

# EVIDENCE OF PERSONAL SURVIVAL

FROM  
CROSS CORRESPONDENCES

by  
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This volume is based on material in the possession of the Society for Psychical Research and is published with the consent of the Council, who, whilst they do not necessarily endorse any opinion expressed in the book, welcome this opportunity of bringing the evidence before the public.

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## GENERAL INTRODUCTION

THIS book is one of a series on the subject of Psychical Experiences. The Society for Psychical Research, it should be stated at once, is in no way responsible for any of the deductions made, or theories advanced. All it has done as a Society is to allow members of the various groups who have been preparing the books to have access to unpublished records in its possession, and to grant permission to reprint records published in its *Proceedings*, and, in special cases, records privately printed in its *Journal*.

The stories of Psychic Experiences that appear in this series are on a completely different level from the majority of such stories published in most papers and magazines. Few people realize the meticulous care which the Society's investigators have always taken to test the good faith and the accuracy of those whose experiences have appeared in the *Proceedings* and *Journal*, as also the good faith and the accuracy of those who contribute corroborative evidence.

The object of this series is to put before the ordinary reading public examples of the evidence for various super-normal occurrences and faculties which the Society has been collecting for over half a century, and is still collecting.

The lack of interest shown by ordinary readers in this body of carefully tested evidence may be due to its bulk and complexity, and partly, perhaps, to their



awareness of the fact that the majority of men of science fight shy of it. One reason for the aloofness of most men of science is probably the absence of any theory which successfully attempts to bring the various phenomena into even a semblance of unity.

In the present series no attempt can, of course, be made to supply such a theory. Nevertheless, it is much to be desired that someone with a thorough knowledge of the evidence should try, as Frederic Myers did nearly forty years ago in his Scheme of Vital Faculty (*Human Personality*, Vol. II, pp. 505-54), to construct 'a connected schedule or rational index of phenomena so disparate that the very possibility of their interdependence is even now constantly denied.' And that such an attempt should be made afresh is all the more to be desired because since Myers's death phenomena of a new type have been observed.

While, then, the authors of these small books recognize the need for some unifying theory, they have confined themselves to the less ambitious and less arduous task of marshalling a quantity of well-attested evidence for phenomena of many different kinds. For such views and comments as may be found in any of the books the individual writer, as has been stated above, is alone responsible.

## CHAPTER I

THE purpose of this little book is to put before those who have not made a study of the subject some of the evidence which psychical research has been able to collect concerning the possibility of survival. It forms one of a series of such books, and is part of an attempt to gain a wider interest in the results of over fifty years of inquiry by members of the Society for Psychical Research.

Up till now the reading public has had, no doubt, a certain amount of rather vague and somewhat inexact knowledge of what the Society has done, but owing to the fact that the records of its work are contained, for the most part, in its *Proceedings* and *Journal*, which are not generally accessible, it is chiefly among its members that there exists any considerable acquaintance with the evidence which it has collected, and with the critical analyses and commentaries to which that evidence has been subjected. Moreover, the study of these records is, it must be admitted, a laborious task, and entails a great deal of very tedious reading, besides a not inconsiderable amount of special technical knowledge.

The Society as a body has no opinions, except that there are problems to be solved and that the critical method of approach may possibly lead to a solution. On the covers of the volumes of *Proceedings* is always to be found the following notice: 'The responsibility for both the facts and the reasonings in papers published in the *Proceedings* rests entirely with their authors.'



Thus it is that there is to be found among its members the widest divergence of opinion on most of the various topics which are discussed. There are those who are avowed Spiritualists, that is to say, who accept as a fact that the human personality persists after the death of the body and that it can, in certain favourable circumstances, communicate with those on earth; while there are others who hold the view that physical death entails the complete cessation of anything which could be called a personality.

These differences of opinion are, for the most part, concerned with the interpretation of facts and the inferences to be drawn from them, although in certain branches, more particularly in those dealing with physical phenomena, there is no general agreement as to the validity of the evidence; thus some believe that the evidence for the existence of physical phenomena, such as movements of objects without contact, known as telekinesis, materializations, or the production of visible or tangible forms, and so on, is sufficient in quality and quantity to carry a provisional conviction; while others are inclined to dismiss the whole thing as due to fraud, mal-observation, or some other normal cause.

In this book, however, we are not interested in physical phenomena, and the facts which constitute our evidence cannot be denied, as will be seen in the sequel. Various interpretations can, no doubt, be placed upon them and various causes assigned, but no one can dispute their reality except on the fantastic suggestion that a number of eminent scientists and scholars combined together to perpetrate a silly practical joke for the purpose of deceiving the readers of the Society's pub-

lications. Before embarking on my account of the phenomena, I should like to make a few further remarks concerning the scientific nature of the study.

In the ultimate resort all science depends on human testimony. It is true that in certain sciences, such as physics and chemistry, this testimony is reduced to its simplest form, and may be no more than the observation and recording of the movement of the needle of a galvanometer or similar instrument. There are, however, sciences where observation and testimony plays a larger part, notably those concerned with living things, such as biology in its many branches, and psychology.

In psychical research observation and testimony are of primary importance, for we must depend on them for most of our facts. Even where planned experimentation is employed, it is very rare that the necessary observation can be reduced to the level of pointer readings, that is to say, the recording of the movement of the indicator of a scientific instrument.

It is a truism that human testimony is unreliable; human memory is fallible and there is an innate tendency in most people to embroider and amplify. The courts of law, which have also to depend mainly on human testimony, reject hearsay evidence and will not listen to 'what the soldier said,' thus implicitly acknowledging the inherent weakness of the only available source from which knowledge of fact can be derived. The scope and accuracy of the powers of observation of the ordinary individual are far more restricted than is usually admitted. This has been tested by direct experiment by members of the Society.<sup>1</sup> A faked seance

<sup>1</sup> *Proc.*, S.P.R., Vol. XL, pp. 363-87.



was arranged, that is to say, the experimenter pretended to be a medium producing physical phenomena under the usual conditions of lighting and so on; the observers knew that it was faked and were instructed to watch carefully what happened. They recorded their impressions and these records were compared. It was found that the correctness of the testimony of the sitters in answer to a questionnaire of fifteen points concerning what happened, varied from 5.9 to 61 per cent, averaging 33.9 per cent. Only one sitter, out of the whole forty-two, scored some success in reply to every question. This weakness of observation is further plainly seen when it is considered how much more is taken in by the trained observer than by the untrained. Now it cannot be said that anyone is really trained to observe the type of fact which is of interest to psychical research, for these facts are so various in character and cover the whole range of human activity.

Where definite experimentation is undertaken, some training in observation is possible, but unfortunately, experiment plays a comparatively small part in supplying the psychical researcher with material. It is true that efforts have been, and still are being made, to extend the use of experimentation, but we still have to rely for most of our evidence on ordinary observation. That herein lies one of the major causes of difficulty in the subject was recognized by those directing the Society from the very outset, and they endeavoured to meet it by laying down rigid canons of evidence, and refusing to publish any case which did not comply therewith.

More than this could not have been done, and I think

that it may be said that on the whole these canons have been strictly observed.

But it follows that no conclusions arrived at from consideration of alleged phenomena can be held to be established with complete certainty. One must always insert some such clause as 'provided that the evidence can be accepted.' That the effect of such a qualification depends on the nature of the alleged facts is obvious. It would be, for example, far more important in cases where spontaneous phenomena, such as phantasms or hauntings were concerned, than in those which fall to be discussed in this book, that is to say, where the bulk of the material consists of writings done automatically. Here we have the advantage of dealing solely with documentary evidence—evidence, that is to say, which is objective and permanent, concerning which errors of observation and exaggeration cannot arise.

There is one further point which must be touched upon before we can get down to cases. In almost all sciences the element of personal feeling and predilection is, if not completely absent, at any rate of negligible proportions. Though scientists may have pet theories or a general bias towards one particular type of interpretation, these are not likely to exercise any compulsive influence over their conclusions. One cannot imagine an astronomer, for instance, being swayed in his judgment by his personal desires to the extent of refusing to accept plain facts or to draw plain inferences. He may, possibly, lay a greater stress on certain aspects of his problem because such are favourable to his pet theories, but I doubt whether the course of knowledge is materially influenced.



In psychical research, however, the position is very different and it is the common experience of most workers therein that divergent views are held, not merely with firmness, but also with something amounting to passionate resolve. In particular, in the matter of survival, one is apt to find that comparatively few students can maintain the attitude of dispassionate impartiality which is essential to the scientist. Of course, in a matter where human life and fate are involved, wherein man's most intimate hopes, fears and affections depend upon the answers to the questions, it is not reasonable to expect everybody to be cold and unemotional, yet any other attitude is prejudicial, if not actually fatal, to the scientific method.

It must be remembered that there are two sides to this question. It sometimes happens that the strong feelings involved have the effect of rendering an investigator hypercritical. A man may long to believe, yet, just because he is aware of the strength of his longing, he may become unduly sceptical for fear that his desire may warp his judgment.

The aim of the method is the discovery of hypotheses, not of absolute truth, and hypotheses are, or at any rate ought to be, constructed to withstand rough handling. If any hypothesis be so fragile as to crack under the strain of criticism, then it is worthless. It is surely unwise, therefore, to fix your heart on any hypothesis, for should criticism succeed in overthrowing it—and one never knows what may happen to even the most firmly rooted hypothesis—your heart may be broken in the fall.

All, then, that can be expected from scientific inquiry



is the ascertainment of the probability in favour of some particular hypothesis. In the case of psychical research these probabilities will not, as a rule, be very high by reason of the disabilities under which it labours, some of which I have pointed out. If, therefore, one turns to psychical research expecting to find a 'sure and certain hope' one is doomed to disappointment.

I do not deny that there may be other sources of knowledge besides scientific inquiry, and that these may yield a 'sure and certain hope.' I neither affirm nor deny it, it is quite outside my province.

There is, perhaps, one reflection in this connection which should be made. It has arisen from the fact that, as remarked above, our most intimate hopes, fears and affections, are concerned with the answers to the problems of psychical research, many people who have taken up the study have erected a religion upon it and that this has gone a long way towards confusing the issues and discrediting the purely scientific approach in the eyes, not only of the orthodox scientist, but also in those of the orthodox religionist of other persuasion.

## CHAPTER II

FOR the benefit of those who have no previous knowledge of the results of psychical research, I propose to state briefly a few of the hypotheses for which a greater or less degree of probability has been established, but I shall touch only upon those which are relevant to the particular branch to be dealt with here.

The first, both in order of time and in magnitude of probability, is telepathy. This has been defined as 'the communication of impressions of any kind from one mind to another, independently of the recognized channels of sense' (Myers),<sup>1</sup> or 'the acquisition of the mental content of another without the intermediary of the organs of sense' (Driesch).<sup>2</sup>

Driesch divides it into two distinct kinds; first *pure telepathy*, wherein the agent, i.e. the person who normally possesses the knowledge, communicates it to the percipient, i.e. the person who supernormally acquires it; second, *thought reading*, wherein the percipient draws the knowledge from the mind of the agent. In pure telepathy the agent is the active party and the percipient passive, in thought reading the percipient is active and the agent passive.

<sup>1</sup> *Human Personality and Its Survival of Bodily Death*, by F. W. H. Myers. Vol. I, p. XXII.

<sup>2</sup> *Psychical Research*, by Hans Driesch (trans. Theodore Besterman), p. 71.

There may be also cases where both parties are active in varying degrees.

Now, although we can make these distinctions in theory, we have no certain grounds for holding that they actually exist in fact, the most that we can say in any case is that it looks more like one than the other.

There is a further possible alternative which has been suggested, though, from the nature of the facts, little or no objective evidence of its truth is obtainable; this is that the communication of impressions from one mind to another is carried out by means of the intervention of a third agency, such as a disembodied spirit. As we do not know for certain that disembodied spirits exist, nor, even if they do, whether they can communicate with embodied minds, this hypothesis cannot be taken as being much more than pure speculation.

The fact is, that although we have very good – some would say, conclusive – evidence, that impressions are communicated from one mind to another in this supernatural fashion, when we call it telepathy we are simply attaching a label to cover our ignorance. We know nothing of its real nature or of its *modus operandi*. Thus when the sceptic asserts, as he frequently does, that all supernormal mental phenomena can be covered by telepathy, he is simply explaining one mystery by another.

The next type of phenomenon to be mentioned is clairvoyance. Myers defined it as ‘the faculty or act of perceiving, as though visually, with some coincidental truth, some distant scene.’<sup>1</sup> Clairaudience could be similarly defined by substituting hearing for sight. He

<sup>1</sup> *Human Personality*, Vol. I, p. XV.



preferred, however, the term *telæsthesia* to cover both clairvoyance and clairauidience.

Driesch defines clairvoyance as being 'the supernatural acquisition of knowledge about objective concrete situations.'<sup>1</sup>

Clairvoyance, or *telæsthesia*, may transcend the ordinary limitations of sense perception, both in the matter of space and of time. Thus the clairvoyant or seer may obtain knowledge of distant scenes, or some object which is normally inaccessible, such as the contents of a sealed envelope or a passage in a closed book. He may also acquire knowledge of past or even future events.

The evidence for clairvoyance, though considerable in amount, and high in point of quality, does not reach the level of that for telepathy; however, many students of the subject consider that it stands on a substantially firm foundation as regards its actuality.

As in the case of telepathy, we know practically nothing of its nature and *modus operandi*.

It is usually assumed that in clairvoyance the percipient or seer is the only person involved – no agent is necessary; but it must be borne in mind that many cases of apparent clairvoyance may be really telepathic, for, where the situation supernormally perceived by the seer is being, or has been, normally perceived by another person, the seer's knowledge may be derived from the mind of that person, either by pure telepathy or by thought reading.

Just as telepathy was subdivided, so we can form various sub-groups of clairvoyance; first, spatial clair-

<sup>1</sup> *Psychical Research*, p. 72.

voyance, where distant scenes or otherwise inaccessible objects are perceived; second, temporal clairvoyance, which could be further split up into retro-cognition and pre-cognition, i.e. supernormal knowledge of past and future events.

Clairvoyance and telepathy merge into one another apparently by imperceptible degrees, but until we understand more of their *modus operandi*, we cannot say whether they are actually different faculties or only different manifestations of one supernormal faculty of acquiring knowledge.

We must now consider some of the modes in which these two faculties, telepathy and clairvoyance, are shown, but I must first of all introduce the conception of the subliminal, or as some prefer to call it, the sub-conscious mind.

I cannot do better than quote from Myers' *Human Personality*, Vol I, p. 14: 'The idea of a threshold (limen, Schwelle) of consciousness; – of a level above which sensation or thought must rise before it can enter into our conscious life; – is a simple and familiar one. The word *subliminal* – meaning "beneath that threshold" – has already been used to define those sensations which are too feeble to be individually recognized. I propose to extend the meaning of the term, so as to make it cover *all* that takes place beneath the ordinary threshold or say, if preferred, outside the ordinary margin of consciousness. . . . Perceiving . . . that these submerged thoughts and emotions possess the characteristics which we associate with conscious life, I feel bound to speak of a *subliminal* or *ultra-marginal consciousness*. . . . I find it permissible and convenient to speak of subliminal



selves, or more briefly of a subliminal self. I do not indeed by using this term assume that there are two correlative and parallel selves existing always within each of us. Rather I mean by the subliminal self that part of the Self which is commonly subliminal; and I conceive that there may be, – not only *co-operations* between these quasi-independent trains of thought – but also upheavals and alterations of personality of many kinds, so that what was once below the surface may for a time, or permanently, rise above it. And I conceive also that no Self of which we can here have cognisance, is in reality more than a fragment of a larger Self.'

I think that it is perhaps a pity that the prefix 'sub' has always been used in this connection, whether in subliminal or in subconscious, for it almost irresistibly brings in the idea of *beneath* consciousness, thus tending to make one think that the contents of the subliminal mind are lower or more rudimentary in character than those of normal or supra-liminal consciousness. This is not so, for the subliminal may, and frequently does, contain elements which are definitely higher or more advanced than our normal faculties.

The subliminal, it is true, is partly a rubbish dump, but it may also be a gold mine; it is littered with worn-out relics of other days, but it is the storehouse of forgotten memories; from it proceed dreams and delirium, but it may also be the fountain from which springs the inspiration of genius. It observes and records much that passes unnoticed by the supra-liminal. The subliminal is capable of carrying on an independent train of conscious process – I hesitate to call it thought, though, judging from the glimpses which we occasionally get,

it is a process in many ways the same as our ordinary thought. Some writers, including Myers, as we have seen above, have boldly spoken of the subliminal self as distinguished from the supraliminal or manifested self of everyday life.

In normal circumstances there is a close relationship between the subliminal and the supraliminal, although the former does not intrude into view but remains more or less active below the surface. There is a constant interchange between the two levels, parts of the content of the supraliminal consciousness sinking, as it were, into the subliminal, while occasionally the results of subliminal processes and activity force themselves to the surface.

In ordinary sleep the supraliminal is almost completely in abeyance, but the subliminal remains active, producing the material and weaving the patterns of our dreams.

But there are occasions when this close relationship is disturbed, and the subliminal takes to itself a greater degree of independence. This is usually known as dissociation.

It would be too great a digression to cite the evidence on which these views are based, I will, therefore, content myself with enumerating a few of the main types. They are the phenomena of multiple personality, of hypnosis, unconscious mentation, as, for example, when the solution of some problem which has baffled our ordinary thought springs suddenly into our minds.

There are good grounds for believing that the super-normal faculties exercised in telepathy and clairvoyance belong to the subliminal, and although it would perhaps



be going too far to say that this is definitely established in all cases, I think that it is safe to say that it is generally true. Moreover, we may go further and say that in the majority of cases at any rate, these phenomena take place when there is a certain amount of dissociation between the subliminal and the supraliminal. The dissociation may be so slight as to be not noticeable, but I, personally, am inclined to think that it is always there.

