that which led Margaret to tell Dr. Prince: "Papo, I think I think a lie."

I will be quite irrelevant for a moment and make a frank confession. I love Feda. Neither she nor Margaret would be exactly comfortable folk to live with permanently, but Doctor Prince also loved Margaret. He tells us that her final disappearance left him feeling as though he had lost a loved child; he informs us that her last Will and Testament which he reproduces in his

record was duly executed by him so far as was possible, and it is quite unmistakable that Doctor Prince mourned Margaret. I am thankful that it is not my duty to ensure Mrs. Leonard's greater advantage by attempting to squeeze or suggest Feda out of existence; I should not like the task.

I will not here attempt in any detail to go into the complicated question of how far there is apparent co-consciousness between the normal Mrs. Leonard and her various psychic lodgers. I will only touch upon the fact that here again there are parallels to be drawn between her case and that of Doris Fischer. Mrs. Leonard has almost total amnesia of all that occurs while Feda or any so-called personal control holds sway. I use the term *almost* total amnesia, because Mrs. Leonard states that occasionally, especially if she allows herself to sit quiet and composed after awaking from trance, isolated names, or the impression of some subject or topic, will recur to her mind; and subsequent questioning of a sitter has enabled her to ascertain that these fragments were memories of the preceding trance.

Feda, on her part, claims the option of being *au fait*, when she chooses, not only with the thoughts and life of Mrs. Leonard, but with all that occurs at a sitting during the purporting personal controls. She also claims the power to perceive Mrs. Leonard's dreams during the latter's normal sleep. According to Feda's own statements she does not by any means always exercise these powers, but the analogy is there with Doris Fischer, who consciously remembered nothing of the intervals when Margaret or one of her other personalities were demonstrating, whereas Margaret made good her claim to an almost unceasing consciousness, irrespective of whether she was manifesting or submerged, and another personality of the Doris Fischer Case, Sleeping Margaret, likewise claimed optional co-consciousness.

Of course, many persons will maintain that, failing evidence to the contrary, it must be assumed that in both Mrs. Leonard's case and that of Doris Fischer all the personalities involved and manifesting through one organism

are merely different aspects of one and the same individual, but, nevertheless, it appears to me that the two cases in this respect also present analogies that may be worth studying.

Undoubtedly Margaret possessed and used, not to say misused, the power to compel Doris, from within, to act sometimes according to her wishes. In some instances Dr. Prince makes it clear that Doris was nonplussed and displeased at finding herself performing actions or using expressions foreign to her conscious inclination. Feda does not claim any extensive power to influence Mrs. Leonard in this way, but I was able to verify that upon one occasion she did so up to a certain point. Feda claimed that having seen and much coveted a yellow air-balloon in a Windsor shop, she compelled Mrs. Leonard to purchase it; that on her way home to Datchet Mrs. Leonard becoming embarrassed at her childish burden, turned aside into a field and gave it as a plaything to her Pekinese who, according to Feda, "sat on it with his flont and bursted it." Not long after receiving Feda's account of this affair I obtained spontaneously from Mrs. Leonard full corroboration of the incident; Mrs. Leonard volunteering that she could not imagine what impulse had led her to buy a silly thing which she was ashamed to walk home with.

Margaret, though affectionate, was inaccessible to sentiment. With the exception of a certain sympathetic interest which she displayed, especially during the middle and latter part of her existence, towards the real Doris and the other Personality known as Sick Doris, she knew not sympathy for another's troubles. Feda also is affectionate and, when dealing with bereaved sitters, perfunctorily decorous, while discouraging emotion, but this can only thinly veil her entire lack of emotional understanding of or sympathy for human sorrow. Upon one occasion when I visited Feda accompanied by my friend and fellow-worker Miss Radclyffe-Hall, in whose company I have more often than not visited Feda, and whose loss would deeply pain me, Feda ejaculated with a hilarious chuckle that it would indeed be fun for me

when, having survived my friend, I should attempt post-mortem communication with her through Mrs. Leonard.

There is another aspect in which the two, while dissimilar in attainment, are as one in their desires. Margaret, at least during her youth and prime, consistently desired to usurp every possible enjoyable moment of Doris's daily life. Avoiding only such periods as were fraught with uninteresting routine, or with the painful consequences of her own misdeeds, she voraciously grabbed the consciousness of every available pleasure, even to the sugar on top of the cake, which she devoured, granting to Doris only the uninteresting remains. Feda's powers of usurpation are up to the present very much more circumscribed. Constrained to remain submerged unless the medium consciously invites her to come forth, her enjoyment when in occupation, her reluctance to end her periods of rule, her resentment when asked to abdicate temporarily in favour of another control are closely identical with Margaret's better realised desires.

Many more comparisons could be made which would strengthen the case for similarity between Feda and Margaret, but space forbids, and the above will suffice. These being made we are left face to face with the residual phenomena associated not only with Feda, but with Mrs. Leonard's psychology as a whole. And this is a subject that demands a study and treatment far beyond my abilities; even an adequate summary of the features observed by me wherein Mrs. Leonard's case differs from any recorded case of dissociation which I have studied, and of the points wherein it offers aspects which may or may not be paralleled in such cases, would be a long affair, and one upon which I should fear to embark even were sufficient space at my disposal.

In venturing to mention some of what I will merely call "Things that do happen" during Mrs. Leonard's trance, which have struck me as possibly significant, and in further venturing to express here and there an opinion as to a possible explanation, I am only presuming upon my extensive experience of Mrs. Leonard's trance, and so far from expecting my opinions to be taken as being of

importance, I am exclusively concerned with the hope that something I may chance to write may awaken the interest of persons better qualified than myself to investigate for themselves with useful results.