Now as regards the modes in which telepathy and clairvoyance are commonly manifested, we have first, spontaneous telepathy between two individuals, as in cases when the same idea comes simultaneously into both minds. There is as a rule no conscious endeavour on the part of the agent to send a message, or on the part of the recipient to put himself into a state favourable to receive it. Dissociation, if it is present at all, is so slight that it can rarely be detected. Almost everyone, I imagine, has had personal experience of this phenomenon, with some people it is of everyday occurrence. In these cases it is usually impossible to say whether it is the agent or the percipient who is the active party. Spontaneous clairvoyance is usually accompanied by a more marked degree of dissociation; it occurs when a person suddenly acquires knowledge of a distant scene or a past or future event. It is much more rare than spontaneous telepathy and comparatively few people experience it.

Next come induced telepathy and clairvoyance. There are several methods which are commonly used. Thus two persons may deliberately try to obtain telepathic communication, one acting as agent and

thinking of a certain object or idea, the other as percipient endeavouring, by holding the mind blank, to throw himself into a receptive state. Considerable success, far beyond anything which could be attributed to chance, has frequently been obtained in experiments of this sort. Dissociation here may become quite marked, particularly with the percipient. Then there are those more advanced cases where trance is employed. A few peculiarly constituted individuals are able to go into a trance state, more or less at will. In such a state dissociation is very high and sometimes the subject seems to be capable of becoming highly receptive to telepathy, or of exercising thought reading and clairvoyance with a considerable degree of success.

Such individuals are usually called 'Mediums.' The term is a bad one, and I much prefer the synthetic word 'Metagnome.'

It is somewhat unfortunate that psychical research is encumbered with terms which implicitly assume some sort of spiritistic hypothesis; thus the term 'medium' suggests a medium of exchange or transmission, a mediator between two parties; the term communicator, again, implies a personal identity.

I do not say that the spiritistic hypothesis is untenable, but it is clearly undesirable that terms which beg the question in respect of any hypothesis whatsoever should be used.

However, they have the sanction of custom; moreover, they are for the most part convenient in avoiding cumbrous circumlocutions. I shall therefore continue to speak of mediums, communicators, controls, spirits, messages, and the 'other side,' but I want to make it



perfectly clear that in doing so I imply no acceptance of any explanatory hypothesis whatsoever.

In what follows when I speak of a medium I shall mean exclusively one who produces the so-called mental phenomena, i.e. speech, writing or communications by any other method, such as table-tilting. In most instances when this term is used it will be of a person who produces these phenomena in trance, when there is no trance I prefer the term 'automatist.'

Generally speaking, trance mediums have what is called a 'control.' This purports to be a disembodied spirit who, as a rule, claims identity with a deceased human being, very commonly of a rather exotic extraction, such as a Red Indian Chief, or, as in the case of Mrs. Osborne Leonard's control, Feda, an Indian girl; the control frequently adopts a childish manner of speech or uses broken English.

In the case of Mrs. Piper, the one medium, as distinguished from automatist, here concerned, the controls were a group of rather enigmatic personages known as Rector, Prudens, Imperator and Doctor. They were not, so to speak, 'all her own invention,' but were taken over, or at least their names were, from Stainton Moses, a clergyman, who had manifested remarkable mediumistic powers and was well known both in spiritualist circles and among those interested in psychical research.

I shall have more to say about these controls, but should mention here that in their case the manner of speech was by no means childish, it was, in fact, extremely dignified.

It must also be said that the claim that they were



the same set of individuals who had controlled Stainton Moses cannot be admitted as being established.

Although these claims have never been substantiated, and in some cases have been proved to be almost certainly false, so much so that many students hold that the control is only a kind of secondary personality of the medium, it must be admitted that they maintain a consistency of character and behave as though they were separate individuals. As one might say, the dramatic personation is good.

The function of the control is to direct proceedings 'from the other side,' to arrange the methods and manner in which the sittings are held, and to receive the messages from other purporting communicators, i.e. from what claim to be the surviving spirits of deceased human beings desirous of communicating with those remaining on earth. The control then delivers the message through the medium, or acts as an amanuensis.

The scene which is portrayed may be thought of somewhat as follows. The medium may be likened to a telephone with a loud-speaker to which the sitter listens and through which he may speak to the control. At the other end is the control who converses with the communicators and relays the messages through the telephone. Occasionally the sitter may catch fragments of conversations going on between the control and the communicators, also the communicator may sometimes oust the control, and speak directly through the telephone.

This is, of course, a fanciful picture, and must not be taken too seriously: whether it really represents what

actually takes place need not be considered here, all that we are concerned with is the content and meaning of the messages. Sometimes, even with a trance medium, the messages are written instead of being spoken. If the messages are veridical, that is to say, truth-telling, and if the knowledge contained in them should be such that it cannot be ascribed to the medium's consciousness, then we must find some hypothesis to account for it.

Besides trance mediumship there are other methods whereby sensitive persons may render themselves receptive to supernormal influences.

There is, first, crystal-gazing or 'scrying.' This practice is of ancient origin, we have records of its employment in very early times. Sometimes a ball of crystal or glass is used, sometimes a pool of some liquid, occasionally the polished thumb-nail. It does not seem to matter what is used, the *modus operandi* is always the same. The scryer concentrates attention and gazes fixedly at the object, and gradually scenes appear on its surface, or, if a crystal is used, in its interior; these scenes may be simply a kind of externalized dream, but sometimes they are veridical, that is to say, they convey information not known normally to the scryer.

The function of the crystal or pool of liquid appears to be simply to induce a state of dissociation, thus rendering the emergence of subliminal impressions easier; the fact that the scenes appear to be in the crystal is due to externalization of the subliminal impression, it is a form of induced hallucination.

There are also several forms of what is technically called 'automatism.' One of the most common of these



is automatic writing, which may be performed with or without a planchette. The planchette, as most people know, is a small heart-shaped board with a pencil, point downwards at one corner, and two little wheels or castors at the others, so that it can move easily over the paper, causing the pencil to leave marks. The operator, or operators, rest a finger lightly upon it, taking care not to direct its movement consciously.

In some cases, however, the automatic writing is done simply by holding a pen or pencil, and allowing the hand to move as it were by its own volition. Quite a large number of people can do this with a little practice.

In other cases, though the hand does not move automatically, the automatist does not know the meaning of what is being written. He or she may know what word is being actually written, but does not connect the words up into sentences.

In still other cases the automatist writes down words and sentences which come into the mind from the outside, as it were. It is as though the words were being taken down from dictation.

There is probably always a certain amount of dissociation when automatic writing is being performed, but it is frequently imperceptible.

As a very large proportion of the evidence to be discussed here comes through automatic writing, I shall describe, in some detail, the methods employed by two or three of the principal automatists. I reserve a description of Mrs. Piper's methods until later.

The first to be mentioned is Mrs. Verrall. She was a lecturer in classics at Newnham, and wife of Dr. A. W. Verrall, the well-known Cambridge classical scholar.

She was also a member of the Council of the Society for Psychical Research. In a paper on her automatic writing, published in *Proceedings*, S.P.R., Vol. XX, October, 1906, she says: 'Whether I write in light or dark, I do not look at the paper. I perceive a word or two, but never understand whether it makes sense with what goes before. Under these circumstances, it will be seen that though I am aware at the moment of writing what language my hand is using, when the script is finished I often cannot say, till I read it, what language has been used, as the recollection of the words passes away with extreme rapidity.

'I have tried more than once to reproduce from memory what has just been written, but I have never been able to give more than a word or two and I have no impression as to the general sense, if there has been any.<sup>1</sup>

'I usually write when I am alone, and I prefer not to have a bright light; it is desirable also to write at a time of day or under circumstances when I am not likely to be interrupted. But none of these conditions is essential.<sup>2</sup>

'It is quite common for me to write in a railway-carriage with other travellers present.<sup>2</sup>

'My left hand writes automatically as well as my right; I should say that I normally can write with both hands, and use the left when the right is incapacitated by writer's cramp.<sup>2</sup>

'I am sometimes exceedingly sleepy during the production of the writing, and more than once I

<sup>1</sup> Op. cit., p. 12.

<sup>2</sup> Op. cit., p. 13.



have momentarily lost consciousness of my surroundings.’<sup>1</sup>

It will be observed from what Mrs. Verrall says about getting sleepy while writing, that some degree, often considerable, of dissociation was present.

A large part of her script consists of purported communications from Mr. F. W. H. Myers, poet, classical scholar, and one of the founders of the Society for Psychical Research. He was the author of *Human Personality and Its Survival of Bodily Death*, from which I have already quoted, as well as volumes of poems, essays, etc. He died on January 17th, 1901.

The next to be described is the lady who is known as Mrs. Holland. She was at first not personally acquainted with any of the officers or members of the Society, but corresponded with Miss Alice Johnson, the Secretary. She lived at the time in India, but came home for a year or so in April, 1904. She met Miss Johnson for the first time in October, 1905, and Mrs. Verrall in the November following.

She began automatic writing for her own amusement in 1893.

The bulk of her script at the period for the first ten years, consisted of verse. In a letter to Miss Johnson, dated September 14th, 1903, she says: ‘The verses, though often childishly simple in wording and jingling in rhyme, are rarely trivial in subject. Their striking feature is the rapidity with which they come. I once wrote down fourteen poems in little over an hour. . . . When I write original verse I do so slowly and carefully, with frequent erasures: automatic verse is always as

<sup>1</sup> Op. cit., p. 14.

if swiftly dictated and there are never any erasures. I am always fully conscious, but my hand moves so rapidly that I seldom know what words it is forming.<sup>1</sup>

'I have been asked if automatic writing has ever stated facts previously unknown to me, which were afterwards proved to be correct.' She then quotes a poem written automatically, which ran as follows:

'Under the orange tree  
Who is it lies?  
Baby hair that is flaxen fair,  
Shines when the dew on the grass is wet,  
Under the iris and violet.  
'Neath the orange-tree  
Where the dead leaves be,  
Look at the dead child's eyes!'

'This is very curious,' said my friend, 'there is a tradition that a child is buried in the garden here, but I know that you have never heard it.'<sup>2</sup>

She mentioned a few other instances wherein her script seemed to contain information unknown to her, and says: 'Since then I have felt on three occasions that some unseen but very present personality was striving to transmit a message through me to a well-beloved.'<sup>3</sup>

In June, 1903, Mrs. Holland read Myers' great work, *Human Personality*. This led to her getting into correspondence with Miss Johnson, also, apparently, to a change in the character of her script; at any rate whether or not there was any connection with her reading the book, a marked change in the script fol-

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 171.

<sup>2</sup> *Ibid.*, p. 173.

<sup>3</sup> *Ibid.*, p. 174.



lowed immediately. Instead of poems, which presumably were the work of her subliminal mind (she is widely read in the English poets, and as her letter above quoted mentions, writes original verse herself) her automatic writing from this period purports to be inspired chiefly by Fred Myers, but also, to a lesser extent, by Edmund Gurney (died June 22nd, 1888), and Prof. Hy. Sidgwick (died August 28th, 1900), the two friends to whom Myers had dedicated his book, and with whom he had been associated in life in the work of psychical research.

These may be described as being almost controls in the sense described above (p. 16). The Myers control preferred to write with a pen, while the Gurney control used a pencil. Miss Johnson says: 'As usual in automatic writing, there are various different indications of which "control" is purporting to be present. Occasionally, but not very often, the "control" uses a signature - either in full, or in initials. Often the contents of the writing leave no doubt as to who it is. And, as usual, varieties of handwriting are associated with the different controls, though they are not always used consistently for the same one.'<sup>1</sup>

That the automatic writing took place in a state of partial dissociation is clearly seen from the fact that at one time Mrs. Holland was much troubled because of a strong tendency to go into trance when writing automatically; she sought Miss Johnson's advice as to the best way to counteract it. Miss Johnson advised the use of auto-suggestion, and this was completely successful in preventing actual trance, but I think that there is

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 180.

no doubt that a state of partial dissociation continued to prevail.

The third automatist whom I propose to describe was known as Mrs. Willett. In a paper published in *Proceedings*, Vol. XLIII, May, 1935, Lord Balfour discusses the psychological aspects of Mrs. Willett's mediumship. With the bulk of the contents of this paper we are not now concerned, but I draw upon it for a description of the *modus operandi* of Mrs. Willett's automatism.

Lord Balfour says: 'In her early girlhood Mrs. Willett discovered that she possessed the power of automatic writing, but, having no one to guide or advise her, she soon gave up the practice of it.

'In the second half of 1908 circumstances into which I need not enter led to a renewal of her interest in the subject.<sup>1</sup>

'During the first stage the communications reach the automatist when she is alone, and in a condition normal or hardly to be distinguished from the normal. They take the form of automatic script in a hand different from Mrs. Willett's ordinary handwriting. But it does not appear that the act of writing is fully automatic in the sense that the hand seems to be moved for her by some external influence and without her co-operation – though something of the kind did apparently occur on one unique occasion. According to her own account the words seem to form in her brain "a hair's-breadth" before she sets them down; but this does not mean that her mind anticipates the sense of what is coming, but only each individual word as it comes. As to her

<sup>1</sup> Op. cit., p. 49.



recollection, when the script is finished, of what she has written, it is not easy to form any precise estimate, and probably the extent of it varies considerably.<sup>1</sup>

A second stage, introducing a fresh method, occurred in 1909.

Mrs. Willett began to receive impressions mentally. In a letter to Mrs. Verrall she says: 'I heard nothing with my ears, but the words came from outside into my mind as they do when one is reading a book to oneself. I do not remember exact words, but the first sentence was: "Can you hear what I am saying?"'<sup>2</sup>

In a subsequent letter she says: 'I got no impression of *appearance*, only character, and in some way voice or pronunciation.'<sup>2</sup>

Mrs. Willett wrote down the communications which came to her in this manner in her ordinary way.

A third stage developed when it became customary in September, 1910, for someone to sit with Mrs. Willett. Lord Balfour says of it: 'Its course is a progress towards deeper and deeper trance.'<sup>3</sup>

In this stage Mrs. Willett, though she continues to produce automatic writing as formerly, speaks a considerable part of the communications. It is as though she were listening to and reporting the words of some one who was invisible and inaudible to the sitter.

The controls are the same group as for Mrs. Verrall and Mrs. Holland, viz. Myers, Gurney and Sidgwick, with occasional interventions from one or two more of this group of friends.

There were, besides these three ladies, several other automatists who played a part. I will, however, make

<sup>1</sup> Op. cit., p. 50.

<sup>2</sup> Op. cit., p. 52.

<sup>3</sup> Op. cit., p. 56.

no attempt to describe their individual methods as to do so would occupy much space and add little of value. Their names were Mrs. Forbes (pseudonym), Miss Helen Verrall (daughter of Mrs. Verrall), a brother and sisters known as the 'Macs' and one or two more. Last, and by no means the least, the famous trance medium, Mrs. Piper, of Boston, U.S.A. Mrs. Piper, probably the most remarkable trance medium known, had been working for members of the Society for a considerable number of years, and had, during the period November, 1906, to June, 1907, paid a visit to England for the purpose of giving sittings.

With a professional medium it is necessary to take precautions and to institute investigations which might be deemed superfluous if applied to a private non-professional automatist. With the latter the question of fraud can hardly arise; no reasonable person could suggest that a group of ladies of the culture and intelligence of those here involved, would combine together to carry out a scheme of concerted cheating – a conspiracy of fraud, and persist in the practice for over thirty years. Moreover, it is hard to assign any motive for such conduct: had it been for the sake of a practical joke, it was surely a strange sense of humour which could derive satisfaction from anything so cumbrous and prolonged; had it been for the sake of 'showing up' the investigators, the scheme missed fire for the plot was never divulged.

However, the investigators took what precautions were possible to avoid leakage of information from one automatist to another, also investigation into their knowledge of facts, both supraliminal and subliminal,



was, of course, undertaken. It should be stated here that in every case the automatists gave the fullest assistance to the investigators, and frequently furnished information which led to the discovery of a normal source from which the knowledge might have been derived.

They also, in some cases, voluntarily submitted themselves to restrictions in the matter of reading, abstaining from looking at books and other publications, the reading of which might invalidate the evidence. Thus, Mrs. Holland, for example, preferred to be kept in ignorance of the success, or otherwise, of the investigations while they were being carried out.<sup>1</sup>

A further argument against the suggestion of collusion, were one needed, may be derived from the fact that the 'Myers' of Mrs. Holland's scripts is so totally unlike that of Mrs. Verrall's; in fact, in many respects incredible. Had the automatists conspired together in a plot, Mrs. Verrall, who knew Myers, would have seen to it that the personation in the scripts of the other automatists was at least plausible.

With professional mediums, however, one must always bear in mind the possibility of conscious or unconscious fraud. The investigation concerning Mrs. Piper in this respect was most searching and thorough-going, she was even watched by private detectives in case she should be making surreptitious inquiries for the purpose of obtaining information which might later be retailed as being supernormally acquired. The result of this investigation was completely satisfactory; not the smallest indication of anything underhanded or dis-

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 175.

honest was found. Everyone who has had any dealings with her has been completely satisfied as to her bona fides.

As has been mentioned above, the controls in Mrs. Piper's case at the time, were personages known as Rector, Imperator and Prudens. Whether they were actually, as they claimed to be, the surviving spirits of persons deceased long ago, it is not necessary to discuss. They were distinguishable personalities, even if they were no more than secondary personalities of Mrs. Piper herself. Rector acted as amanuensis for a large part of the proceedings, and purported to write through Mrs. Piper's hand messages which he received from other ostensible communicators. These communicators included Myers and his group, also Dr. Richard Hodgson who had himself been prominent in the investigation of Mrs. Piper's mediumship, and a communicator known as George Pelham (pseudonym), usually spoken of as G.P.

Mr. Piddington, one of the investigators, describes Mrs. Piper's trance as follows: 'Mrs. Piper sits at a table with a pile of cushions in front of her, and composes herself to go into trance. After an interval varying from two or three to ten minutes her head drops on the cushions with the face turned to the left and the eyes closed, her right hand falling at the same time on to a small table placed at her right side. A pencil is put between her fingers, and the hand proceeds to write. The writing being done without the aid of sight and with the arm in a more or less strained position is often difficult to decipher, at least without practice; but in spite of its not being easy to read, it is remarkably con-



sistent in character, so that, its peculiarities once grasped, the correct interpretation of all but a few words is not a matter of conjecture. The coming out of trance is a longer process than the going into trance. After the hand has ceased to write the medium remains quiescent for a few minutes. She then raises herself slowly, and often with difficulty, from the cushions. When her body is erect, she begins to speak. Her utterance at first is usually indistinct, but as she gradually regains her normal condition it becomes clearer.<sup>1</sup> The trance-script was always kept out of Mrs. Piper's sight and taken away at the end of the sitting, so that she never saw it or had access to it at any time. In her normal condition she neither asked for nor received any information whatever about what had happened at the sittings, except that she was occasionally told that the results were considered interesting and promising, and that they were of a different nature from what had previously been obtained. Since there is strong ground for believing that in her normal state she remembers absolutely nothing of what has occurred in the trance state, it would seem impossible that in the intervals between the sittings she could have got up any information bearing on them, even had she wished to do so.<sup>2</sup>

Thus, besides what was written while Mrs. Piper was in trance, there were spoken messages in what was called the 'waking stage.' These referred to, and sometimes amplified, the information given in the written messages; sometimes fresh topics were initiated in the waking stage.

<sup>1</sup> *Proc.*, S.P.R., Vol. XXII, p. 24.

<sup>2</sup> *ibid.*, p. 25.

Finally, I must mention the investigators. It was usual for the automatists to send their script immediately after its production to a particular investigator who studied it and compared it with scripts from other automatists; thus Mrs. Verrall first sent hers to Sir Oliver Lodge, later to Mr. Piddington, while Mrs. Holland posted hers to Miss Johnson.

The chief investigators were Mr. J. G. Piddington, the Rt. Hon. Gerald Wm. Balfour (now Earl of Balfour), Sir Oliver Lodge, Mrs. Sidgwick, and Miss Alice Johnson, Secretary of the S.P.R. Mrs. Verrall filled the dual role of automatist and investigator.

It so happens that most of these were well versed in the classics and were thus able to appreciate the many classical allusions and literary puzzles based on classical authors which abound in the scripts. As I have already mentioned, Fred Myers was a classical scholar.

Such is the *mise en scène* of the series of cases which I now turn to discuss.



### CHAPTER III

THE unique and peculiarly interesting feature of this series is that they purported to be experiments invented and arranged on 'the other side.'

On January 17th, 1901, Fred Myers died. He had, during his life, played a leading part in scientific psychical research and had an intense desire to discover objective evidence of survival such as would establish high logical probability, in fact, what would be considered as proof in any science of observation. He, himself, fully believed in survival, although he knew that the evidence available was not sufficient to compel general belief. In the communications which purport to come from him through automatic writing we can see again and again the passionate longing to prove his continued existence, and to convince his friends on earth of his identity. For example, in Mrs. Holland's script of January 12th, 1904, Myers, purporting to communicate, writes: *If it were possible for the soul to die back into earth life again I should die from sheer yearning to reach you to tell you that all that we imagined is not half wonderful enough for the truth,*<sup>1</sup> and through Mrs. Piper, *I am trying with all the forces . . . together to prove that I am Myers,*<sup>2</sup> and again through Mrs. Holland, *Oh, I am feeble with eagerness – how can I best be identified.*<sup>3</sup>

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 233.

<sup>2</sup> *Proc.*, S.P.R., Vol. XXII, p. 105.

<sup>3</sup> *Proc.*, S.P.R., Vol. XXI, p. 234.

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Now Myers, as an experienced psychical researcher, was fully aware of the difficulty of eliminating the possibility of explaining away evidential messages by telepathy or clairvoyance. The matter stands thus. The very large bulk of those cases wherein evidence of a supernormal kind is put forward as proving personal survival, consists of communications of knowledge which is not in the possession of any living person concerned, but was, or could have been, possessed by the individual from whose surviving spirit the messages purport to come.

Now, it is clear that for such communications to be of any value as evidence, the information conveyed must be capable of verification, and this implies that some living person must know the facts or else that some record exists or some circumstances from which the facts may be inferred.

But if this be so, it is always possible to hold that the information was conveyed telepathically to the mind of the medium from the living person who knew the facts, or else that the medium clairvoyantly became aware of the record or circumstances in which it is embodied. We have to bear in mind that it is not only the ordinary supraliminal knowledge of living persons which is available, but also the subliminal; further that a telepathic impression may be received and lie dormant in sub-liminal mind of the percipient, emerging into ordinary consciousness only after a lapse of time, sometimes of quite considerable length.

In these circumstances it is hard to imagine any possible evidence which could bring unequivocal proof of survival. Now Myers, as I have said, was fully aware



of all this, and what makes these experiments so peculiarly interesting is that, if we take the statements of the communicators at their face value, it looks as though his surviving spirit had invented a means of getting over the difficulty and had endeavoured to carry it out.

I must, however, lay stress on the words 'at their face value.' Whether this represents a true picture of what actually occurred and whether the spirit of Fred Myers survived his bodily death and carried over into his new mode of existence his memories, affections and interest in psychical research, must be decided on the evidence itself.

When reading the reports of the cases and the scripts of the various automatists, one can hardly help feeling that it was indeed Myers, Gurney, Sidgwick and the rest, who once had lived on earth and worked enthusiastically for psychical research, continuing their labours from the other side, and making strenuous endeavours to prove their identity.

But feelings are not enough, in fact, they should be sternly put aside by those who seek scientific knowledge. I shall have to speak of the dramatic personation later and try to assess its evidential value, but until it has been subjected to severe criticism its persuasive influence must be discounted.

Briefly, the plan which purports to have been devised by Myers and his associates on the other side is as follows.

Suppose a message in cryptic terms be transmitted through one automatist, and another message, equally incomprehensible, through a second at about the same time, and suppose that each automatist was ignorant

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of what the other was writing, we have then two meaningless messages entirely disconnected with each other.

Now, if a third automatist were to produce a script which, while meaningless taken by itself, acts as a clue to the other two, so that the whole set could be brought together into one whole, and then show a single purpose and meaning, we should have good evidence that they all originated from a single source.

It may be looked at like this. Two people are each given one piece of a jigsaw puzzle, taken separately each piece is meaningless, nor will they fit each other. A third person is then given a third piece, and when the pieces are all brought together, it is found that they not only fit each other, but that when fitted they exhibit a coherent picture showing evidence of design and purpose.

It is quite obvious that telepathy between the automatists, in so far as their supraliminal knowledge is concerned, would not explain these facts, for none of them is able to understand the meaning of their own particular fragment, and so could not possibly convey to the other automatists the knowledge required to supply the missing portions. In most cases the puzzle – for the very essence of the whole thing is that they are puzzles – has been solved by an independent investigator, in fact, frequently the automatists themselves have remained in ignorance of any scripts but their own.

It is true that this independent source might possibly be the subliminal mind of one of the automatists, or that of some living person. We can only form a tentative decision on this point when we have studied the actual



cases as we have to rely entirely on internal evidence, i.e. the nature and characteristics of the messages.

A case such as this where three automatists are concerned would be the ideal type of Cross Correspondence, as they are called, and it must be admitted that up to the present no perfect example has been found.

A less convincing form of cross correspondence would be where two automatists independently produce scripts which, taken separately, are meaningless, but when put together are found to be complementary and mutually explanatory. Of this type we have several good examples.

Besides these cross correspondences there are a large number of instances where the script of two or more automatists has references to the same subject at about the same time. In such cases the complementariness is reduced to simple reference to a single topic, and, in the absence of other evidence, we should have no hesitation in explaining them, provisionally at least – for all explanations are provisional at the present stage of our knowledge – as being due to telepathy between the automatists.

That telepathy does occur I have little doubt, but the cases seem to form a series of ascending complexity until we reach a point at which the hypothesis of simple telepathy fails. Where the line should be drawn it is impossible to say.

This, then, is the scheme or plan which, by their own account, was invented by the communicators on the other side, and we have passages in the scripts to bear this out. For example, the automatist is sometimes

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exhorted 'to weave together' and told that singly they can do little. In Mrs. Verrall's script we find: *Record the bits and when fitted they will make the whole*;<sup>1</sup> again, *I will give the words between you neither alone can read but together they will give the clue he wants*.<sup>2</sup>

Moreover, there occurs in several instances instructions to the automatist to send her script, either to one of the other automatists, or else to one of the investigators, in fact, it was on account of such instructions that in one or two cases the automatists were first brought together.

I will conclude these preliminary explanations by quoting a few passages from a paper by Miss Alice Johnson, *Proceedings*, Vol. XXI, June, 1908, wherein the theory of Cross Correspondences is fully discussed for the first time. On page 375, she says: 'The characteristic of these cases – or at least of some of them – is that we do not get in the writing of one automatist anything like a mechanical verbatim reproduction of phrases in the other; we do not even get the same idea expressed in different ways – as well might result from direct telepathy between them. What we get is a fragmentary utterance in one script, which seems to have no particular point or meaning, and another fragmentary utterance in the other, of an equally pointless character; but when we put the two together, we see that they supplement one another, and that there is apparently one coherent idea underlying both, but only partially expressed in each.' On page 377, she writes: 'Now, granted the possibility of communication, it may be supposed that within the last few years a certain

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 385.

<sup>2</sup> *ibid.*, p. 382.



group of persons have been trying to communicate with us, who are sufficiently well instructed to know all the objections that reasonable sceptics have urged against the previous evidence, and sufficiently intelligent to realize to the full all the force of these objections. It may be supposed that these persons have invented a new plan – the plan of cross-correspondences – to meet the sceptic's objections. . . .

'We have reason to believe . . . that the idea of making a statement in one script *complementary* of a statement in another had not occurred to Mr. Myers in his lifetime, for there is no reference to it in any of his written utterances on the subject that I have been able to discover. . . . Neither did those who have been investigating automatic script since his death invent this plan, if plan it be. It was not the automatists that detected it, but a student of the scripts; it has every appearance of being an element imported from outside; it suggests an independent invention, an active intelligence constantly at work in the present, not a mere echo or remnant of individualities of the past.' And on page 389, 'Assuming that the controls are actually trying to communicate some definite idea by means of two different automatists, whom at the same time they were trying to prevent from communicating telepathically with one another, what the controls have to do is to express the factors of the idea in so veiled a form that each writer indites her own share without understanding it. Yet the expression must be so definite that, when once the clue is found, no room is left for doubt as to the proper interpretation.

'It will be seen that, *ex hypothesi*, the idea must be

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prevented from reaching the subliminal consciousness of the automatists; yet we cannot be certain in any case that it has been so prevented, as we can only interrogate their supraliminal consciousnesses. It is conceivable, however, that the controls are more capable than living persons of manipulating their own telepathic faculties. Just as we in ordinary conversation can say what we like and abstain from saying what we wish not to say; so it is possible that the controls can telepathically convey certain things to the automatists, stopping short at whatever point they choose, and thus excluding subliminal comprehension of the underlying ideas.'



## CHAPTER IV

I now propose to give a selection from the large mass of evidence which is contained in the Volumes of *Proceedings* of the S.P.R., from about 1906 until 1917.

I shall be able to give only very condensed summaries of the cases, the original reports being in many instances very long; moreover, I shall quote only some half a dozen or so of each class. It has been a difficult task to condense these reports so as to present a fairly adequate picture; many of them are extremely complicated, most involve reference to classical and literary topics and in some instances the evidential value turns upon some subtle point of classical scholarship or literary criticism, so that it may be doubted whether the full strength can be appreciated by the reader who is not versed in these subjects. However, the investigators have explained fully their reasons for the conclusions at which they have arrived, in language which makes it possible for the ordinary reader to understand, even if he may not fully appreciate. He may not be able to judge from his own knowledge whether these reasons be good or not, that must be left to the experts.

Still, apart from these difficult points of classical erudition, there is a very large mass of facts concerning which the ordinary reader can pass judgment. If an impartial consideration of these facts should tend to support the findings of the investigators, then it may reasonably be held that the interpretation which they

have put upon the obscure passages – an interpretation which is in accord with those findings – gains considerably in plausibility.

As regards the omission of the great number of the cases from the account given here, I do not think that this need in any way prejudice the reader in forming his judgment. I have selected what I consider to be a fair representative sample and have included those cases which throw light on some special points, such as *modus operandi*.

To repeat the same thing over and over again would not help in any way unless we should accept the canon of evidence laid down by Lewis Carroll in *Hunting the Snark*, 'What I say three times is true.'

If a sufficient number of actual cases is cited to give the reader a thorough knowledge of the general characteristics, and if he knows that these cases are only a few out of many similar ones, he is just as well able to form a judgment as he would be if he had waded through the entire series. When an expert judges a cargo of wheat he does not examine each bag but takes a representative sample and decides on that.

I shall first give a selection of incidents which tend to show, on the face of them, that some telepathic exchange, whether it was pure telepathy or thought reading, takes place between the automatists, or that one automatist, by clairvoyance, obtained knowledge concerning another's script.

I must repeat here that in postulating telepathy or clairvoyance we are simply giving names to phenomena which we do not in the least understand; we have not, in the strict sense, explained them. But as there is a



very large mass of first-class evidence which goes to show that transference of impressions and acquisition of knowledge does occur by means other than the normal senses, we are compelled by the rules of scientific procedure to class together all cases which can be brought under these headings rather than to assume that they belong to a different type which involves the co-operation of an additional factor external to the percipient and the agent.

But I think that we shall see, as we go along, that the cases get more and more complex, and that the difficulty of accounting for the facts by the supernormal transference of information, or by the supernormal acquisition of knowledge by the automatist without external assistance, grows progressively greater.

In my opinion we soon reach a point where the hypotheses of simple telepathy and clairvoyance become so strained that they are untenable, provided that some other not too intrinsically improbable explanation can be found.

The next class of cases are those of simple cross correspondence; these are those where in the scripts of two or more automatists there occurs the same word or phrase, or else two phrases so similar as to be clearly interconnected.

Of course, it is obvious that these words or phrases must be in some way marked out as being intended to be cross-correspondences, the mere occurrence of two phrases in common use in the scripts of two automatists would be of no evidential value whatsoever, it must frequently happen by chance.

As with the first class of cases, we shall see that these

grow progressively more complex, and that the dividing line between them and the succeeding class cannot be drawn with any degree of certainty.

This succeeding class is that of complex cross correspondences: these are cases where the topic or topics are not directly mentioned, but referred to in an indirect and allusive way. As a general rule these references are made by means of quotations from classical or literary sources, or else by mention of some other topic which is connected by association with the one originally given.

I will give a fanciful example of what is meant by a complex cross correspondence. Suppose that the topic chosen was 'Time.' Automatist A, might start the ball rolling by a quotation from the hymn, 'Like an ever-rolling stream.' Automatist B might follow on with a quotation from *Alice in Wonderland* dealing with the discussion concerning Time at the Mad Hatter's tea-table, e.g. 'He won't stand beating,' or, 'We quarrelled last March – just before he went mad, you know' and then, Automatist C gives the clue with 'Time and tide wait for no man.' If the investigator were to recognize the source of these quotations, he would see that there was a common idea in all of them, viz. Time. This would, of course, be an extremely simple example, but it may serve to make the underlying idea clear. Most of the actual cases are far more subtle and it was not until after much research that the connections were discovered. It is probable that even now a good many have been overlooked.

To solve puzzles devised by a scholar such as Myers, required investigators endowed with considerable



knowledge, even if they were not all of them comparable with him in scholarship.

Dr. Verrall was a classical scholar of a high order, and although he was not, strictly speaking, one of the investigators, he gave advice and assistance. Mrs. Verrall was, as has been mentioned, lecturer in classics at Newnham, and among the others were some whose knowledge of classical literature was extensive.

In what follows I shall adopt the methods of terminology of the original reports. The writers of the automatic scripts are termed automatists, and this name is also applied to Mrs. Piper, who, although a trance medium, produces the bulk of her material in writing. As has already been explained, she speaks while coming out of trance, and anything taken from what is then said will be referred to as 'waking stage.'

Script is the word usually used for the writing of the automatists, and this includes the drawings which are frequently made in the same automatic fashion.

Those personalities, or rather, one should say, those *purporting* personalities who inspire or produce the script through the hands of the automatists, are usually spoken of as communicators. Where it is possible to distinguish one communicator from another and to identify him, he will be called by the name which he claims to bear with a suffix letter. Thus Myers<sub>p</sub> stands for that, whatever it is, which inspires those scripts of Mrs. Piper which purport to be the work of the surviving spirit of Fred Myers; similarly, Myers<sub>v</sub> stands for the author of similar communications through Mrs. Verrall. The suffixes H.V stands for Miss Helen

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Verrall's communicators, H for Mrs. Holland's and W for Mrs. Willett's.

When the name Fred Myers or Myers alone is used, it must be understood that the living man of that name is being referred to. The other communicators, Hodgson, Gurney, Sidgwick and the rest, are treated in the same way.

It must be clearly understood that this terminology is adopted solely for the sake of convenience and brevity. It does not imply any acceptance of the hypothesis that the scripts originate from, or are inspired by, the surviving personalities which are named or, indeed, from any personality external to the mind of the automatist.