In alluding to my experience of Mrs. Leonard's trance, and in discussing the aspects of that trance which appear to differentiate her case from the recorded cases of Multiple Personality, I must first of all admit that there is one trance or semi-trance state, to which Mrs. Leonard is apparently subject, of which I have no personal experience at all. I have already mentioned this condition when enumerating her various states; it is that semi-hazy condition during which she produces script in varying hand-writing, which has proved on several occasions to convey accurate knowledge of contemporaneous or recent events occurring at a distance and normally unknown to the medium. I have seen some of the script produced in this manner, and in alluding to its supernatural value I am relying on the opinion expressed by the recipient of a letter from Mrs. Leonard of which the said script was a portion. He is a conscientious observer of phenomena, and I am quite satisfied that he has made all due allowances for chance coincidence or any other normal explanation before ascribing evidential value to the script.

As regards the manner of production of this and similar scripts, our only authority is Mrs. Leonard herself, as this phenomenon occurs only when she is alone, or in her husband's presence, and then only when in the act of writing personal letters to certain individuals. At some stage in the writing of such letters, she tells me that her hand appears to be controlled, and that, while she remains conscious to a certain extent of what is being written, she none the less feels obliged while the impulse lasts to continue writing matter conveying no intelligible meaning to her conscious mind. Two or more hand-writings will sometimes be involved in one script, these differing in some cases notably from the habitual hand-writing of the normal Mrs. Leonard. On one occasion, an initial signature appended having led the recipient to

suspect that the script originated from a particular source, I submitted the script in question to the inspection of a person well acquainted with the hand-writing of the suspected deceased author. The hand-writing did not tally with that of the presumed signatory. Nevertheless, it was this actual script which contained an unmistakable allusion to events quite outside Mrs. Leonard's normal knowledge.

Before passing on to the subject of Mrs. Leonard's trance condition as it is generally witnessed by myself and the majority of sitters, I desire to point out another problem which awaits solution, and in this respect I wish incidentally to put forward a tentative suggestion. If Mrs. Leonard is in an abnormal state when she produces script, and if we add to this state the trance condition in which Feda takes the field, have we perhaps in these two conditions two different hypnotic levels, namely, a relatively light hypnosis in which the primary consciousness remains passively observant, and which is not followed by any amnesia, and a deep somnambulism followed by almost total amnesia? In this latter deep trance the medium, while displaying all the aspects of a not unfamiliar type of secondary personality, is physically to a great extent anaesthetic and analgesic, but would appear to be somewhat hyperaesthetic of hearing. In this state also she gives evidence of a power of acquiring the knowledge of facts without the assistance of the recognised organs of sense.

If it be a tenable hypothesis that these two conditions represent two different hypnotic levels, how then are we to classify another state to which Mrs. Leonard is also subject? I allude to that condition which is familiar to only a few of Mrs. Leonard's sitters, and in which, without any apparent intermediate return to normal consciousness, Feda gives way to that condition which purports to be Personal Control by a deceased friend or relation of the sitter. This supposed phenomenon forms a large part of the repertoire of many inferior mediums, degenerating very often in their case into a kaleidoscopic succession of completely uninteresting impersonations, none

of which are able to put forward anything of interest as a basis for their claim to any particular identity, and many of which, under the aegis of the most exalted and renowned names, give forth platitudinous prattle emanating from the hysterical sub-consciousness of the partially educated medium.

In Mrs. Leonard's case the state in which this personal control ostensibly occurs is only witnessed by a very few of her sitters, and seldom by any who have not sat with her regularly during some months. Not long ago Feda informed me that not more than half a dozen entities had ever controlled Mrs. Leonard, and though several personal controls have arisen since then, their number is still, and I trust will remain, very limited.

In Mrs. Leonard this condition varies very markedly from the Feda state, and displays features which suggest to me that it is possibly yet another hypnotic level. In it the motor faculties are largely in abeyance. Where Feda can sit erect, sway or jerk her body, wave her arms, move her legs, and has even been known to walk about the room, and where Feda's strident tones are frequently audible outside the séanee room, rising if Feda be so inclined to a robust shout, each successive personal control in its ineipient stages struggles amid silent intervals to achieve a barely audible whisper. Movement, or indeed any control of the physical organism, is very limited, and when a personal control is manifesting, the medium generally either lies against the chair like a log or flops limply upon the sitter's shoulder. Even a much practised personal control achieves but a very limited command of the organism as regards motion and vocal energy; it has apparent difficulty in keeping the vertebral column erect, and in maintaining an ordinary conversational volume of tone. The power of mental concentration appears partially wanting, and immense effort is required to produce evidential matter which would be freely given by Feda.

On the other hand, a totally different faculty is demonstrated, sometimes to a startling degree; that of the reproduction with varying success of intonations, vocal

mannerisms and general characteristics pertaining to deceased persons whom the medium had never known. It is difficult to convey an accurate impression of these personal controls to anyone who has never witnessed the production, through the agency of a really fine medium, of phenomena of this description. Any assertion regarding these impersonations is naturally open to the suspicion that the imagination and expectation of a witness may play a very considerable part in the impression received. There is present in nearly all such cases the auto-suggestion that one particular familiar character is to be personated, and the sitter's mind is consciously and unconsciously attuned to perceive even accidental or imaginary resemblances. On the other hand, where the purporting personal control fails in the attempted impersonation, there is always to hand the excuse that the medium's organism is bound to colour and affect to some extent anything that is received through that organism. Nevertheless, in my own experience these objections have been countered to a great extent by the fact that the purporting personal control with which I am most familiar, that referred to as the A. V. B. Control in the paper on Leonard phenomena by Miss Radclyffe-Hall and myself, published in the *S.P.R. Proceedings*, has in the majority of cases been witnessed by both myself and Miss Radclyffe-Hall, who generally make a habit of accompanying each other to Leonard sittings. Under these circumstances it has very often happened that the intonation of some particular sentence, or the reproduction of some familiar mannerism by the A. V. B. Control, has struck us simultaneously, and on occasions when I have been the recorder during the A. V. B. Control, subsequent questioning of Miss Radclyffe-Hall, before her inspection of the record, has revealed that the points of resemblance which had impressed her were precisely those indicated as remarkable in the record.