That they are so inspired is the constant claim made by the scripts themselves, but this cannot be accepted prior to investigation of the evidence, in fact, it is solely to test this claim that the whole investigation was undertaken.

Thus, though we may speak of Myers<sub>p</sub> or any other communicator saying or writing so and so, it is always with the definite reservation that no such personality may exist at all as a separate entity.

To adopt any other terminology would, however, entail such ponderous and tiresome circumlocutions that the reader would soon become wearied of reading over and over again the same set of conditioning clauses.

The identification of the communicator is frequently easily made, because the scripts are signed, or else the name is given; when in Mrs. Willett's scripts Myers purports to communicate, the name Myers will appear



sometimes three or four times in one paragraph. There is also in some cases a difference in handwriting, though there is not always any resemblance with the actual handwriting of the communicator when living. With Mrs. Holland, Myers<sub>H</sub> usually prefers a pencil, while Gurney<sub>H</sub> uses a pen.

Identification can also be made with a fair degree of certainty in many instances from the general characteristics of the script. The dramatic characterization is sometimes very high, and there is, on the whole, great consistency throughout the scripts of one automaton, though it must be admitted that the characterization of Myers<sub>V</sub>, for example, does not always tally with that of Myers<sub>H</sub> or Myers<sub>W</sub>, nor is it always a true portrayal of the man himself as he was known by his friends in life.

I shall discuss this point at some length in my concluding chapter.

I will commence by giving extracts from a script of Mrs. Holland, November 7th, 1903,<sup>1</sup> purporting to come from Myers. (It should be remembered that Mrs. Holland had read *Human Personality* for the first time in June, 1903.) It begins with a scrawl ending with the initial F (Myers frequently signed himself in this way). Mrs. Holland then wrote in her own hand, a question to the communicator. *My hand feels very shaky - shall I let it scrawl?* Myers<sub>H</sub> replied: *Yes let it go quite freely just exactly as it likes*, and then goes on, *My Dear Mrs. Verrall I am very anxious to speak to some of the old friends - Miss J. - and to A. W.* (Miss Johnson and Dr. A. W. Verrall are meant). Then followed a long description of a man

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 186.

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which was in the main accurate of Dr. Verrall, and an address, 5, Selwyn Gardens, Cambridge. After some matter, which need not be repeated here, the address is given again, and finally came the words: *Send this to Mrs. Verrall, 5, Selwyn Gardens, Cambridge.*

Mrs. Holland knew the name Mrs. Verrall, as it occurs in *Human Personality*, but beyond that she had no knowledge of her. She certainly did not know her address, or even if there were such a place as Selwyn Gardens, Cambridge. She had never been in Cambridge.

It was this script which led to the association between Mrs. Holland and Mrs. Verrall, an association from which there arose many cross correspondences.

Now Fred Myers had lived in Cambridge and was an intimate friend of the Verralls. If, therefore, he survived death and retained his interest in psychical research, it is quite understandable that he should have endeavoured to bring about this association so that he might put into practice the scheme of cross correspondences which he and his group had devised, and to do this what better or more straightforward way could have been chosen than to instruct one of the automatists to send her script to the other, giving both name and address?

If the knowledge of the address did not come from the surviving spirit of Myers, an alternative must be found.

Mrs. Holland had been in communication with Miss Alice Johnson on the subject of automatic writing, and Miss Johnson, of course, knew Mrs. Verrall very well as another automatist, so it was possible that the



information was conveyed telepathically by her. It is not likely that it came from Mrs. Verrall direct, as she had not heard of Mrs. Holland at that time.

If it was not telepathy from Miss Johnson, we can only suggest that it was either telepathy from some unknown person, or else that Mrs. Holland somehow or other perceived the address by clairvoyance.

A few weeks previously to this, Mrs. Holland's script contained a detailed description of a room which she was unable to recognize.<sup>1</sup> Miss Johnson, to whom the script was sent, was equally at a loss. However, some two years later Mrs. Verrall happened to be reading it and at once recognized the room described as being her dining-room. The description was correct in every respect but one, viz., that there was a bust on a pedestal; it was curious that a friend of Mrs. Verrall's on being told of this description, said: 'But there is a bust in your dining-room.' He had apparently mistaken a filter, which stood in a dark corner of the room, for a bust.

Now, if this knowledge was acquired clairvoyantly by Mrs. Holland, and if clairvoyance be somehow or other analogous to ordinary vision, it seems quite possible that she had made the same mistake. On the other hand, the message purports to come from Myers, so it might be that the mistake was his.

On January 5th, 1904, Myers<sub>H</sub> described in the script a woman in some detail.<sup>2</sup> On March 22nd following, Mrs. Holland had an impression which corresponded very nearly with the description, but contained other details.<sup>3</sup> Both these were sent to Miss Johnson who

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 194.

<sup>2</sup> *ibid.*, p. 212.

<sup>3</sup> *ibid.*, p. 257.

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recognized them as mainly correct of Mrs. Verrall, with which opinion Mrs. Verrall herself agreed.

It must be remembered that at this time Mrs. Holland had not met Mrs. Verrall, and only knew of her through having seen her name mentioned in *Human Personality*, and from Miss Johnson's letters.

In subsequent scripts there were several instances of supernormal knowledge of Mrs. Verrall and her doings. It is not necessary to quote all these in full. I will give just one instance.

On March 28th, 1906,<sup>1</sup> the script contained the words, *A new dress not a black one this time*. Mrs. Verrall notes on this (April 10th, 1906): 'Some time ago, I think on February 2nd, I called on my dressmaker to arrange for an evening dress, which I intended should be black. She, however, insisted on a colour, and I eventually agreed. About March 11th, I appointed March 31st to be fitted.'

All these incidents can be explained on the hypothesis of telepathy between Mrs. Holland and Mrs. Verrall, or clairvoyance on the part of Mrs. Holland, and had they stood alone, we should have been compelled, by the canons of scientific procedure, to accept that explanation provisionally.

If, however, we find other incidents in the scripts which would necessitate a considerable stretching of the hypothesis to make it cover the facts, it will throw some doubt upon it as a valid explanation.

Here is another incident which looks, on the face of it, like simple telepathy.<sup>2</sup> Mrs. Forbes had tried, as an

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 339.

<sup>2</sup> *Proc.*, S.P.R., Vol. XX, p. 256, *et seq.*



experiment, to impress Mrs. Verrall with the idea of lilies and this had failed. About a month later Miss Verrall, who knew nothing about the experiment, had the following in her script. *If you had seen her picking lilies you would have understood, and, the house is large and there is a belt of rhododendrons. In the north you have seen it. Not you, I mean, but Mrs. Forbes.* In reply to questions, Mrs. Forbes said: 'I looked at the lilies and cut some, and mentally asked if it would be possible to tell our friends at Cambridge (the Verralls) about them. We have been planting a belt of rhododendrons to the north of the garden.' Both Mrs. and Miss Verrall were ignorant of this latter fact.

In the next case the hypothesis of telepathy becomes a little strained.<sup>1</sup> On April 10th, 1903, Mrs. Forbes wrote automatically: *Will you be so good as to write – to arrive to-morrow – to tell Mrs. Verrall our letter must be read with one word corrected, which means more. E.G. (Edmund Gurney). A grower of flowers one year will be a sower of seed. Send the message.* Then followed instructions for Miss Verrall to write with planchette. Neither Mrs. Forbes nor Mrs. Verrall could make any sense of this message, but Miss Verrall explained it at once. She had been staying with a friend who was a professional gardener and during her stay there was much discussion over a suggestion made by her friend's new head man, that certain plants should be grown from seed instead of from cuttings as hitherto. The new man was particularly skilled in raising plants from seed.

If this was due to telepathy, it was not between Mrs.

<sup>1</sup> *Proc., S.P.R., Vol. XX, p. 254.*

Verrall and Mrs. Forbes, but the agent was presumably Miss Verrall.

I am not keeping to the chronological order in giving these examples, but rather picking out those incidents which will illustrate the point which I am wishing to make, viz., the difficulty of explaining the information shown in the scripts on the hypothesis of simple telepathy.

Beginning in March, 1901,<sup>1</sup> Mrs. Verrall's script contained what she took to be references to Mrs. Forbes; on March 21st it contained the Latin words, *Ne falle rogatricem* (Do not fail (?) her who asks). On March 24th, Mrs. Forbes writing with planchette with another person had, *Tell Mrs. Verrall to send you her last writing*. There is, therefore, a possible connection between the two scripts.

On August 28th Mrs. Verrall wrote automatically, words in Latin, of which the translation is: *Sign with the seal. The fir-tree that has already been planted in the garden gives its own portent*. Then followed some scrawls and drawings of a sword and a suspended bugle.

The suspended bugle is part of the badge of the regiment to which Talbot Forbes, Mrs. Forbes's deceased son, who purported to communicate through her, belonged. Mrs. Forbes had in her garden four or five fir-trees grown from seed which had been sent her by her son, and were called by her Talbot's trees. This was unknown to Mrs. Verrall.

On the same day Mrs. Forbes's script contained the statement that her son was looking for a 'sensitive' who wrote automatically so that he might obtain corroboration of her writing. Thus, though the same subject was

<sup>1</sup> *Proc.*, S.P.R., Vol. XX, p. 222, *et seq.*



not mentioned in both scripts, there appears to be a connection between them.

The next case<sup>1</sup> which I shall quote, is of a more advanced type, and for it we must introduce Mrs. Piper for the first time.

On January 31st, 1902, Mrs. Verrall wrote, automatically: *Panopticon*, then in Greek characters, *sphairas atitallei syndegma mystikon ti ouk edidos*. (Latin) *volatile ferrum - pro telo impinget*. The whole quasi-Greek sentence appears to mean something like 'universal seeing of a sphere fosters the mystic joint reception.' *Volatile ferrum* = flying iron, and is used in Virgil for 'spear,' 'pro telo' = for a weapon, 'impinget' = will hit.

The whole thing seemed nonsense to Mrs. Verrall, and she was unable to make anything out of it.

Mrs. Piper was at this time at Boston, U.S.A., and at a sitting with Dr. Hodgson on January 28th, 1902, he suggested to the control that he should try to appear to Miss Verrall holding a spear in his hand. The control evidently misunderstood, for he asked: 'Why a sphere?' Dr. Hodgson repeated the word 'spear' and the control said that the experiment should be tried for a week.

On February 4th, at the next sitting, the control claimed to have been successful, but he spelled the word 'sphear.' It was evident that the misunderstanding still persisted to some extent. Although the claim to have appeared was false, it seems to be much beyond chance that Mrs. Verrall should have in her script, only three days later, both the Greek word for sphere and a Latin phrase meaning spear.

<sup>1</sup> *Proc.*, S.P.R., Vol. XX, p. 213, *et seq.*

Here the hypothesis of simple telepathy requires very considerable stretching to make it cover the facts. First, the message reaches Mrs. Verrall instead of Miss Verrall. I do not think that any stress can be laid on this, for the same thing frequently happened; it seemed as though the communicators were either indifferent, which of the two automatists they used, simply taking whichever was available, or else that they were actually not always able to distinguish. In any case, telepathic messages do sometimes miss their proper targets and hit another; until we know more of the conditions in which it occurs, no explanation of the reason for this can be suggested.

A far more formidable objection to the telepathic hypothesis rests on the form in which the message was received. Mrs. Piper knows no Greek or Latin, Dr. Hodgson might have known the Greek for spear and Virgil's use of 'volatile ferrum' for spear, but the message which he would have intended to send would have been of spear alone. It is true that the confusion between the words which Mrs. Piper's control had made might have been transferred to his mind, but it does not seem very likely; moreover, there appears to be no reason why he should use Greek and Latin instead of English, the more so as the impression which it was desired to convey was a visual and not a verbal one.

As regards the percipient, it might have been that the translation into Greek and Latin was performed by her subliminal mind, but it is curious that such translation should have resulted in what appeared to her as mere nonsense. I do not say that it is impossible,



or even highly improbable, only that it is curious and involves an added difficulty to the telepathic hypothesis. If, on the other hand, one considers the view suggested by the communicators, the whole thing appears to be more reasonable. Myers undoubtedly had the necessary knowledge of Greek and Latin and if he desired, in accordance with the scheme of cross correspondences, to convey the message in an indirect and allusive form, he certainly succeeded in doing so, although I cannot see any reason why he should have made it into nonsense; anyone equipped with the classical and literary erudition of Fred Myers would, one would imagine, have made a much neater job of it.

In studying these scripts one comes constantly up against this difficulty, viz., that so much consists of disjointed fragmentary sort of matter. It is true that with most of the automatists we do get long coherent passages sometimes, showing high intellectual power and a comprehension of the difficulties of the problem, but there is also a great amount of apparent nonsense, and it is in this part that we find most of the evidential matter.

I do not think that it can be said of the automatists, with the exception of Mrs. Piper, that the intellectual level of the scripts was ever higher than could be attributed to them, they were all cultured and well-read women, so that it is not beyond the bounds of possibility that the source from which these portions of the script were drawn was the subliminal mind of the automatist.

Moreover, when we consider the case of Mrs. Piper and those passages which show intellectual attainment

beyond her reach, it must be remembered that the sitters were in nearly every case persons of culture and learning, so that if we concede the possibility of telepathic exchange between medium and sitter, we can account for the phenomena by regarding the subliminal mind of the sitter as the source of the knowledge shown.

We are, therefore, in something of a dilemma. If the source of the scripts were really the surviving personalities of Myers and his friends, how was it that they were able to transmit through the automatists clear and logical disquisitions on the theoretical side of the subject, yet when it came to getting through the more important evidential matter, they were able to make only what, in my opinion, must be considered a rather poor job?

In this connection I quote here a passage from an early script of Mrs. Holland<sup>1</sup> wherein Myers<sub>H</sub> describes the conditions under which he labours. He writes: *The nearest simile I can find to express the difficulties of sending a message – is that I appear to be standing behind a sheet of frosted glass which blurs sight and deadens sounds – dictating feebly to a reluctant and somewhat obtuse secretary.*

There are several such passages in these scripts: both Myers<sub>H</sub> and Gurney<sub>H</sub> exhibit a tendency to scold the automatist most unmercifully, and I think that it is great tribute to Mrs. Holland that she accepted it all in good part and continued to carry on in spite of these scoldings.

But, it may be said, if the secretary can receive these long discourses without confusion, in spite of 'the frosted glass,' why is it that the evidential parts are so

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 230.



scrappy and muddled? Suppose that, on the other hand, we ascribe the non-evidential parts of the script to the subliminal mind of the automatist – and it is not impossible that even the scoldings came from thence – we are left with the problem of accounting for the cross correspondences.

It may be, of course, that there are two sources from which the messages come which operate in alternation, or else are somehow mingled.

It has been suggested – and there are fairly good grounds for the suggestion – that the communicators are limited by the normal contents of the mind of the automatist; thus, while Greek and Latin quotations are freely given through Mrs. and Miss Verrall, who are thoroughly conversant with those languages, it is very rare to find them with Mrs. Holland and Mrs. Willett, who normally know very little of the classics. It must be looked upon as being partly a process of selection from already available material, rather than the introduction of entirely fresh matter from the outside. We may think of the communicator surveying, as it were, the contents of the mind of the automatist and picking out such things as will best suit his purpose to weave into the pattern he desires.

On this view, perhaps, we may gain a partial understanding and a possible explanation of the peculiar character of the scripts. It is true that we do sometimes find in the scripts evidence of knowledge which was not normally in the possession of the automatist, but we cannot ever exclude the possibility of its being conveyed telepathically to her subliminal mind from some living person.

There is quite a good example of this in a script of Mrs. Holland's, January 7th, 1904.<sup>1</sup> Myers<sub>H</sub> writes therein: *I want to make it thoroughly clear to you that the idolon is not the spirit, only the simulacrum.* He was discussing the question of apparitions and the views expressed were similar to those held by Fred Myers, as were given fully in a chapter on 'Phantasms of the Dead' in *Human Personality*. As Mrs. Holland had read this book, we may suppose that her memory of it was the source from which this script was derived, except for the combined use of the words 'eidolon' and 'simulacrum,' which does not occur in that chapter. Mrs. Verrall, on reading the script, pointed out that these words were used in a correct and scholarly style, such as would not normally be expected from one who, like Mrs. Holland, is not a classical scholar. But this usage would have been appropriate for Myers himself, familiar as he was with Homer and Lucretius wherein they occur.

The next incident which I shall summarize, introduces a fresh type of puzzle. On March 7th, 1906, Mrs. Verrall's script<sup>2</sup> contained an original poem, commencing with the words:

*Tintagel and the sea that moaned in pain.*

When Miss Johnson read this she was struck with its similarity with a poem by Roden Noel, entitled 'Tintadgel,' which, to the best of her recollection, Mrs. Verrall had never read.

On March 11th, 1906, Mrs. Holland's script contained: *This is for A. W. Ask him what the date May 26th, 1894, meant to him - to me - and to F. W. H. M. I do not*

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 215, *et seq.*

<sup>2</sup> *ibid.*, p. 317, *et seq.*



*think that they will find it hard to recall, but if so – let them ask Nora.*

The date given, which conveyed nothing to Mrs. Holland, is that of the death of Roden Noel; the initials A. W. refer to Dr. Verrall, F. W. H. M. is, of course, Myers, both of whom knew Noel, though not intimately. Nora means Mrs. Sidgwick and the instruction to ask her is singularly appropriate as Noel was an intimate friend of Dr. Sidgwick.

On March 14th, 1906, before any of these facts were known to Mrs. Holland, she wrote, automatically: *Eighteen, fifteen, four, five, fourteen, Fourteen, fifteen, five, twelve. Not to be taken as they stand. See Rev. 13, 18, but only the central eight words, not the whole passage.*

Mrs. Holland did not look up the text, and the whole thing was quite meaningless to her. But Miss Johnson did do so, and found that the central eight words were: 'for it is the number of a man.' Acting on this hint, she translated the numbers given in the script into letters of the alphabet, and found that they spelled Roden Noel, R being the eighteenth letter, and so on.

It should be said, however, that in a script of February 9th, 1906,<sup>1</sup> i.e. about a month earlier Mrs. Holland had written another list of numbers which had, in the same way, given the name of Richard Hodgson,<sup>2</sup> and that this had been pointed out to her by Miss Johnson, so that it is possible that while the Roden Noel message meant nothing to her normally, it was understood subliminally.

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 304.

<sup>2</sup> Dr. Richard Hodgson, died December 20th, 1905.

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There was a further reference to Roden Noel in her script of March 21st, 1906, and in Mrs. Verrall's of March 26th, 1906. On March 28th, 1906, Mrs. Holland's script contained the name Roden Noel written out in full, a reference to Cornwall which was appropriate for him, and a description of him which was partially correct.

I must not occupy much further space with these cases of simple cross correspondence, but will conclude this section by summarizing briefly, a further two or three characteristic cases. The first is on the word 'Arrow' and can be summarized best by the following table, which gives all the necessary facts in brief.<sup>1</sup>

Feb. 11th, 1907 – Mrs. Verrall's script has a drawing of three converging arrows, followed by the words: 'Tria convergentia in unum.'

Feb. 12th – Hodgson<sub>p</sub> says he has given 'Arrow' to Mrs. Verrall.

Feb. 13th – Mr. Piddington sees Mrs. Verrall's script of February 11th.

Feb. 17th – Miss Verrall's script has a drawing of an arrow, followed by the words 'many together.'

Feb. 18th about 11.15 a.m. – Mrs. Verrall's script has several words beginning with 'a' and 'ar' such as 'architrave,' 'arch,' etc.

Feb. 18th, about 11.30 a.m. – Hodgson<sub>p</sub> reminds Mr. Piddington to 'watch for arrow.'

Feb. 19th, 10.55 a.m. – Mr. Piddington sees Mrs. Verrall's script of 18th and Miss Verrall's of 17th.

Feb. 19th, 11.20 a.m. – Hodgson<sub>p</sub> says Mrs. Verrall wrote 'ar' and 'w.'

Feb. 20th – Mr. Piddington tells Hodgson<sub>p</sub> that Mrs. Verrall has written several words beginning with 'ar.'

<sup>1</sup> *Proc.*, S.P.R., Vol. XXII, p. 77, *et seq.*



Feb. 25th – Hodgson<sub>P</sub> asks: 'Got arrow yet?' Mr. Piddington says Mrs. Verrall has not written the word, but has drawn an arrow. Hodgson<sub>P</sub> says he will make a further attempt to make Mrs. Verrall write 'arrow.'

Mar. 18th – Mrs. Verrall's script has a drawing of a bow and arrow, an arrow, and a target.

June 4th – Mrs. Verrall learns for the first time that 'arrow' has been the subject of a cross-correspondence experiment.

Laurel and laurel wreath form the subject of a simple cross correspondence.<sup>1</sup> On February 26th, 1907, in the waking stage of Mrs. Piper's trance, the word 'laurel' was repeated several times, and *I gave her that for laurel* said. (When 'I gave her' is thus used it refers to Mrs. Verrall.) On February 27th, Myers<sub>P</sub> said: *I gave Mrs. Verrall laurel wreath*. On February 6th, Mrs. Verrall's script had: *Laura and another. There is a great obstruction this morning* (probably referring to the automatic writing). *Apollo's laurel bough* (twice given), *Laureatus* (Latin = laurelled), *A laurel wreath*, then a drawing representing a laurel wreath, *corona laureata* (Latin = laurel crown), *With laurel wreath his brow serene was crowned*, and *a laurel crown*.

Neither the word 'laurel' nor 'wreath' occurs elsewhere in Mrs. Verrall's scripts of this period.

On March 17th, Miss Verrall's script contained the words: *Laurel leaves are emblem. Laurel for the victor's brow*.

This is the only occurrence of the word 'laurel' in her scripts of this period.

Some of these passages are included in another cross-correspondence, viz., the 'Medici Tombs' case, which I shall summarize later.

<sup>1</sup> *Proc.*, S.P.R., Vol. XXII, p. 94, *et seq.*

*Thanatos*.<sup>1</sup> In the waking stage of Mrs. Piper's trance on April 17th, 1907, a word was spoken which was at first heard as *Sanatos*, and then repeated as *Tanatos*. Mrs. Sidgwick, the sitter, inserted a note on the record to the effect that 'Thanatos' was probably meant. On April 23rd, again in the waking stage, it was correctly pronounced as 'Thanatos,' on April 30th it was said three times and on May 7th, *I want to say Thanatos* came again in the waking stage.

Thanatos is a Greek word meaning 'Death.'

Repetition of a word in this disconnected fashion is usually a sign that it has been used for a cross correspondence.

On April 16th, 1907, Mrs. Holland, in India, had in her script: *Maurice Morris Mors. And with that the shadow of death fell upon his limbs.*

'Maurice Morris' are probably first attempts to get the Latin word 'Mors' which, of course, means 'Death,' the occurrence of the English word 'death' in the next sentence points to this.

Mrs. Verrall's script of April 29th, 1907, had: *Warmed both hands before the fire of life. It fades and I am ready to depart*, then a drawing of a triangle or else the Greek letter delta; then, *Manibus date lilia plenis* (Latin for 'Give lilies with full hands'), a little later: *Come away, Come away, Pallida mors* (Latin = pale death) occurs in a sentence, and finally: *You have got the word plainly written all along in your own writing. Look back.*

Mrs. Verrall had always taken the Greek letter 'delta' as a sign for death. 'Manibus date lilia plenis' is a quotation from the Aeneid where Anchises foretells

<sup>1</sup> *Proc.*, S.P.R., Vol. XXII, p. 295, *et seq.*



the early death of Marcellus. 'Come away, come away' is, of course, from Shakespeare, and the next word in the song is 'death.'

Thus we have the keyword given by three automatists, and in three different languages, besides allusive references.

If the coincidence of the idea were due to direct telepathy, we should hardly expect to find it take this form.

The word 'death' only occurs once in Mrs. Verrall's script of this period, and four times in Mrs. Holland's.

Finally, the 'Laus Deo' case.<sup>1</sup> In the waking stage of Mrs. Piper's trance of April 17th, 1907, the word *Lausteo* was spoken, and then *Laus Deo*, the first word being obviously an attempt at the latter.

It is quite clear that the communicators or controls sometimes have to have two or three shots at a word before getting it right, frequently one can see them feeling their way by closer and closer approximations (See 'sanatos,' 'tanatos' and 'Maurice, Morris, Mors.')

If one takes at their face value the accounts given by the communicators of the conditions under which they work, it is clear that they do not always know exactly what has been got through, although they sometimes seem to be aware that a shot has missed its mark.

On November 16th, 1906, Mrs. Verrall's script had: *Laus in aeternum, Deo Laus et Gratia*. The cross correspondence is obvious, though the time interval is somewhat long. The words appear only this once in Mrs. Piper's trance and once in Mrs. Verrall's script of the period.

<sup>1</sup> *Proc.*, S.P.R., Vol. XXII, p. 304, *et seq.*

## CHAPTER V

IN this chapter I propose to summarize, very briefly, some half a dozen or so of the more complex and highly developed cases. In some of those which I have given under the heading of simple cross correspondences it will have been noticed that the communicators go beyond the mere repetition of a word or phrase through two or more automatists, and approach the more elaborate and complicated puzzles with which we have now to deal. It is quite obvious that mere repetition would not be evidence of anything beyond pure telepathy or mind reading on the part of one or other of the automatists concerned, but where the idea is suggested by allusions, or conveyed in a disguised form, then the telepathic hypothesis becomes more difficult to sustain.

The original reports of the cases which I am about to mention occupy many hundreds of pages in *Proceedings*, and to appreciate fully all the various points brought out by the investigators requires, not only lengthy and close study, but also some considerable knowledge of classical literature. It is quite certain, therefore, that in the summaries to which the exigencies of space confine me, a good deal of the evidential value has been lost. In a way this may not be altogether a bad thing, for it can be fairly said that I have not overstated my case.



The first incident<sup>1</sup> to which I refer is, strictly speaking, not a cross correspondence, but an experiment in telepathy.

In April, 1901, Dr. A. W. Verrall decided to try an experiment in telepathy with his wife, who had just then begun automatic writing. Mrs. Verrall knew nothing of his intentions or even that an experiment was being tried.

He wrote down three Greek words which he tried to convey to her telepathically, thinking that, should he succeed in doing so, they might appear in her script. These words were 'monopolon es ao.' This comes from the 'Orestes' of Euripides, and is usually taken to mean 'to the one-horsed dawn,' the phrase 'one-horsed' referring to the one-horsed car of the dawn, as distinguished from the four-horsed chariot of the sun in Greek mythology. Dr. Verrall, however, was inclined to translate the word 'monopolon' as 'solitarily wandering.' It had occurred in a passage which was set in a translation paper at an examination for the Cambridge classical Tripos in which he was concerned many years before. In June, 1901, Mrs. Verrall's script had a reference to the East, i.e. the quarter of the dawn. In July, a Latin sentence describing an old man and containing the Greek word '*monochitonos*,' meaning 'with a single garment,' appeared, it also contained the Latin word *alba*, used in the sense 'white.' In the Greek word we may see an attempt at 'monopolon,' the first part being correct, while the word 'alba' is a late Latin word for 'dawn.' References to this old

<sup>1</sup> *Proc.*, S.P.R., Vol. XX, p. 156, *et seq.* See also Vol. XXX, p. 175, *et seq.*

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man in a white robe appeared in many of the subsequent scripts, but space forbids me to quote them.

On August 13th, there was a possible allusion in a 'crowing cock,' and a motto about dawn, and in the next few scripts the idea was constantly cropping up. On August 29th the Greek letters *es* were given, and on September 2nd, *es to*, evidently an attempt at 'es ao,' this was followed by *monostolos*, *monochitonos*, *monos* . . . *but I want the final word.*

On September 7th *mol es to* came in, and on September 9th, the cryptic sentence, *Pye is also a bird but not ours*, and again, on September 12th, *Pye gives one clue but there is another*. The first attempt at 'monopolon' on September 2nd, was very nearly correct, except that 'st' stood in place of 'p' or rather the Greek  $\pi$  called 'pi.'

The sentences about 'pye' may, therefore, be looked upon either as a kind of punning reference to this error or else to a dreamlike association between the missing letter and a bird; in either case it shows a recognition of the letter wanted to complete the desired word.

In all the above scripts we can see repeated attempts to get through either the meaning, the sound, or the spelling of the words, and the communicating agency, whatever it may have been, seems perfectly aware that it had failed. In many of the scripts these attempts are accompanied by instructions to *show them to A. W.*, or else it is stated that *A. W. will understand*, or *A. W. must be satisfied*. Dr. Verrall was familiarly known as A. W. by many of his undergraduate friends.

Before giving it up in despair another line of approach is tried.



On September 9th, the following was written: *Find the herb MOLY that will help, it is a guide*, then in Greek: *Seek and you will find at last*. This conveyed no meaning at first, although it was recognized that a reference was made to a passage in Milton's *Comus*, running as follows:

‘And yet more med’cinal it is than that moly  
Which Hermes once to wise Ulysses gave.’

It was only after some years that it was discovered that the passage from Milton had been set as the subject for Latin hexameters in the same Tripos examination in which the phrase ‘monopolon es ao’ was included.

When it is considered that the subjects in these examinations can be drawn from the whole range of literature, it is obvious that this association in the scripts of the word ‘moly’ with the test phrase could hardly have been due to chance.

But the matter did not end there. It was not until 1918 that Mr. Piddington published a paper<sup>1</sup> giving the results of his study of the case. He identified the old man in white with Oedipus of the Greek tragedies by Sophocles, and he claimed to show a consistent and intelligible plan running through the whole.

He adduces very strong arguments, based on the actual words used in the scripts, to show that these refer to a footnote in Sir Richard Jebb's edition of the *Oedipus Tyrannus*, and he argues that it is hard to suppose that all this arose from the mind of Dr. Verrall, who was concerned only with the transmission by telepathy of a sentence of three words, and he

<sup>1</sup> *Proc.*, S.P.R., Vol. XXX, p. 175, *et seq.*

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suggests that the Myers group of communicators took over, as it were, the management of the experiment, and adapted it to their own purposes.

His argument is too long and too subtle to be summarized here, involving, as it does, recondite points of classical scholarship. Even apart from Mr. Piddington's theories, it is difficult to attribute this case to simple telepathy, the constant shifting of the ground and variation of expedient seems inconsistent with that view.

I am painfully aware that the account here given is woefully inadequate, and must seem to the reader to be 'a bald and unconvincing narrative,' but the case is so involved that nothing short of a prolonged and careful study of the original reports can give anything like an adequate appreciation of its value.

The next is called the 'Hope, Star and Browning' case.<sup>1</sup> This is a very complex case, involving Mrs. and Miss Verrall, as well as Mrs. Piper.

In Mrs. Verrall's script of January 23rd, 1907, there appeared: *an anagram would be better. Tell him that - rats, star, tars and so on . . . or again, tears, stare.* Then follows an anagram which Mrs. Verrall subsequently remembered as having been made by Myers, her husband and Sir Richard Jebb.

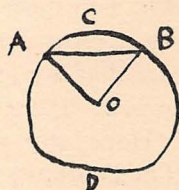
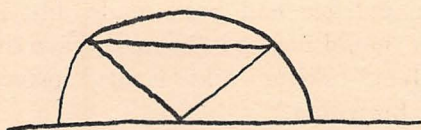
On January 28th, her script starts, *Aster* (Latin = star) *Teras* (in Greek characters, meaning wonder or a sign). *The world's wonder. And all a wonder and a wild desire. The very wings of her. A WINGED DESIRE. Upopteros eros* (Greek = winged love). *Then there is*

<sup>1</sup> *Proc.*, S.P.R., Vol. XXII, p. 59, *et seq.*, and Vol. XXVII, p. 28, *et seq.*



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*Blake. And mocked my loss of liberty. But it is all the same thing – the winged desire. Eros potheinos (Greek = love – the much desired) the hope that leaves the earth for the sky – Abt Vogler for earth too hard that found itself or lost itself – in the sky. That is what I want. On earth the broken sounds – threads – In the sky, the perfect arc. The C major of this life. But your recollection is at fault. Then followed drawings*



*A D B is the part that unseen completes the arc.*

Mrs. Verrall's note at the time was, 'January 29/07. 'Is the enclosed attempt at *Bird*? "winged" upopteros, and Abt Vogler (Vogel) suggests it. The later part is all quotations from R.B.'s *Abt Vogler* and earlier from the *Ring and the Book*. "Oh Lyric Love, etc."'

On February 3rd, Miss Verrall, who knew nothing of Mrs. Verrall's scripts, wrote, among other things: *A green jerkin and hose and doublet where the song birds pipe their tune in the early morning therapeutikos ek exoticon* (a healer from aliens). Then followed a monogram and drawings of a star and a crescent moon, with the words: *A monogram, the crescent moon, remember that, and the star*. After some other words, which I need not give, there came a drawing of a bird.

On February 11th, Mr. Piddington was sitting with Mrs. Piper and Myers<sub>P</sub> wrote: *Did she* (Mrs. Verrall)

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*receive the word Evangelical?* Mr. Piddington replied that he did not know, and Myers<sub>P</sub> went on: *I referred also to Browning again. I referred to Hope and Browning . . . I also said Star.*

In a later sitting it was made clear that the word 'Evangelical' had been distorted in transmission, and had been intended for 'Evelyn Hope,' the title of a poem of Browning's.

On February 15th, Mrs. Verrall told her daughter that a cross correspondence had been made, but in order that her script should not be influenced, gave the words as 'Planet Mars,' 'Virtue' and 'Keats,' instead of 'Hope, star and Browning.'

On February 17th, Miss Verrall's script contained a drawing of a star, then: *That was the sign she will understand when she sees it. . . . No arts avail . . . and a star above it all rats everywhere in Hamelin town.*

On March 6th Myers<sub>P</sub> told Mr. Piddington that he had given Mrs. Verrall a circle, and then attempts at drawing a triangle were made, and he said: *It did not appear.* He also said, in reply to a question by Mr. Piddington, that he also wrote something about Bird when he gave the circle.

Now Mr. Piddington had asked Myers<sub>P</sub> on January 16th, 1907, if he would mark attempts at cross correspondences in some way, say by drawing a circle with a triangle inside, as a sign that one was being attempted.

Myers<sub>P</sub> was evidently referring to Mrs. Verrall's script of January 28th, quoted above, but was incorrect in stating that the triangle had not appeared, he had succeeded better than he knew.



The anagrams must first be explained. There is a possible use for anagrams in automatic writing, for they form a disguise for the word and thus prevent the mind of the automatist from understanding immediately what is being written. In this case, however, there may be another explanation. Mr. Piddington, when going through Dr. Richard Hodgson's papers, after his death, came across a good many scraps of paper on which anagrams had been worked out. He remembered this when he read Mrs. Verrall's script and requested Hodgson's executors to let him have these scraps. On one of them he found the anagram, 'Arts, star, etc.,' as well as the other anagram in the script.

He found, also, correspondence with Myers which showed that he had been exchanging anagrams with Hodgson for at least five or six years. Among this was a post card dated 1896 on which Myers had written: 'As many more anagrammatic epigrams as you like. F. W. H. M.' When it is remembered that Richard Hodgson was one of the group of communicators with Myers, the coincidence is, at least, suggestive.