Another interesting aspect of these personal controls, which is not demonstrated in the A. V. B. Control but which I have witnessed on various occasions, is the reproduction with considerable success of a male timbre of

voice when the entity purporting to control the medium is a man. In my opinion ventriloquism, as frequently witnessed by me in public exhibitions by experts, does not account for this aspect of the Leonard phenomena. Mr. Arthur Prince, the leading professional ventriloquist of our day, whose public performance seldom lasts more than twenty minutes or half an hour, during part of which time he is speaking in his natural voice, exhibits, as his performance proceeds, every sign of the exhaustion consequent upon the execution of a difficult feat. Despite the fact that he must have carefully trained himself to conceal all evidences of strain, those evidences are visible; though he is carefully made up, and quite obviously at pains to conceal the effort entailed by his performance, I have never seen him achieve his turn without the perspiration pouring down his face, necessitating the use of his handkerchief, and his final bow is that of a man who has worked hard to earn the applause of his public. I have in my possession my own record of a Personal Control at which I was present some months ago in Mrs. Leonard's house at Datchet. Following upon a Feda Control of some length, an elderly Scotch gentleman purported to control the medium for forty minutes. The Control was, as far as my experience goes, an unusually strong one. It spoke throughout most of its duration in robust and fully audible tones of a surprisingly masculine quality, interrupted at intervals by paroxysms of coughing and wheezing characteristic of the bronchial asthma which had afflicted the gentleman purporting to control during his lifetime. The fits of coughing were very violent, conveying to me the impression of unavailing efforts to break up accumulations of phlegm obstructing the bronchial passages. The entire effect was unquestionably that of a masculine sufferer, and the timbre of the speaking voice was not only masculine in quality, but gave every appearance of acquiring this quality in a normal and effortless manner from the larynx. Except for the wheezing, I did not receive any impression of the voice being strained or forced. From this control, lasting, as I have stated, forty minutes, Mrs. Leonard awoke to normal

consciousness in less than one minute. Her face showed no signs of perspiration or exhaustion, she entered immediately into conversation with myself without a trace of hoarseness, and appeared as devoid of all cough or chest obstruction as she had been before the sitting and during the Feda Control.

I will now briefly enumerate a few other features wherein these Personal Controls differ markedly from the Feda Control. Feda's appearance is invariably heralded by a few moments of mere quiescence upon the part of the medium, who sits silently with closed eyes until the moment when Feda begins to whisper, then to speak audibly, and the sitting commences. The interval which divides the departure of Feda from the appearance of a personal control invariably, in my experience, shows in a more or less marked degree one quite distinct feature. Feda having announced her departure, a moment's absolute quiescence on the part of the medium is followed by a long and steady exhalation of breath, sometimes prolonged to a surprising extent. I have myself compared the effect produced to that which would be obtained by steady pressure upon a partially unscrewed air-cushion, and it is sometimes difficult to understand how any normal lungs can produce an exhalation of such duration. Mrs. Salter is familiar with this phenomenon, which she has witnessed with interest on several occasions. I have not so far attempted to time this exhalation of breath with a stop-watch, but it might be interesting to do so.

Both Miss Radclyffe-Hall and myself are of the impression that, when under what purports to be personal control, Mrs. Leonard's body gradually acquires a dead weight of total unconsciousness which is absent in the Feda Control, but, of course, in this respect full allowance must be made for the fact that in the case of the A. V. B. Control the sitter is almost invariably partially supporting the limp form of Mrs. Leonard. The sitter therefore becomes tired as the control proceeds, and would probably derive a fictitious impression of the body gradually increasing in weight. Another more certainly distinctive feature of at least one personal control, namely, the A. V. B. Control,

is a pronounced hyperaesthesia of touch affecting the fingers, and complained of as being actually distressful. Feda, on the other hand, is, as has been said, to some extent anaesthetic and analgesic.

But the peculiarity of the personal controls which to my mind chiefly suggests their involving a lower hypnotic level than either the semi-conscious automatic state of Mrs. Leonard or the Feda state, is the apparent impossibility of maintaining them for more than a short time, and their tendency to merge, in spite of much apparent effort and resistance on the part of the complex involved, either into the Feda state, or more usually into Mrs. Leonard's normally conscious condition.

In previously mentioning a personal control lasting forty minutes, I alluded to one of the longest I have ever witnessed, and the purporting control in question had been developed during many months of frequent practice. The A. V. B. Control, also a very fully developed one through over two years of frequent sittings, has upon one occasion achieved a record of sixty minutes, but this is exceptional. Half an hour is an average duration, and incipient personal controls seldom manifest for more than a few minutes, whereas Feda will, if encouraged or permitted, chatter on occasion for three hours on end, and quite recently has so extended her periods of occupation that steps have had to be taken to curtail a length of trance considered prejudicial to Mrs. Leonard's health. The personal controls, on the other hand, while conveying every appearance of desiring to remain on the scene, are often cut off actually in the middle of a sentence, the sitter having to remain during the wane of the control, alert to catch Mrs. Leonard's body as the final spark of animation departs from it, and prop her safely into her chair. Usually she returns within about one minute to normal consciousness, and this after a personal control of any duration is invariably the case, but occasionally an incipient personal control extending over a few minutes only will be replaced by Feda prior to the medium's waking. It may be objected that the fact of the personal controls invariably following upon a Feda

control would in itself be sufficient to account for the tendency shown by these latter to merge back into the primary consciousness. With a view to ascertaining whether or not this was the case, and whether a personal control if allowed to supervene during the early part of the sitting would not contrive to hold the field during as long a time as that generally achieved by Feda, Miss Radclyffe-Hall and myself upon several occasions persuaded Feda to allow the A. V. B. Control to supplant her soon after the commencement of the sitting. The duration of the A. V. B. Control under these circumstances was neither more nor less than is customary on occasions when Feda is permitted to remain on the scene for an hour or longer. The A. V. B. Control, having set in with high hopes of enjoying an extended period of occupation, began to wane as is usual after a certain time, and the only result of the experiment was a considerable curtailment of the sittings at which this experiment was tried.