The employment of this device of using anagrams to conceal the meaning of what was being written from the automatist would seem to come quite naturally from both Myers and Hodgson, whereas it is not one which would have normally occurred to Mrs. Verrall, who was not particularly interested in them.

There is an obvious cross correspondence in these scripts. Mrs. Verrall's first contains the word 'star,' her second, 'aster,' the Latin for star, also a quotation from Browning's poem 'Abt Vogler,' containing the word 'hope,' which, by the way, is a misquotation, for

it should be 'passion.' (It has been suggested that this misquotation was deliberately done so as to draw attention to the word. There are several other apparent instances of the same thing in other scripts.) In Miss Verrall's first script a star is drawn, and 'remember the star' is written. In her second it is again drawn with the words, 'that is the sign she will understand,' thus corresponding with the Greek word, 'teras' in Mrs. Verrall's script. ('Teras' is sometimes used in the plural for a constellation), it is also an anagram for the Latin word for star, 'aster.' The word 'arts' corresponds with Mrs. Verrall's anagram for star. Then, 'a star above it all,' and finally, 'rats everywhere in Hamelin town,' brings in another of the anagram words besides Browning, the author of the poem.

From Mrs. Piper we have the word 'Evangelical,' later stated to have been a mistake for 'Evelyn Hope,' which brings in the word 'hope' as well as the author of the poem, Browning, also the direct statement by Myersp: 'I referred to Hope and Browning, I also said "Star."'

There are also some other less direct correspondences, for example, in Miss Verrall's first script, the words 'a healer from aliens' might have been a reference to the Pied Piper, who obviously complies with this description, moreover, there occurs in the previous sentence the word 'pipe.'

In Mrs. Verrall's second script there are many references to wings, e.g., 'the very wings of her,' 'a winged desire,' etc., so much so, that she asks in her note: 'Is enclosed attempt at Bird?' In Miss Verrall's script there is a drawing of a bird, followed by the word 'bird.'



Then there is the drawing of the circle and triangle in Mrs. Verrall's script, with its reference to Browning's poem 'Abt Vogler,' 'In heaven the perfect arc, etc.', and Myers<sub>P</sub> statement that he had given the circle and said 'Bird' at the same time.

At a further sitting with Mrs. Piper on March 13th, 1907, Myers<sub>P</sub> repeats that he drew a circle for Mrs. Verrall, then he drew a circle and triangle, and a little later said: *But it suggested a poem to my mind,*  
*hence*      *B*      *H*      *S* (i.e., Browning, Hope, Star).

Finally, on April 8th, Mrs. Sidgwick had a sitting with Mrs. Piper, whereat Myers<sub>P</sub> again repeats that he drew a circle, and adds that he drew, or tried to draw, a star, and finally says, 'also a crescent,' all of which statements were correct, except that the star and crescent were drawn for Miss Verrall and not for Mrs. Verrall.

This case seems to fulfil the requirements for an ideal cross correspondence pretty nearly. We have a complex set of references made allusively and by implication in the scripts of two automatists, so that, taken by themselves, they are quite meaningless. In the third, Mrs. Piper's, the words are given outright and thus disclose the clue by means of which the whole puzzle is made clear.

Although exact calculations cannot be made, it seems pretty obvious that this result could not have been due to chance alone.

I pause here in my account of the evidence to consider briefly what implications can be seen to follow from this case. I think that it is indisputable that the

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various scripts are interconnected, so that we must suppose either that there was collusion between the three automatists, or else that some directing agency inspired them all. That there was collusion is so fantastic an idea that it requires no discussion. What then was the directing agency? If it were one of the automatists, the most plausible suggestion is that Mrs. Verrall was the one responsible. Her scripts come first in the point of time and initiate the whole thing. Yet, as is shown by her note of January 29th, she had not, at least in her supraliminal mind, recognized all the topics involved, she took the chief reference to be to 'Bird,' which actually was only subordinate. It was not until after the clue had been given in Mrs. Piper's sitting of February 11th that she recognized the 'Hope, star, Browning' motif.

We must, therefore, suppose that her subliminal mind devised the complicated puzzle and carried it out by incorporating parts in her own script, and telepathically influencing her daughter to write other parts, and Mrs. Piper to give the clue, while all the time her normal consciousness remained in ignorance.

If it were not Mrs. Verrall who was responsible, we must ascribe the authorship to some external intelligence. It might have been, at least in theory, the subliminal mind of some one living, but I venture to think that it would be a difficult task to suggest any plausible candidate for the office. If, however, we accept the possibility of the continued activity of the minds of deceased human beings, the explanation that the scripts were inspired by Myers, or by him and other members of his group, seems to cover all the facts.



In assessing the relative probabilities of these alternatives we must bear in mind the use of the anagram device. This, as has been said, would have been quite natural for Myers and Hodgson, but, to say the least, unexpected from Mrs. Verrall.

*Autos ouranos akumon.*<sup>1</sup> This incident also is an extraordinarily complicated one. Mr. Piddington's original report covers some sixty-five printed pages, while a second by Miss Johnson, takes another fifty.

It all started with an idea of Mrs. Verrall's. It occurred to her to put a test question to Myers<sub>P</sub>, and she laid down the following conditions.

- (1) It must be unintelligible to Mrs. Piper.
- (2) It must be short.
- (3) It must concern some subject with which Fred Myers had been thoroughly familiar.
- (4) The answer must be complex and require allusions to several associations.
- (5) It must be proved to have been known to Fred Myers.
- (6) Both question and answer must be connected with subjects already mentioned by Myers<sub>V</sub>.

She finally hit upon the Greek phrase '*autos ouranos akumon.*' This is a quotation from the Neo-Platonist philosopher, Plotinus, and means, 'The very heavens waveless.' Plotinus, in describing the conditions necessary for the attainment of ecstasy or communion with the Divine, says that the individual soul 'must be freed from deception and every kind of beguilement,

<sup>1</sup> *Proc.*, S.P.R., Vol. XXII, p. 107, *et seq.*, and *Proc.*, Vol. XXVII, p. 77, *et seq.*

and be in a state of peace, also that the earth must be calm, the sea calm, and the air, and the very heaven waveless.'

Mrs. Verrall chose it because the passage had been used by Fred Myers as a motto for his poem on Tennyson, also a translation of it occurs in the second volume of *Human Personality*,<sup>1</sup> further, that it seemed to be connected with a phrase that had occurred in one of her scripts, viz. 'Celestial halcyon days.'

On January 29th, 1907, Mrs. Verrall, sitting with Mrs. Piper, put the question to Myers<sub>P</sub> and spelled over each word. On the next day Myers<sub>P</sub> mentioned 'larches' and 'laburnum' together. As it happened this association brought Tennyson to Mrs. Verrall's mind, both trees being mentioned in 'In Memoriam' in striking passages.

It is, perhaps, significant that the verse in which 'larches' occurs, ends with the line: 'The sea-blue bird of March,' i.e., the kingfisher or halcyon.

Shortly after this numerous references to Tennyson's works appeared in Mrs. Verrall's script, containing allusions to calm and serene spaces, thus, on February 12th *Avilion where blows not any wind* is quoted. This was associated in the script with *faery lands forlorn*, which, besides being a quotation from Keats, is the title of a poem by Myers, in which the words, 'that heaven high vault serene' occur.

In this script several of Tennyson's poems are referred to, viz., 'Voyage of Maeldune,' 'Merlin and the Gleam,' 'The Passing of Arthur' and 'Lucretius.'

Fred Myers, in his lifetime, was an intimate friend

<sup>1</sup> *Human Personality*, Vol. II, p. 291.



and great admirer of Tennyson, and was well acquainted with his works. It was not until five years afterwards that Mr. Piddington noticed that two of the quotations in the script are derived from two different passages in the 'Odyssey.'

On February 25th, there came another quotation from Tennyson. *The lucid interspace of world and world.*

On February 26th, *Autos ouranos akumon* was written in Greek characters, followed by, *I think I have made him* (probably the control, Rector) *understand but the best references will be made elsewhere, not Mrs. Piper at all.* Of course, this may have come from Mrs. Verrall's own mind, and is not at all evidential in itself. It was followed by: *And may there be no moaning of the bar – my pilot face to face*, and the names of Tennyson and Browning were given with comments on them, including the words: *After the earthquake and the fire and the wind, in the stillness comes the voice that can be heard*, alluding, obviously, to Elijah on Mount Horeb.

On March 6th came the words, *the calm, the heavenly and earthly calm*, and a quotation from 'In Memoriam,' *And in my heart, if calm at all. If any calm, a calm despair.*

Finally, on March 11th her script combined allusions to Plato and Tennyson, with phrases about *unseen and half-seen companionship – voiceless communings – unseen presence felt.*

These continual references to Tennyson's 'In Memoriam' led Mrs. Verrall to suspect a more definite connection between that poem and Plotinus, a connection which she finally traced, and concerning which she published a paper in the *Modern Languages Review*, July, 1907.

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Now Myers was well aware of the influence of Plotinus on Tennyson, as is shown in his essay on 'Tennyson as a Prophet,' in which stress is laid on the affinity between them. In a footnote in another book Myers says that that essay was based partly upon Tennyson's own conversation.

It will be seen how all these references, not only contain the idea of heavenly calm, which is, of course, the meaning of the Greek phrase, but also, in the case of 'In Memoriam,' go even closer, for that poem has definite connections with Plotinus; moreover, calm is mentioned therein in connection with the poet's trance when he seeks communion with his dead friend, thus forming an exact parallel with the context of the Greek words.

It should be observed that, although Mrs. Verrall knew of the connection which the quotation from Plotinus had with Tennyson through Myers, having used it as a motto for his poem, she did not suspect the much closer link which the scripts themselves led her to discover. Fred Myers, however, was fully aware of it.

We must now turn to the other side, viz. Mrs. Piper's trance.

On March 6th, 1907, Myers<sub>p</sub> gave, without explanation, these words: *Cloudless sky horizon*, followed by *a cloudless sky beyond the horizon*; in the waking stage following came the words: *moaning at the bar when I put out to sea*, also *Arthur Hallam, Goodbye. Margaret*. (Mrs. Verrall's name is Margaret.)

The question of cross correspondences had been under discussion at this sitting.

On March 13th Myers<sub>p</sub> said: *I saw Mrs. Verrall and*



*gave her a sign like this* – then followed a rough drawing – *and said I have crossed it.* He explained, on being questioned, that the drawing represented a bar.

Up to this time Mr. Piddington, the sitter with Mrs. Piper, had no knowledge of Mrs. Verrall's scripts concerning this matter, except one referring to 'crossing the bar,' and a quotation from 'In Memoriam,' which he did not recognize. He had not read 'Plotinus,' nor Myers' poem on Tennyson, nor, although he read Greek, did he know the exact meaning of the rare word 'akumon': it seems highly unlikely, therefore, that the knowledge displayed in Mrs. Piper's trance was derived from his mind.

As regards Mrs. Verrall, it must be noted that she had not grasped the significance of the combination of quotations from 'In Memoriam' and 'Crossing the Bar' until after this sitting with Mrs. Piper, so that if the knowledge were derived from her mind, we must suppose that she had subliminally seen the connection before she discovered it normally.

Mrs. Verrall, herself, had a sitting with Mrs. Piper on April 29th, and the words *Azure and blue sea* were given, which were taken to be an association with 'halcyon days.'

At the end of the sitting there was a disconnected reference to Swedenborg, St. Paul and Dante. Next day Myers<sub>p</sub> claimed to have answered the question about the Greek quotation, saying that it had reminded him of Socrates and Homer's *Iliad*.

The references to these names seemed at first to be simply nonsense. But on May 1st Mrs. Verrall's script contained the words: *Eagle soaring over the tomb of*

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*Plato*; this is a phrase descriptive of Plotinus quoted in Myers' *Human Personality*.<sup>1</sup>

This led her to investigate further, and she found that in the Epilogue of that book the vision of Plotinus is described, and is prefixed by a quotation from Plato's *Krito*, in which the story of Socrates' vision of a fair, white-robed woman is given. This woman speaks a line from Homer's *Iliad*. Thus Plotinus had been associated by Myers in his life with Socrates and Homer, an association very unlikely to have been made by anyone but a Greek scholar such as he was.

But a further, and even more significant discovery was made. On the same page that contains the phrase 'eagle soaring over the tomb of Plato,' there is a list of 'the strong souls who have claimed to feel it' (ecstasy) and among these, after Plotinus and before Tennyson occur Swedenborg, St. Paul and Dante. We thus see in the scripts and trance utterances a number of unusual associations which had been made by Myers in his lifetime.

And to conclude the business, on May 6th Mrs. Sidgwick, sitting with Mrs. Piper, had intended to ask Myers<sub>P</sub> again for the name of the author of the Greek quotation, but he forestalled her by saying: *Will you say to Mrs. V. Plotinus?* She asked: 'What is that?' and Myers<sub>P</sub> replied: *My answer to autos ouranos akumon.*

I have devoted a great deal of space to describing this highly complex incident, because it seems to me to be one of the best examples which we have of the complex type of cross correspondence. The knowledge shown in the Piper sittings was completely outside Mrs.

<sup>1</sup> Op. cit., Vol. II, p. 261.



Piper's own range, also was unknown to the sitter, Mr. Piddington and to Mrs. Verrall, but it had been in the possession of Fred Myers and was characteristic of him.

The answers given were allusive and indirect, and thus avoided the possibility of explanation by direct telepathy, moreover, on more than one occasion the scripts themselves gave guidance to the investigators by supplying the necessary clues which led them to discover the associations, as, for example, when the phrase 'eagle soaring over the tomb of Plato' directed Mrs. Verrall's attention to that part of *Human Personality* where she found the unlikely associations between Plotinus, Socrates, Homer, Swedenborg, etc.

The next case which I shall summarize is far less complex, it is the Euripides case.<sup>1</sup>

On March 4th, 1907, in Mrs. Verrall's script, appeared, *Hercules Furens* ('The Mad Hercules,' a play by Euripides). This was followed by a message to Dr. Verrall about the play. Then: *Ask elsewhere for the Bound Hercules* (an incident in the play is the binding of Hercules to a pillar).

On March 25th, Mrs. Verrall's script had: *The Hercules story comes in there and the clue is in the Euripides play if you could only see it. Bound to the pillar.*

In Mrs. Holland's script of April 16th, there was: *Lucus. Margaret. To fly to find Euripides. Philemon.*

Now Browning translated the 'Hercules Furens' of Euripides and this translation appears in a poem, entitled 'Aristophanes' Apology.' One of the characters in the 'Hercules Furens' is Lukos or Lukus, and in

<sup>1</sup> *Proc.*, S.P.R., Vol. XXII, p. 210, *et seq.*

Browning's poem another is Philemon, who is made to say: 'I'd hang myself to see Euripides.' There is thus a clear reference to this Browning poem in the script, a poem which is mainly concerned with Euripides. The name Margaret refers to Mrs. Verrall.

In the meantime, on April 8th, at Mrs. Piper's sitting with Mrs. Sidgwick, Myers<sub>p</sub> mentioned several words and phrases which he claimed had been given as cross-correspondences, among these is Euripides.

Mrs. Piper had no knowledge of the classics and Mrs. Holland although she was familiar with the English poets, did not read Greek, and her direct acquaintance with the works of classical authors was slight. She stated definitely, in reply to Miss Johnson, that she had not read 'Aristophanes' Apology' - 'it was one of the peaks in the Browning range which I still wait to scale.'

Mrs. Verrall was, of course, quite familiar with the 'Hercules Furens' in the original Greek.

If the source of these allusions in the three scripts were the same, it is possible to see why that which came through the subliminal mind of Mrs. Verrall should be couched in classical terms and refer directly to the original play, while through Mrs. Holland the quotations should be from a translation by an author with whom she was familiar, though she had not read this particular work. Mrs. Piper, on the other hand, had very likely never heard of the 'Hercules Furens,' and it is very doubtful whether she had read *any* Browning translations, so that all we get through her is the simple word 'Euripides.' Classical references are rare in Mrs. Piper's and Mrs. Holland's scripts.

The next is again fairly simple, but exhibits certain



instructive and interesting features. I call it the Spirit – Angel case.<sup>1</sup>

In Mrs. Verrall's script of March 25th, 1907, there was: *But let Piddington know when you get a message about shadows*, then followed various classical quotations in which the Latin word for 'shades' and the Greek for 'shadow of a shade' occur. Shade or shades in this sense mean the ghost or spirit of the dead.

On March 27th Mrs. Holland had in her script the word *tenebrae* (Latin for shadows) also the word *shadow* in English.

On April 8th with Mrs. Piper, Myers<sub>P</sub> says: *Spirit and angel. I gave both, and, Nearly all the words I have written to-day are with reference to messages I am trying to give through Mrs. V.*

To complete the case, I give in full the script of Mrs. Verrall of April 3rd.

*Write three words – something about their serried ranks – the avenging flame – the troop triumphant – no not quite that*

*flaming swords – no*

*flammantia moenia mundi* (Latin = flaming walls of the world). *But wings or feathered wings come in somewhere.*

*And with twain he covered his face*

*Try pinions of desire*

*The Wings of Icarus*

(Then a drawing of a wing with feathers.)

*long pointed rainbow wings. But you keep going round the ideas instead of giving three plain words*

### LOST PARADISE REGAINED

*Of man's first disobedience – no that is something else*

<sup>1</sup> *Proc.*, S.P.R. Vol. XXII, p. 220, et seq.

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*a fluttering faint desire. Triumphant hosts in long array the wings point upwards behind the marshalled hosts.*

*It is a picture can you not see it? with sweeping stationary wings, not used in flight, but making a great aureole behind the central group. The hosts of heaven. (Scribbles.) No, I can't get it at all.*

*Leave it to-day  
his flame-clad messengers*

(Then a drawing of an angel with wings.)