I will now leave the subject of the personal controls and restrict myself to that of the state most frequently involved in the production of Mrs. Leonard's phenomena: that in which Feda is the agent conveying information. Members of the Society for Psychological Research are not unfamiliar with this aspect of Mrs. Leonard's phenomena. Some of them have actually tested Mrs. Leonard's powers for themselves, and others know of them through Sir Oliver Lodge's book *Raymond* and through the various papers which have been read at the meetings of this Society. I will instance Sir Oliver Lodge's Paper upon the incidents of "Faunus" and the "Group photograph," Mrs. Henry Sidgwick's recent Paper upon the book tests, Mrs. Salter's Paper upon the results obtained during three months' investigation of Mrs. Leonard's phenomena by our Society, and the two Papers upon a series of Leonard sittings held by Miss Radclyffe-Hall and myself, which were read before the Society by Miss Radclyffe-Hall. From these Papers even those members who have never sat with Mrs. Leonard will have attained a general idea of what happens during a Feda Control. Bearing in mind that the entire object of the sitting is invariably

the conveying of evidence for personal survival of bodily death,<sup>1</sup> we note that this aim is approached by many methods. At one time Feda will devote herself to personal descriptions of the appearance of the departed, at another to peculiarities of temperament or character which they are asserted to have possessed. Incidents in their past lives, places visited by them either in company with the sitter, alone, or otherwise accompanied, articles owned by them, associations grave or humorous shared with the sitter or with other relations or friends, names of communicators, names of their relations or friends living or deceased, nicknames used in bygone years, domestic pets formerly in their possession and names or characteristics pertaining to these, anything, weighty or trivial, tragic or humorous, that the sitter might be expected to recognise or to be able subsequently to verify, is considered by Feda as matter worth retailing. Whether it be the memory of a birthmark, or of a scar acquired by accident, or some detail of the final illness, provided it offers features sufficiently distinctive to render chance coincidence unlikely, all is fish that comes to Feda's net, and with this much of her point of view I emphatically agree.

Another not infrequent aspect of the phenomena is the attempt, sometimes in my experience surprisingly successful, to convey a purporting communicator's knowledge of the actions and mental processes of persons far distant at the time of the sitting, but in some way connected either by relationship or intellectual or material interest with either the communicator or the sitter. Together with statements regarding the actions and mental processes of a certain individual will sometimes be given a prognosis of certain events likely to result from them. In all these very dissimilar lines of effort there is a varying degree of success and failure, which can be studied to a certain extent in the *Proceedings* of the Society in the various papers to which I have alluded; special consideration should be given to what is perhaps up to now the

<sup>1</sup>Mrs. Leonard sits for this object and this object only, and never consents to sit with a view to supplying any information materially beneficial to the sitter.

most ambitious type of phenomena produced by the agency of the Feda control, namely, the Book Tests dealt with in Mrs. Henry Sidgwick's Paper. It is not here within my scope to attempt any estimate as to the extent to which the records of the Feda phenomena, published and unpublished, make good their claim of eliminating normal knowledge on the part of the medium, and in some instances knowledge on the part of any person present, or on the part of any person who could reasonably be expected to be in close telepathic rapport with any person present at the sitting. It is, however, admissible to point out that the possibility of such comprehensive telepathic rapport has never been satisfactorily proved by any experiment, and is so far quite as little established as any other hypothesis that we may care to consider.

I am for the purpose of this Paper only interested in the possibility of obtaining a clue, not as to the source *whence* the various impressions reach Feda, but as to the *manner* in which they are impressed upon her consciousness. And in our enquiry we must always bear in mind that throughout the sittings Feda employs a vocabulary of very limited extent wherein erudite psychological terms have no place. Beyond the occasional emergence of such non-committal spiritualistic terms as "I sense" or "I get an impression of," Feda is content to tell the sitter that she "sees," "hears," "feels," or "smells," as the case may be, though the medium's eyes are invariably closed and neither the sights, sounds, sensations nor smells described are perceptible to the sitter.

Now there are certain aspects of the Feda phenomena which leave me very doubtful as to whether these simple sensory terms convey any accurate analogy with the processes really involved. In any case, of course, the sensory impressions could only be hallucinatory, but even with this reservation there are many instances in connection with which Feda's terminology leaves me dissatisfied.

Our late President, Doctor L. P. Jacks, has recently in our *Journal* opened an interesting discussion regarding

the origin of the personal descriptions of the appearance of the departed as given by mediums when in trance and particularly by Fedá. The point which exercised his mind was whether the descriptions given approximated to the deceased person's impression or memory of his own appearance before bodily death, to his actual appearance after bodily death, or to the sitter's memory of the personal appearance of the deceased. This question remains of great interest, and one cannot but be glad that attention has been drawn to this aspect of the phenomena, and that in this way members of this Society have been encouraged to contribute to the *Journal* any suggestions or hypotheses that may occur to them. But there is another question that has often arisen in my mind while listening to these detailed personal descriptions, and indeed to other detailed descriptions as given by Fedá. If we put aside, as I have tried to do throughout this paper, the question of their source or origin, in what form do they reach or are they presented to Fedá?