*that is better*

*F.W.H.M. has sent the message through – at last!*

I have quoted this in full because, besides showing the cross correspondence for 'angel,' it exhibits clearly how the two factors – if there really be two – which go to make up the script interact with each other. These two factors are the subliminal mind of the automatist, and the external source which introduces the topics; this hypothetical external source utilizes the contents of the subliminal memory, selecting those things which will serve to introduce the topic to which it is desired to refer. But occasionally the subliminal of the automatist seems to take charge and to wander away on associations of its own. Thus *Lost Paradise Regained* sets it off on reminiscences of Milton's poem, and the next words are a quotation from him, having no bearing on the topic desired.

Then the external source interposes: 'No, that is something else,' and brings back the original topic of angels and wings with the word 'fluttering.' One can almost see the fumbling endeavours to get the idea through a refractory medium and the despair: 'No, I can't get it at all.' Then one more attempt which



finally succeeds in giving a drawing of an angel with wings, and the final expression of triumph and relief. 'That is better. F.W.H.M. has sent the message through at last.'

There is one further significant point. The words, 'flammantia moenia mundi' are quoted from Lucretius i, 73, and Myers wrote a poem, entitled, 'The Passing of Youth,' the last lines of which are a paraphrase of the passage from Lucretius from which this quotation is taken. But Myers added in his paraphrase, 'with wings unfurled,' whereas 'wings' does not enter into the lines of Lucretius. It seems likely, therefore, that the association would be more natural to the mind of Myers than to that of the automatist who did not discover the connection between the Myers' poem and Lucretius until some months later.

*Light in the West.*<sup>1</sup> I have found it quite impossible to summarize this case; it is highly complex and involves so many references and subtle associations that no condensed account could give an adequate picture of the whole.

Those concerned were Mrs. Verrall, Mrs. Holland, Mrs. Piper and Miss Verrall. The main idea is the union of the East and the West, and this is conveyed by the Latin word 'claviger' which appeared in Mrs. Verrall's script. It means 'club-bearer,' also 'key-bearer.'

The three personages to whom it has been applied are Hercules, the club-bearer; Janus, the key-bearer, and St. Peter, also a key-bearer. 'The Myth of

<sup>1</sup> *Proc.*, S.P.R., Vol. XXII, p. 241, *et seq.*, and Vol. XXVII, p. 127, *et seq.*

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Hercules,' though belonging to the West, probably had part of its origin in the East; Janus, the two-faced Roman deity, is essentially western, but stands for the union of the West and the East, as he is able, with his two faces, to look in both directions at once. St. Peter, an Oriental, became the head of the Western church.

There are secondary references to the same topic, e.g. bridging of the Hellespont whereby East and West were joined; also in some quotations from Tennyson's 'Maud.'

Arising from this main stem are other cross correspondences involving quotations from Dante, in particular referring to the monster Geryon, on which Dante and Virgil were carried, connected with Geryon or Geryones, the monster slain by Hercules and mentioned in Euripides' play, 'Hercules Furens.' From Dante again comes the idea of identification of opposites, which is, of course, involved in the main topic. This is given in Mrs. Holland's script where the words, *Martha became as Mary – and Leah as Rachel* occur.

Martha and Leah are given by Dante as exemplars of the active type, while Mary and Rachel are contemplative. That this is connected with the main topic is clearly shown by the words which immediately precede, *made the East as beautiful and as richly coloured as the West*. Mrs. Holland had not read Dante, and knew practically nothing about the 'Divina Commedia.'

Arising further out of these associations, came others which formed subordinate cross correspondences, such as Aphrodite, Cytherea, Daffodils (Tennyson), and Daffodils (Wordsworth), and from thence to the Wordsworth country.



The entire case is a complicated web of cross correspondences, one leading out of the other.

Mr. Piddington, in his original report, exercises a great deal of ingenuity and classical erudition in making out the pattern, and he succeeds in putting up a persuasive case for the view that it all resulted from a preconceived design on the part of someone, most probably the communicator, Myers and his group. His arguments are subtle and rather finely spun, frequently they depend on fine points of classical scholarship. I do not, however, feel quite happy about it all, as it seems possible to me that the main design which Mr. Piddington traces had its origin in his own mind. Possibly the arguments would appeal with greater force to a classical scholar than to one like myself, who is not versed in that lore.

Nevertheless, there is unquestionably an intricate mass of cross correspondences which are evidential in themselves, even if they do not form parts of a larger pattern as Mr. Piddington claims. To those interested in the subject I would recommend a careful study of the original report, which will repay any labour expended on it.

*Ave Roma Immortalis.*<sup>1</sup> In Mrs. Verrall's script of March 2nd, 1906, there occurred the Latin words, *primus inter pares*, meaning 'first among his peers,' also a statement that she would receive a message *through another woman*. On March 4th her script contained: *Pagan and Pope, the Stoic persecutor and the Christian. Gregory not Basil's friend ought to be a clue. . . . Pagan and*

<sup>1</sup> *Proc.*, S.P.R., Vol. XXI, p. 297, *et seq.*, and Vol. XXVII, p. 11, *et seq.*

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*Pope and Reformer all enemies as you think. Then in Latin: The cross has a meaning. The cross bearer who is one day borne.*

Dr. Verrall, on reading this first script, identified 'primus inter pares' as the Pope, and possibly this accounted for the references to Popes in the second script. He did not say so at the time, but he was reminded by this second script of Raphael's picture in the Vatican of Pope Leo I meeting Attila and turning him back from sacking Rome. The Stoic persecutor was identified by Dr. and Mrs. Verrall as Marcus Aurelius.

It was quite clear that events in the history of Rome were being referred to.

On March 7th Mrs. Holland's script contained the words: *Ave Roma Immortalis. How could I make it any clearer without giving her the clue?*

There is an obvious cross correspondence here, unless we attribute the simultaneous reference to Rome to chance, but in that case the words: 'How could I make it any clearer, etc.,' would have no meaning.

Miss Johnson, with much labour and ingenuity, traced a number of other points in Mrs. Verrall's script which showed that Rome was the subject to which reference was being made, but it is not necessary to quote them here.

I include this case for the reason that the investigators, Miss Johnson in particular, expended on it a very large amount of research, and appeared to think that it was an outstanding example of the complex type of cross correspondence. I must confess, however, that I personally do not feel inclined to attach so much



importance to it. It appears to me to be one of those cases where the explanation by simple telepathy between the automatists is quite plausible.

*The Medici Tombs case.*<sup>1</sup> Beginning in November, 1906, there commenced to appear in Mrs. Holland's scripts, references to shadows, death and sleep, dawn, evening and morning, and in two cases the name Margaret was written, signifying a cross correspondence with Mrs. Verrall. On January 21st, 1907, in Mrs. Verrall's script, laurels and laurel wreath were mentioned several times.

The following is from the waking stage of Mrs. Piper's trance of February 26th, 1907,<sup>2</sup> at which Mr. Piddington was the sitter.

*Morehead(?)*

J.G.P.: 'Morehead'?

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

J.G.P. Say that again.

*for laurel. I say I gave her that for laurel. Good bye.*

A few moments later Mrs. Piper looked at Mr. Piddington with an expression of disgust and alarm, and said:

*There are - a nigger. Oh dear. You go out.*

*I don't like you at all.*

*(Rub hands together.) Dead.*

Later on came:

*Well, I think it was something about laurel wreaths.*

At a sitting on the next day it was stated:

*I gave Mrs. V. laurel wreaths.*

<sup>1</sup> *Proc.*, S.P.R., Vol. XXVII, p. 50, *et seq.*

<sup>2</sup> See also *Proc.*, S.P.R., Vol. XXII, pp. 94-5.

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On March 17th, Miss Verrall's script had : *Alexander's tomb . . . laurel leaves, are emblem laurels for the victor's brow.*

On March 27th Mrs. Holland had : *Darkness, light and shadow, Alexander Moor's head.*

On October 7th, 1908, the Mac script contained : *Dig a grave among the laurels.*

Thus we have a set of topics interconnected together, but with little apparent meaning. Light and shadow, death and sleep might be associated normally, but laurels, Morehead or Moor's head, and Alexander did not seem to fit at all.

Then, after the lapse of nearly two years, the clue came through a different automatist, Mrs. Willett. On June 10th, 1910, her script contained the words : *Laurentian tombs, Dawn and Twilight.*

On July 8th, 1910, in Mrs. Piper's trance, the subject was again referred to in the words : *Meditation, sleeping dead, laurels.*

It was not until 1912 that the riddle was solved, when it was seen that the whole series of references pointed to the Medici tombs. The laurel was the special emblem of Lorenzo, the Magnificent.

On the tomb of Lorenzo, Duke of Urbino, there is a figure known as Il Pensieroso (vide, 'Meditation' in Mrs. Piper's script) of which Elizabeth Barrett Browning wrote, 'with everlasting shadow on his face'; also, two recumbent figures representing Dawn and Twilight, or Morning and Evening : on that of Giuliano, Duc de Nemours, two figures representing Day and Night.

Alessandro de Medici, the most infamous of the family, was murdered and his body secretly placed in



the tomb of Lorenzo, Duke of Urbino. This tomb may therefore be called Alexander's tomb. He was son of Clement VII and a mulatto slave, and is shown in his portrait as having woolly hair, thick lips and generally a negro-like appearance. He was known as Il Moro (the Moor). It is, therefore, quite correct for him to be called Alexander, Moor's Head.

Miss Verrall, at this time, had never been to Florence, and though she knew of the existence of the tombs, had no other knowledge concerning them. To the best of her belief she had never heard of Alexander de Medici, and took the words 'Alexander's tomb' in her script to refer to Alexander the Great.

Mrs. Holland, however, knew the tombs; moreover, her script had had references previously to Diamond Island where the Lodge-Muirhead system of wireless-telegraphy was being tried in which she took an interest. It seems probable, therefore, that 'Alexander Moor's head' in her script was derived from the name of Dr. Alexander Muirhead, and this view is strengthened by the fact that the words are connected with a drawing of masts, and the words: 'The tall mast, but this one is not at sea.' But there is in the same script a quotation from *Othello* which goes to show that there was an association with Moors.

However, even if this explanation of the occurrence of the name be accepted, it does not bar out the possibility that there was a double reference intended. As has been mentioned before, the communicators seem sometimes to be able to seize upon normal memories in the mind of the automatist, and to use them for their special purposes.

It is not unreasonable to suppose that, if these scripts are really due to the inspiration of a source external to the mind of the automatist, it is somehow easier for the communicator to cause that mind to function along its accustomed lines; thus the use of Greek and Latin words in Mrs. and Miss Verrall's scripts, and the comparative absence of those languages from those of the other automatists. This view is strongly supported by a consideration of the Piper contribution in the sitting of February 26th.

Some weeks earlier, Mrs. Piper had a sitting with Professor J. H. Muirhead. It was not until the summer of 1936 that Mr. Piddington learned that Professor Muirhead had been introduced to Mrs. Piper by name, and he tells me that he believes that what he heard as 'Morehead,' was a mispronunciation or mishearing of the name 'Muirhead.'

But the view that this was spoken with a double reference is supported by the following words: 'I gave her that for laurel'; 'that' evidently referring to the name just spoken. Now 'laurel' is the keyword in this Medici case, laurels being the special emblem of the Medicis. There is further confirmation in the mention of the word 'nigger' a few moments later. There is no possible association between the name Muirhead, laurel and nigger, but there is a very close connection if the name was intended to convey 'Moor's head' through Alessandro de Medici, Il Moro.

The last case which I have selected to be summarized, is the Lethe case.<sup>1</sup>

<sup>1</sup> *Proc.*, S.P.R., Vol. XXV, p. 113, *et seq.* See also Vol. XXIV, p. 86, *et seq.* and pp. 327-8.



In March, 1908, Mrs. Piper, being back again in Boston, U.S.A., had been having sittings with Mr. Dorr, and Myers<sub>P</sub> had been asked what the word 'Lethe' suggested to him.

It occurred to Sir Oliver Lodge that it would be a good thing if the Myers communicator, who purported to write through Mrs. Willett, were asked the same question, so in September, 1909, he wrote the following letter, to be read by Mrs. Willett to Myers<sub>W</sub>.

'My dear Myers, I want to ask you a question – not an idle one. WHAT DOES THE WORD LETHE SUGGEST TO YOU?

'It may be that you will choose to answer piece-meal and at leisure. There is no hurry about it. OLIVER LODGE.'

I will summarize here some remarks which Sir Oliver Lodge makes in his report on this incident.<sup>1</sup> He says that he does not regard the various Myers personalities which come through Mrs. Piper, Mrs. Willett, Mrs. Verrall and Mrs. Holland, as being all exactly the same. The utmost assumption is that each contains something of the real Myers. The personalities would probably differ, because in no case is the Myers element pure and undiluted. It must surely be influenced by the material channel through which it conveys its intelligence. In the case of an entranced medium it might be anticipated that the control would be more complete, and that the effect of the 'dilution' less than with a medium not entranced, such as Mrs. Verrall.

He says further: 'It is becoming clear to me that when communications are being sent in such cases as

<sup>1</sup> Op. cit., pp. 118-9.

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those of Mrs. Verrall, Mrs. Holland and Mrs. Willett the process consists in a kind of selection rather than in creation and origination.'

Myers<sub>w</sub> himself seems to recognize this, for he says in script, February 10th, 1910: *That I have to use different scribes, means that I must show different aspects of thought, underlying which, unity is to be found*; and in a later script: June 5th, 1910: *Write the word 'Selection.' Who selects, my friend Piddington? I address this question to Piddington. Who selects?*<sup>1</sup>

On February 4th, Mrs. Willett sat for script, and the following was written: *Myers yes I am here. I am ready now to deal with the question from Lodge. Before you open the envelope reread his letter to you the one that accompanied the letter to me.*

Mrs. Willett then opened the envelope, and read the letter to Myers twice. The script then began at once: *Myers the Will again to live the Will again to live the River of forgetfulness not reincarnation Once only does the soul descend the way that leads to incarnation the blending of the Essence with the instrument Myers tu Marcellus Eris you know the line you (Mrs. Willett) I mean. . . . Write it nevertheless, and add Henry Sidgwick's In Valle Reducta. . . . Add too the Doves and the Golden Bough amid the Shadows add too Go not to Lethe . . . Myers. . . . There was a door to which I found no key . . . and Haggi Babba too. This is disconnected but not meaningless the shining souls shining by the river brim. The pain forgotten but there is another meaning another more intimate link and connection that now I cannot give it does not escape me I see the bearing Rose fluttering rose leaves blown like ghosts from an enchanter fleeing Myers and*

<sup>1</sup> Op. cit., p. 128.



*Love Love the essential essence not spilt like water on the ground  
far off forgotten pain not here (A break and pause here.)  
Darien the peak . . . in Darien the Peak . . . Peak PEAK  
(another pause.) mMyers I have not done yet to Lodge this  
may have meaning to Lodge this may have meaning Let him  
remember the occasion Myers I am not vague I am not vague  
I want an answer to this . . . to this Script from Lodge  
Myers tell him I want an answer Does he recognize my  
recognition Does he recognize my recognition Myers pause  
(did so) Let Lodge speak (?) speak let him speak Myers  
enough for to-day Myers let Lodge speak. F.*

The next day, in the evening, while looking at *The Times*, Mrs. Willett felt an overpowering urge to write, and although other people were in the room, sat down and obtained the following script, which she describes as the most untidy which she has ever had. There was some scribbling, but the rest was clearly written. It was as follows.

*You felt the call it I it is I who write Myers I need  
urgently to say this tell Lodge this word Myers Myers get  
the word I will spell it (scribbles) Myers yes the word(?)  
is DORR*

*We (?) H (scribbles, perhaps M) Myers the word is  
(scribbles) D DORR Myers enough F.*

Mrs. Willett could make nothing of this, except that she knew the name Dorr as that of an American who had had sittings with Mrs. Piper. She knew nothing of his connection with the 'Lethe' question.

As regards the script of March 4th, the allusions to Lethe are obvious. 'The will again to live' is a quotation from a translation of Virgil made by Myers himself,

and refers to the souls mustering on the banks of Lethe, waiting to drink the waters of forgetfulness, and thus will again to live on earth. 'The blending of the essence with the instrument,' is a paraphrase of a passage in Virgil's *Aeneid* where Anchises explains to Aeneas concerning the Lethean spirits. 'Tu Marcellus eris' is a quotation from the *Aeneid*, but Mrs. Willett had seen it recently quoted in *Proceedings*. It is, therefore, not evidential except that it is doubtful whether she knew its connection with Lethe. 'In valle reducta' is the opening phrase of Virgil's description of the River of Lethe. Mrs. Willett had seen these words in a report on the Mac scripts, where they were represented as having come from Henry Sidgwick. The memory of this may have accounted for the mention of his name here.

The doves and the golden bough are further references to Virgil's account of the journey of Aeneas to the infernal regions. He had to obtain the bough before he could reach the River Lethe, and it was the doves who guided him to it in the woods round Avernus.

The subject is then changed, and a quotation from Omar Khayyám is given which has no obvious connection with Lethe, also the name, Haggi Babba.

Some month later, Myers<sub>w</sub> says that he made a pun somewhere: 'I, Myers, made a pun, I got in a word I wanted by wrapping it up in a quotation.'

Sir Oliver Lodge interpreted this as referring to the word 'door' in the Omar Khayyám quotation as a pun on the name Dorr, the American who put the Lethe question to Myers through Mrs. Piper. Haggi Babba he thinks is meant for Ali Baba and is brought in because of his connection with the door of the robber's cave



which opened only to the words 'Open Sesame.' This door might clearly be described as 'a door to which I found no key.' From the fact that the name Dorr was given spontaneously on the following day this interpretation seems justifiable.