This problem is one that equally requires consideration whether Fedá be taken to be describing a bodily or a spiritual actuality, the sitter's memory of a person or place, or someone else's memory of the same.

In my experience Fedá invariably prefaces her descriptions with the statement, "Fedá sees" such an one or such a thing, or she may say, "They are building themselves up for Fedá," or words to that effect, and she then proceeds to describe what she "sees." Thus far the thing is simple, but it becomes sensibly less so when after many months of "seeing" A. V. B. regularly once a week and sometimes oftener, she asks one day with perfect nonchalance whether A. V. B. ever did her hair in the one and only manner ever adopted by A. V. B., or when Fedá, announcing that A. V. B. is showing her a picture, goes on to describe to Miss Radclyffe-Hall with accuracy and in great detail a portrait of Miss Radclyffe-Hall herself which is now in my possession. Fedá—until subsequently questioned by me, at the termination of the description of the picture—*sees* this picture. She tells

us of its colouring, of the pose of the figure and hands, that the expression is serious, even, she avers, what she terms "soosillious." She further tells Miss Radclyffe-Hall that the subject of the portrait is a pale, interesting-looking woman, though young in years, and that the picture is a striking one that Miss Radclyffe-Hall would look at more than once, and that A. V. B. likes the said picture, but Fedra, who *sees* this picture and is able to describe it at such length, never apparently for a moment grasps the fact that the picture being described by her is a portrait, and a striking resemblance at that, of the very familiar sitter to whom she is speaking. Miss Radclyffe-Hall, I am compelled to state, emphatically denies having telepathically assisted Fedra in her description of the portrait!

It is such incidents as I have described above that have led me to suspect that in many instances where Fedra describes persons and objects, she uses the term "seeing" merely as a habit of speech, and that the process involved may more likely be a series of impressions received by her telepathically one at a time, or collected by her telepathically one by one from some mind incarnate or discarnate as the case may be.<sup>1</sup> This hypothesis would also account for the manner in which the descriptions are often dealt out, bit by bit, conveying to the recipient or listener the impression of someone finding isolated pieces all connected with one jig-saw puzzle and dealing them out one by one with a view to their being fitted together by the recipient into an intelligible whole.

It is surely incredible that Fedra or anyone else should *see* a person minus their most striking peculiarity of features or colouring, and yet this must frequently be presumed to be the case if Fedra's seeing is to be accepted at face value. I have myself known her purport to see clearly a communicator whose appearance she minutely described, giving a perfectly accurate account of his features, complexion, expression, including the fact that

<sup>1</sup> A further instance which appears to support this hypothesis will be found in Mrs. Salter's "Further Report on the Phenomena of Mrs. Leonard," *Proc. S.P.R.*, vol. xxxii., p. 87 ff.

he was remarkably handsome and struck her as having what she most evidentially described as "a clear look," but she remained to all appearance in ignorance that the most distinguishing features of his appearance were prematurely snow-white hair of remarkable abundance, and eyes of a peculiarly vivid blue.

Feda's alleged hearing is open to the same criticism and question. Mrs. Leonard's hearing as her sight, when in the normal state, is good to an average degree. She claims that just before a sitting when, as she would put it, she "feels Feda about," she acquires a marked hyperaesthesia of hearing, and this claim is corroborated by her husband, but has not otherwise been tested. It may, however, be remarked that Mrs. Leonard told me of this hyperaesthesia of hearing when asking me to warn prospective sitters, whom I accompanied to her house as recorder, against mentioning to me any evidential matter after entering the house. Mrs. Leonard said she feared that she might inadvertently overhear them, even though there might be several walls between her and the speaker.

To return, however, to the subject of Feda's hearing. This appears, as regards mundane matters, to be rather specially acute. She will often notice and draw a sitter's attention to such sounds as a distant aeroplane or church bell which, though audible when attention is drawn to them and they are listened for in silence, would not reach the consciousness of the sitter or recorder through the more insistent sound of Feda's conversation. When, however, Feda claims to "hear" names or words spoken by the purporting communicators, her hearing appears to be much less reliable, if indeed "hearing" be not yet again her conventional word for some inexpressible means of perception. She will claim that a communicator is telling her a certain name, she will lean forward in her chair with her head inclined as though concentrated upon listening to some dimly apprehended sound, she will whisper to herself attempted equivalents, and she will often abandon of her own accord the attempt to hear, and will resort to drawing one by one, with her finger in

the air, or perhaps upon the sitter’s sleeve, letters that she avers are being “written” or “built up” by the communicator for her to see. Sometimes she will not await the completion of a word by this process, but having spelt up one syllable or two will suddenly remark, “Oh, it’s such and such a name.” Sometimes, on the other hand, she will write up the entire word letter by letter, before she makes any attempt to utter it. But even then, it is not always the word as it would be phonetically pronounced from the written letters that she utters. Having written up a word accurately she will on occasion pause, as though listening, and pronounce the word, which in some cases may be a foreign one or some nickname unfamiliar to her, with a correct though perhaps unusual emphasis on a given syllable.

On one occasion I remember a somewhat similar occurrence when, having written up the letters R.U.N.E., as the pet name of a dog, she remarked that the communicator, however, was not saying Rune, but Runie, and both variants of the name were accurate. Yet Feda appeared unable to hear either until she had gone through the process of spelling up the separate letters of the former variant.

Without going further into the question of the examples that have struck me, I will merely say that I am as doubtful of the face value of what Feda terms “hearing” as I am of that of her alleged “seeing.”

There is another aspect of the phenomena which in my opinion points to a succession of mental impressions telepathically conveyed in the form of isolated facts from some source to the medium’s mind. Be they alphabetical letters, a name or word, or the description of a scene or of a mental state, I have often received a strong impression that as a description proceeded Feda knew as little as I did what would be the next brick in the edifice. She will often hazard an unlikely but correct detail with every appearance of diffidence, in an apologetic manner seeming to discount expected ridicule or expostulation from the sitter. She will make an accurate statement regarding some unlikely detail and go on to comment

on the possibility of her not having correctly apprehended this particular point. Sometimes, it is true, her descriptions are such as might be given by a person contemplating an individual, a scene, or a picture, and recounting as they came to her notice the various details observed, but often the impression conveyed suggests an entirely different process.

This is especially the case when, as occasionally happens, we meet with examples of compound descriptions. That is to say, when Feda gives us a personal description of one individual combining the characteristics of two or more persons known to the sitter, who have borne the same surname or who have some point of similarity in appearance or circumstances, or when a communicator is made to describe as one event matters occurring upon two or more occasions of a rather similar nature.

If we accept as possible that the facts retailed to us by Feda are either projected on to her brain, or are collected by her from some other mind incarnate or discarnate, then it would seem possible that the clarity of the impressions largely depends upon the conscious or unconscious faculty of concentration in the mind tapped or conveying the facts.

For convenience' sake we will at this point postulate an intentional communicator, either living or dead. Although the evidence so far obtained for telepathy between the living leaves it an open question whether or no concentration by the agent upon the idea to be conveyed militates for or against success—and indeed the experiments recorded in Mr. Hubert Wales' recent Paper would appear to show that in his case the impressions which reached Miss Samuels were in no case those which he had consciously tried to convey—nevertheless, it must not be overlooked that Feda definitely claims that the purporting communicators not only throughout the sittings exert every faculty to impress her with those particular incidents or facts which they desire to convey, but she constantly states that in many cases they utilise the intervals between sittings for the preparation of what they shall say when the sitter arrives.

While admitting the possibility that the process is quite other, and that Fedá merely selects from some source the facts which, independent of the communicator's consciousness, happen to be the most accessible to her percipience, we must nevertheless admit that her own description of the method employed may be the more correct; and indeed I think the phenomena as I have observed them tend to support her statements. Even remarkably successful telepathic experiments, such as those recorded by Mr. Wales, are of a fragmentary, scrappy nature such as might credibly be the result of a percipient fishing in the agent's unconscious mind for any available small fry of fact that may take the bait. I do not think experimental telepathy has ever obtained the transfer of a lengthy consecutive description of some incident or event entailing divers names, details and memories, such as are not infrequently given by Fedá.

It is difficult to conceive that Fedá, having tapped in some unconscious mind a bare fact concerning some memory or event, could continue for perhaps nearly an hour weeding the unconsciousness of the said mind and selecting for repetition only such mental material as would bear upon the theme selected. I confess that I find it easier, at any rate in the case of the lengthy and detailed descriptions pertaining to one topic, to conceive of them as emanating intentionally and consciously from some agent having to some extent the power to choose what impressions shall or shall not reach Fedá.

Upon this hypothesis it would appear that, so long as the communicator can keep some given portion of his mind exclusively upon the one fact or event which he desires to give or describe as evidence, Fedá's descriptions will be relatively clear and accurate. Should, however, the communicator's mind wander ever so little, his irrelevant thought will be as likely to reach Fedá as any thought relevant to the subject in hand, and when it does so will appear in some form in her narrative. Fedá apparently cannot always disentangle relevant from irrelevant impressions, nor does it always appear as though the hypothetical communicator were aware of the exact extent

to which his unintentional thoughts may be conveyed to her.

Supposing, for instance, I, being deceased, wished to describe through Feda my country residence and its garden with ornamental pond, and that I should allow the thought to cross my mind that upon some particular occasion friends came down to view the garden who had admired the pond and particularly enjoyed a good supper of lobster salad, I might easily appear in Feda's utterances as a demented spirit who asserted that I had owned an ornamental pond in which I kept lobsters and grew salad! I have known an improbability of this kind followed by indications denoting excitement on the part of the communicator. I have known this excitement either bewildering Feda, or being interpreted by her as denoting the spirit's eagerness to emphasize that the unlikely statement is correct, and I have been unable to resist picturing myself as an unfortunate communicator fully able to gauge the extent to which my communication had gone wrong, and making matters worse by conveying telepathically an unintelligible chaos of excitement and dismay.

Sometimes the compound description is not difficult to unravel, and an example of this kind occurred during one of the sittings taken by Miss Radelyffe-Hall which I recorded. The purporting communicator known as A. V. B. apparently wished to describe one or two experiences of a religious nature which she had undergone during her lifetime, and during her friendship with Miss Radelyffe-Hall. It remains doubtful to this day whether the event which it was intended to describe was a private audience with the Pope at the Vatican which A. V. B. had some years before her death, or a Retreat made by her at a convent shortly before she died. Features recognisable as belonging to both these occurrences appeared in the descriptions given by Feda, although all the points given were said to be in connection with one event. Granted the possibility that all these details were being obtained from the mind of the supposed communicator, I can hardly conceive her having been able to think of one of these events without also, however involuntarily, being

reminded of the other. A. V. B. was not a woman given to constant religious practices. She was a good Catholic, but not excitable about her religion, and the two events of which we have spoken were in many years the only two striking events of her life closely associated with the ceremonial of the Roman Catholic Church. There were many points of similarity between the two events, such, for instance, as the wearing of a special black dress and veil, benedictions received, a certain amount of mental and spiritual preparation involved, which might easily, had the communicator lived to be very old, have become confused in her own mind whilst alive; it would not, therefore, be surprising if any attempt to convey one or other event by a telepathic process, or by any indirect process, should result in confusion of the two events.

Occasionally, if the topic touched upon should be one in which Mrs. Leonard is herself interested, figments of her own opinions and associations will also intrude, rendering the compound yet more complex.

I remarked an instance of this type of triple compound during a sitting at which I recorded for our former President, Doctor L. P. Jacks. He has already in a public utterance alluded, though in a somewhat disguised manner, to this occurrence, but he neglected to mention the following circumstance. The compound entity produced by Feda of an old and a young man, who both bore the same surname, but although related to each other differed widely in their circumstances, and at a later sitting were disentangled correctly as two separate persons, contained at the earlier sitting elements of yet another bearer of the same surname. The origin of this last intrusion was in my opinion Mrs. Leonard's not entirely dormant association of the surname in question with a celebrated young author killed in the War, whose Christian name, quite dissimilar from that of either of the two other entities involved in the compound, was murmured doubtfully several times by Feda.

There are many other instances which I could quote as examples of "Things which do happen" in Mrs.

Leonard's trance, and indeed in the trance of any genuine medium, whether producing mental or physical phenomena, and which call for an explanation not as yet forthcoming, but I think the examples which I have already given suffice for my purpose.

That purpose is to urge upon all and any who may be actual or potential workers in the field of Psychological Research my conviction that there is a wide field for common work between those who regard the observed phenomena as pointing to survival of bodily death, those in whose opinion these phenomena tend to disprove it, and those who genuinely keep an open mind. Whatever may be the ultimate possibilities of establishing a scientific solution of this all-important problem, there is in the meantime no lack of work that should be acceptable to any unprejudiced person interested in the subject, none being able to foresee whither the study of the *modus operandi* involved will lead.

## REVIEW

*Psychology and Psychotherapy.* By WILLIAM BROWN, M.A., M.D. (Oxon), D.Sc. (Lond.). London: Edward Arnold, 1921. Pp. xi, 196.

*Collected Papers on the Psychology of Phantasy.* By DR. CONSTANCE E. LONG. London: Baillière, Tindall and Cox, 1920. Pp. xii, 216.

*The New Psychology and its Relation to Life.* By A. G. TANSLEY. London: George Allen and Unwin, Ltd. 1920. Pp. 283.

The three books at the head of this notice are a selection from many, dealing with similar topics, which have appeared during the last two years. They are all concerned with new outlooks in psychology which have grown out of the pioneer work of Freud. None of the writers is a true Freudian, yet each of them has been greatly influenced by Freud's writings, and each of them accepts some of the conclusions at which he has arrived.

Dr. Brown's attitude towards Freudian doctrine is of particular interest because he was one of the first academic psychologists in this country to give sympathetic consideration to the views of the psycho-analysts and to expound their teachings. In pre-war days one felt that Dr. Brown was more favourably disposed towards Freud's views than in this book he shows himself to be, and it is permissible to think that his present standpoint has been arrived at largely as a result of his practical experience of the war neuroses. Like some other eminent psychologists who had an opportunity of observing and treating cases of "shell-shock," Dr. Brown readily accepts certain important tenets of the psycho-analytic school such as,

for example, Freud's "theory of the cause of mental dissociation, viz., that it is the result of mental conflict and involves repression of emotional states"; but he cannot fully subscribe to the *libido* theory of the neuroses and therefore does not call himself a Freudian.

On the psychological side Dr. Brown gives a good, although necessarily brief, account of the theory of dissociation and an exposition of Freud's theory of dreams and of the Unconscious. In a chapter on "Theories of Emotion," he contrasts the views of Ribot, Shand and M'Dougall with "Freud's theory of instinct." The latter he considers vague and incomplete, and he thinks it suffers from lack of historical relationship with the work of expert psychologists. Not, however, until he takes up the psychotherapeutic aspect of his subject do we clearly realize the distance which separates Dr. Brown's views from those of the psycho-analysts; and yet the method of treatment which he considers "the most helpful therapeutic process in dealing with the majority of war psychoneuroses" is the method which formed the historical starting point of psycho-analysis. This is the method of 'abreaction'—the process of working off repressed emotion during hypnosis—devised by Breuer forty years ago and described in these *Proceedings* by Frederic W. H. Myers as far back as 1894. (*S.P.R. Proceedings*, Vol. IX., p. 12.)

Dr. Brown's record of the efficacy of abreaction in the treatment of the war neuroses is very interesting and instructive; for with the development of Breuer's method in the hands of Freud, and the extension of the original theory of the causation of hysteria, the peculiar value of abreaction tended to be lost sight of, and not much corroboration of the early work of Breuer and Freud has been afforded by subsequent observers.

Dr. Brown tells us that his most striking results were obtained by means of abreaction during light hypnosis. He does not, however, make clear what he means by light hypnosis; and this he should have done seeing that he gives expression to somewhat heterodox opinions on the relation between suggestion and hypnosis. He does not accept those degrees of hypnosis, ranging from slight somnolence to profound "sleep," which have been universally recognized by followers of the Nancy School. For him hypnosis begins at the stage

“when the memory continuum of the patient is broken across,” and this he regards as “a psychological phenomenon quite distinct from that of suggestibility and calling for a distinct explanation.”

By most authors this stage is regarded as just the point at which light hypnosis ends and deep hypnosis begins, so that when Dr. Brown speaks of light hypnosis he must be referring to a grade or degree of what is more commonly called deep hypnosis or somnambulism. And indeed Dr. Brown agrees with Janet that hypnosis is the reproduction of an hysterical somnambulism in an hysterical subject. But if that be so it is difficult to understand how Dr. Brown could control the depth of the hypnosis so as to ensure that it was “light.” Whether it was “light” or “deep” would depend on the degree of dissociation accompanying the original “hysterical” somnambulism whose reproduction was brought about by the hypnotising process.

According to Dr. Brown there are four fundamental and relatively independent psychic factors at work in the cure of mental illness. These are (1) psycho-synthesis or re-association of the forgotten memories; (2) psycho-catharsis or abreaction; (3) autognosis—a term introduced by Dr. Brown to indicate a method devised by him which seems to be a mixture of analysis, suggestion, persuasion and re-education; and (4) the personal influence of the physician (suggestion). The last of these four he rightly considers of the utmost importance “since it is a determining condition of the effective working of the other three factors.”

In Part IV. of this book, under the heading “Lessons of the War,” Dr. Brown gives an interesting account of his personal experience in the treatment of war neuroses both in the field and in the hospitals at home. The heading of this section is perhaps misleading, for it may suggest that what is here written contains new knowledge concerning the cause or the cure of the psychoneuroses. But it is notorious that in no department of medicine has less advance been made as a result of war experience than in psychopathology and psychotherapeutics. All the methods used in dealing with the neuroses of the war had already been in everyday use in the therapeutics of pre-war days. What the war did was to

increase enormously the number of people acquainted with the theory and practice of psychotherapeutics, but in no direction did it lead to any important addition to our knowledge of these matters.

The last few pages of the book are devoted to Psychical Research. Although Dr. Brown seems to be favourably inclined towards the scientific investigations into Spiritism he wishes to sound a note of caution,—“to suggest that all this borders very closely on the realm of pathological psychology, and that in such investigations you need to be quite sure that the mind concerned is a normal one . . . that the states described are not simply pathological mental states, rather than something that is completely normal.” Dr. Brown here seems to be harbouring a very common misconception regarding the kind of evidence that is relevant and important in Psychical Research. To expect mediumistic phenomena to occur in a mind that is “completely normal” is almost a contradiction in terms; but whether the state of a medium’s mind is one of normality or abnormality is surely quite irrelevant and unimportant so far as the *supernormality* of the manifestations is in question. As I wrote, in a former contribution to these pages: “In regard to supernormal phenomena it does not matter in the least what the term hysteria may connote. The supernormality of an automatic script has to be determined by other considerations than the psychological state of the automatist. If it can be shown that any hysteric really has the gift of clairvoyance or any other supernormal power, it will be just as good evidence as if he were a normal person. If physical objects do move without contact in the presence of anyone who is said to be hysterical, it is just as wonderful as if they so move in the presence of some one who is not.” (*S.P.R. Proceedings*, Vol. XXVI., p. 275.)

Dr. Constance Long’s *Collected Papers on the Psychology of Phantasy* are a series of essays in that “Analytical Psychology” which was founded by Jung, and they afford some indication of the lines along which Jung has departed from the Freudian position. Written in bright and non-technical language, suited to the lay audiences to which most of them were delivered, these papers possess the advantages and dis-

advantages which such a mode of exposition entails. They are full of interest and information which cannot fail to be helpful to those who come to the study of these topics for the first time, but they sometimes lack the precision of language which the serious student of the subject demands. Thus, for example, on the second page "the unconscious" is defined as "all that exists in the psyche, of which we are not aware at a given moment. . . . The unconscious, the sub-conscious, or the subliminal (as it is called by different authors) contains all our memories from our earliest existence to the present." On page 16 it is said: "The unconscious mind is pre-existent to the conscious mind. It is a racial possession, common to all, and is not acquired during the life-time." On page 77 we read: "I shall use the word 'unconscious' in the sense introduced by Freud."

These statements taken by themselves are misleading and incompatible one with another; and although no one who reads Dr. Long's book from the beginning to the end need have any doubts about her views on "the unconscious," nevertheless the persistent use of the same term in so many different senses must prove confusing to many readers.

It is needless, here, to describe in detail or to criticise the doctrines put forward by Dr. Long. They are a faithful exposition, so far as they go, of the teachings of Jung, and our opinion of their theoretical and practical importance will depend on the judgments we may have formed regarding Jung's views as these are presented to us in the fuller expositions afforded by his own works. As an introduction to the views of the Zürich school this book can be confidently recommended, and on the practical side it will be found to contain much acute observation and sound advice.

Perhaps the worst thing about Mr. Tansley's book, *The New Psychology*, is its title. Over a quarter of a century ago there was a "new psychology" from which much was expected—the so-called "experimental psychology"; but it is now commonly admitted that, as Mr. Tansley says, much of the admirable work done in this field is not investigation of the mind at all but merely a department of physiology. There is already some danger that a somewhat similar fate may

overtake the New Psychology of to-day if we stress too much the newness of it. Dr. Long tells us in her preface to the *Psychology of Phantasy*, that a candid friend, who is an academic psychologist, bade her refrain from using such a title, saying that the book had nothing to do with psychology.

There is the less justification for the adoption of such a title as Mr. Tansley has chosen in that his avowed aim is to present a picture of the structure and working of the normal human mind which combines the biological view of the mind—as represented, for instance, in Dr. M'Dougall's well-known *Introduction to Social Psychology*—with the concepts which we owe mainly to Freud and Jung. It is not, therefore, a new psychology which Mr. Tansley presents to us, but the old psychology as it is modified by certain facts discovered by the psychopathologists.

Both Dr. Brown and Dr. Long, in the books under review, are occupied with parts of the same subject-matter as Mr. Tansley deals with, but both the former writers very largely restrict themselves to the domain of psychopathology and psychotherapeutics. Mr. Tansley takes a wider outlook and endeavours to point out the consequences of applying the new doctrines in the psychology of the normal, and to indicate the bearing of these doctrines on all the problems and activities of human life.

This is assuredly a work which is necessary, but it is doubtful if the time is yet ripe for its satisfactory performance. Many of the new views are of so tentative a character and so liable to revision in the light of fresh facts, that any attempt to incorporate them in a systematic exposition of the "science of human life" is apt to lead to errors which time and further knowledge would have eliminated. Nevertheless, Mr. Tansley's attempt to do this necessary work here and now is a notable achievement, and no student of contemporary psychology can afford to disregard this book.

T. W. MITCHELL.

# PROCEEDINGS

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