Moreover, at about this time Mrs. Forbes' script contained allusions to Sir Oliver Lodge and opening doors. The Mac script had a similar reference to 'key and door,' but as this occurred some eighteen months earlier, it can hardly be considered as having any connection; there was, however, a simple cross correspondence with Mrs. Holland's script of about that date, which contained a drawing of a key.

In the remainder of the script there are other indirect references to Lethe, but those which I have quoted will suffice to show that whoever or whatever it was which inspired the script, was conversant with Virgil and his account of Aeneas' visit to Lethe, also that there was a connection between this topic and the name Dorr.

Though Mrs. Willett knew practically no classics, she had read Church's *Stories from Virgil*, but a study of that book convinced Sir Oliver Lodge that she could not have derived the knowledge shown from that source. He states that at the time he was not familiar with the Sixth Book of the *Aeneid*, which is the one concerned. Myers, however, was in his lifetime, a great student of Virgil.

Myers<sub>w</sub> evidently understood what was being done, for he says in a script of February 10th: *Dorr's scheme excellent. That I have different scribes (automatists) means that I must show different aspects of thoughts underlying which unity is to be found and I know what Lodge wants. He*

*wants me to prove that I have access to knowledge shown elsewhere.*

I think that it may be fairly said that Myers<sub>w</sub>, whatever he may have been, succeeded, if not in proving this conclusively, at least in giving evidence of considerable weight in support.

In later scripts he shows himself possessed of wide classical knowledge, completely beyond anything which could be attributed to Mrs. Willett.

Sir Oliver Lodge, commenting on this, says:<sup>1</sup> 'The way in which these allusions are combined or put together, and their connection with each other indicated, is the striking thing – it seems to me as much beyond the capacity of Mrs. Willett as it would be beyond my own capacity. I believe that if the matter is seriously studied, and if Mrs. Willett's assertions concerning her conscious knowledge and supraliminal procedure are believed, this will be the opinion of critics also; they will realize, as I do, that we are tapping the reminiscences not of an ordinarily educated person but of a scholar – no matter how fragmentary and confused some of the reproductions are.'

Besides these cases which I have summarized, there are a number of others, some of which were treated at great length by the investigators. I have abstained from attempting to give any summary of them, partly because of their complexity and the difficulty of giving any adequate account in a form condensed to the degree that is here necessary, and partly because I do not wish to weary my readers.

To those who are sufficiently interested in this matter

<sup>1</sup> Op. cit., p. 172-3.



of cross correspondences, I would recommend a careful study of the original reports in the volumes of the *Proceedings* of the Society for Psychical Research, and I have put in an Appendix a full list of those volumes in which reports bearing on the matter may be found.

## CHAPTER VI

IN this chapter I propose to summarize two cases which, though not strictly speaking cross correspondences, may logically be included in the series, seeing that the evidence was the production of one of the leading automatists, Mrs. Willett, and that one of the communicators was Dr. Verrall who had been concerned, though indirectly, with the earlier experiments, and that the object was the same, viz. proving identity.

They were investigated by the Rt. Hon. Gerald W. Balfour (now Earl of Balfour), and reported in two papers published in *Proceedings*, Volumes XXVII and XXIX. The first is known as the 'Statius,' the second, as the 'Ear of Dionysius' case.

I will take the Statius case first.<sup>1</sup>

On July 6th, 1912, a few weeks after the death of Dr. A. W. Verrall (June 18th, 1912), Mrs. Willett's script contained the following: *Does she remember the passage in which there's a reference to a river? A traveller looks across it, and sees the inn where he wishes to be; and he sees the torrent and is torn both ways, half disliking to battle with the current, and yet desiring to be at his destination.*

*Should it be possible to identify this passage, the matter would prove interesting.*

*What the passage does not say I draw from my own mind to make the connection clear.*

<sup>1</sup> *Proc.*, S.P.R., Vol. XXVII, p. 221, *et seq.* See also Vol. XXVII, pp. 244-9 and 458-74.



*The passage is not from Christina Rossetti; but I want to say that too:*

*Yea, beds for all that come –  
You cannot miss that Inn.*

The passage referred to was not traced, and the matter fell into abeyance until on August 13th, 1913, the following appeared in her script: *Some one indignant at the delay calls out*

### HAS THE PASSAGE

*been identified about the traveller looking across a stream; dips his staff in, fears to wade, takes a run, heart misgives him. (Here Mrs. Willett said out loud: 'Someone is laughing so.'—NOTE BY SITTER) longs to be over and done with*

*Faith and  
Hair  
in a Temple*

*(Drawing of a wheel) Wheel.*

*Pilgrim.*

*There was a reason for the CHOICE, if you find the passage alluded to, it will be clear.*

*Have this seen to, for he swears he will not here exercise any patience whatsoever. Not even about*

*Lavender or Lub.*

Another reference was made on August 17th, 1913, as follows:

*But it is of another one I want to write. I said Pilgrim. Now write this –*

*Not a one-horsed dawn, but a two horsed chariot, though one-horsed in a way might fit, because as compared to another charioteer's exploits, his were but a one-horsed affair. It is a poem I am alluding to.*

*A man who drove two horses in a less ambitious manner.  
His predecessor –*

*Does God exact day labour, light denied?*

*That ought to make it clear.*

*Hair in a temple was said.*

And again on September 8th, 1913.

*He of the little patience demands now this third time whether  
the Pilgrim has been understood.*

*Now if I say Passionate Pilgrim, I know all sorts of con-  
notations will be dragged in. But think of the passages twice  
inserted.*

*The River and he, who would be across.*

*Letting I would not wait upon I would.*

*That seems jumbled up somehow, never mind.*

*A passionate Pilgrim but*

NOT H.S's

one

*What moves the stars and all the heavenly bodies? Dante  
makes it clear.*

*Then again I repeat and will continue to repeat until you are  
all sick and tired of the subject*

### HAIR IN A TEMPLE

*That belongs*

The investigators formed the conclusion that the scripts were somehow connected with Dr. Verrall, and the statement that 'Dante makes it clear,' gave them the clue. In the spring of 1913 a volume of essays by Dr. Verrall was published, one of which, entitled: 'Dante on the Baptism of Statius,' had appeared originally in the *Albany Review* of 1908. Mrs. Willett had never heard of the *Albany Review*, and although she



had received a copy of the volume of essays in May, 1913, she had not read any of them. Anyhow, as the volume was not published until after the date of the first script, it could not have been the source of the information contained therein.

Statius, a Latin poet of the second half of the first century A.D., was an imitator of Virgil. His principal work, *The Thebaid*, described the legendary war against Thebes. He was inclined to be rather long-winded and dilatory, and some authorities think that the name Statius = the 'Stayer,' was given him as a nickname on this account.

In the *Purgatorio* Dante describes how he and Virgil met the soul of Statius who, having just completed his purgatorial expiation, was free to accompany them on their journey. Statius, having been in Purgatory, must therefore have been a Christian, and Dante, according to Dr. Verrall, had 'the audacity to date the baptism by a particular passage in the *Thebaid*.'

Dante makes Statius say: 'I had received baptism before, as a poet, I had brought the Greeks to the rivers of Thebes.'

Dr. Verrall, in his essay, then discusses the meaning of the passage in Dante where Statius is represented as making this statement, and shows how he describes himself as lingering on the other side of the river of baptism, but before he brought the Greeks in his poem to the Theban River, he, himself, had made the passage.

The actual words which Dante puts into his mouth are: 'Ere in my poem I had brought the Greeks to Thebes' river, I received baptism, but through fear I was a secret Christian, long time pretending paganism.'

The passage in the first script clearly describes a traveller hesitating to cross a river, and is obviously apposite to Statius.

That this was the actual reference intended is confirmed by the words: 'What the passage does not say I draw from my own mind to make the connection clear,' which is a paraphrase of the opening sentence of the speech of Statius, and by the statement in the last script that 'Dante makes it clear.'

If this identification of the passage be admitted, we have to account for its appearance somehow. Mrs. Willett could not have possessed the knowledge normally, so that we are compelled to adopt either the hypothesis of chance, or that of supernormal acquisition. It is clear, I think, that all four scripts refer to the same topic, and exhibit a coherence and design of a sort.

The first script sets the puzzle, and in those following we see a semi-humorous impatience, and in each fresh clues given. When at last the solution is found the matter is dropped.

I doubt whether this could reasonably be ascribed to mere chance, the concordance is too great. If it were due to supernormal acquisition, Mrs. Willett could have acquired the information either by clairvoyance or telepathy. If the former, we must assume that she perceived clairvoyantly a copy of the *Albany Review* of 1908, a review which had a very narrow circulation and short life, and one of which she had never even heard; or else she perceived the unpublished volume of essays.

Then from this source, she elaborated the puzzle in



her subliminal mind, and later devised all the fresh clues given in the subsequent scripts, some of which were drawn from other sources. Such an elaboration would entail minute study of the essay, and I find it difficult to suppose that her subliminal mind could have carried it out. In my opinion the hypothesis of clairvoyance, though abstractly possible, is practically untenable and fantastic.

If it were due to telepathy, there appear to be two alternatives, i.e. telepathy from some living person, and telepathy from the surviving consciousness of a deceased human being.

Suppose it were telepathy from some living person, the most plausible, in fact, one may say, the only plausible suggestion, is that it was derived from Mrs. or Miss Verrall. They were in possession of the knowledge, and they were both capable of elaborating such a puzzle. But it must have come from their subliminal minds, for, until they learned of the solution proposed by Lord Balfour, they were unable to make anything of it. It is possible that this elaborate scheme might have been devised by the subliminal mind of one or other of them, and yet left the supraliminal in complete ignorance, but on the whole I think that it is rather unlikely.<sup>1</sup>

If it were telepathy from a deceased person, all the evidence points to that person being Dr. Verrall.

The reader must decide for himself which of these alternatives is preferable. As I said at the outset, complete proof cannot be obtained, all we can hope for is probability.

<sup>1</sup> See op. cit., p. 235, for Lord Balfour's comments on this point.

There are a few subsidiary points in the later scripts and these I will shortly describe.

In all three 'Hair in a Temple' is emphatically mentioned.

Lord Balfour, in commenting on this, states that it conveys to him a definite and evidential meaning. There are, he says, only two passages in classical literature to which it can be referred, one a poem by Catullus called, 'The Hair of Berenice,' the other a poem by Statius himself. If it were the latter it is surely suggestive, but he considered that the weight of evidence was in favour of the former. It may well have been, of course, that there was here a double reference, and that Dr. Verrall, supposing his mind to have been the source, utilized this as giving added cogency to the evidence. He had undoubtedly been familiar with both passages.

Unfortunately, the reason for ascribing the reference to the Catullus poem cannot be given, and, as Lord Balfour says: 'I must ask you to accept from me that there *is* a connection, but one which I have to leave unexplained, because it involves a reference to private matters which I am not at liberty to disclose.'

I think that no one will have any difficulty in accepting Lord Balfour's assurance on this point.

The next item is 'Pilgrim,' or 'the passionate Pilgrim.'

The word 'Pilgrim' is, of course, a clear association with the traveller hesitating to cross the river. A clue to the meaning of all this part of the scripts may be found in the words, 'A passionate Pilgrim, but not H.S.'s one.' H.S. stands for Henry Sidgwick, and in an



early script of Mrs. Verrall's 'the passionate pilgrim' occurs in a passage which was afterwards connected by her with Professor Sidgwick. This passage had been published and read by Mrs. Willett. Lord Balfour suggested a further explanation, but I need not give any summary of it here.

The reference to 'one-horsed dawn' is, of course, to the experiment in telepathy known by that name, which was instituted by Dr. Verrall. I have summarized it on page 63. This is most ingeniously connected with a poem by Gray, entitled 'The Progress of Poesy, a Pindaric Ode,' wherein Dryden is compared with Milton, and the simile of a two-horsed charioteer is used. The words in the script: 'Does God exact day labour, light denied?' are a quotation from Milton's sonnet on his blindness. In Gray's poem reference is made to Milton's blindness. The last work on which Dr. Verrall was engaged before his death was a set of lectures on Dryden, in the course of which this passage from Gray's ode was quoted.

The last point is the cryptic phrase, 'Lavender or Lub.' These words had appeared in a script of Mrs. Verrall's on January 13th, 1908, and had been read by Mrs. Willett. Lord Balfour had also seen this script and knew that the original source of the words was a poem in *Punch* wherein several variations on the alternative names of the fish, Chavender or Chub, were made. What neither of them knew was that these lines had been exceedingly familiar to Dr. Verrall, and had become a standing family joke. Mrs. Verrall wrote in answer to Lord Balfour's inquiry: 'During many years,

for instance, the mention of bathing invariably produced the lines :

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

It appears quite obvious that all these passages point unmistakably to Dr. Verrall, so much so, that if the source was not in his mind, they must have come from someone who was most intimately connected with him, that is to say, Mrs. or Miss Verrall. I have already discussed the question of their authorship in regard to the Statius passages, and it seems to me that these further points of identification go a long way to reinforce the unlikelihood of ascribing it to either of them. The final case of which I shall treat is 'the Ear of Dionysius.'<sup>1</sup>

Here again the automatist was Mrs. Willett, and the investigator Lord Balfour.

The first mention of the topic was on August 26th, 1910, when the following words were spoken. (It must be remembered that in the more advanced stage of Mrs. Willett's mediumship, spoken as well as written messages were given) *Dionysius' Ear, the lobe.*

The name was given the Italian pronunciation. The reference was entirely disconnected, and nothing was made of it by Mrs. Verrall, who was sitting with Mrs. Willett.

The 'Ear of Dionysius' is a kind of grotto in the quarries at Syracuse, in Sicily. These quarries had been used for a prison for the Athenian prisoners of

<sup>1</sup> *Proc.*, S.P.R., Vol. XXIX, p. 197, *et seq.* See also pp. 260-9 and 270-86.



war after the failure of the siege of Syracuse, and later were again used for other prisoners by the elder Dionysius, Tyrant of Syracuse. The grotto is supposed to have the properties of a whispering gallery, and it is partly for this reason and partly on account of its shape, that it came to be known as 'the Ear of Dionysius,' though the name dates only from the sixteenth century.

Mrs. Willett had spent some time in Italy and knows Italian, but had never been to Sicily. She may, however, have heard of the grotto, as it is one of the show places of Syracuse.

Nothing more was heard of this topic until January 10th, 1914, when the following script was written: *Do you remember you did not know and I complained of your classical ignorance IGNORANCE. It concerned a place where slaves were kept – and Audition belongs, also Acoustics.*

*Think of the Whispering Gally [sic].*

*To toil, a slave, the Tyrant – and it was called Orecchio – that's near*

*One Ear, a one-eared place, not a one-horsed dawn (here the automatist laughed slightly), a one-eared place – You did not know (or remember) about it when it came up in conversation, and I said Well what is the use of a classical education –*

*Where were the fields of Enna*

*(Drawing of an ear.)*

*an ear ly [sic] pipe could be heard*

*To sail for Syracuse*

*Who beat the loud-sounding wave, who smote the moving furrows*

*The heel of the Boot*

*Dy Dy and then you think of Diana Dimorphism*

*To fly to find Euripides*

*not the Pauline Philemon*

*This sort of thing is more difficult to do than it looked*

Sir Oliver Lodge was the sitter at this sitting, but the message appears to have been addressed to Mrs. Verrall who had been the sitter on the earlier occasion. She had made a note shortly after that sitting (i.e. in August, 1910, nearly two years before his death) to the effect that she had asked her husband what was meant by the words, 'Ear of Dionysius,' and she afterwards remembered that he had expressed surprise at her ignorance. He had explained that it was the name of a place at Syracuse where Dionysius could overhear conversations. This is clearly reflected in the opening sentences of this script. Unfortunately, Lord Balfour was unable to say whether he had mentioned this conversation between Dr. and Mrs. Verrall to Mrs. Willett. He had a dim recollection of having done so, but Mrs. Willett, herself, remembered nothing of it. This is a pity, as an otherwise good piece of evidence is spoiled.

Mrs. Willett gave the Italian word for ear, viz., 'orecchio,' which recalls her use of the Italian pronunciation of Dionysius on the first occasion.

Our old friend, the one-horsed dawn, is again brought in, but this by itself is not evidential as the phrase was familiar both to Mrs. Willett and to the sitter, Sir Oliver Lodge.

Enna, which is next mentioned, is a town in Sicily and the fields of Enna were famous as the scene of the rape of Proserpine.

'An ear-ly pipe' is a reminiscence from Tennyson,



being brought up, presumably, by the punning association with 'ear.'<sup>1</sup>

The next sentences, 'To sail for Syracuse,' 'Who beat the sounding wave, etc.,' and 'the heel of the boot,' evidently refer to the Athenian expedition against Syracuse and to the Athenian prisoners of war who were confined in the quarries. Some of the words here are again reminiscent of Tennyson.

Then comes an attempt at the name Dionysius.

'To fly to find Euripides' is a phrase which had appeared in a script of Mrs. Holland's (see page 79) which Mrs. Willett had read; it refers to Browning's poem, 'Aristophanes' Apology.' In this poem Balaustion tells Philemon that she had sent the original tablets of Euripides' play, 'Hercules Furens,' which he had given to her as a parting gift, to Dionysius, Tyrant of Syracuse. Mrs. Willett had not read this poem, but she had seen references to it in the reports of the 'Euripides'

<sup>1</sup> Mr. Piddington has pointed out to me that there may also be an association of ears of corn with Demeter and Proserpine.

This would connect up with 'the fields of Enna' and he quotes two verses from Swinburne's poem, 'The Garden of Proserpine.'

Although the fields of Enna are not mentioned in this poem, there is an implicit connection, for they were famous as the scene of the Rape of Proserpine. These verses, which moreover make contact with the script at other points, are as follows:

Here life has death for neighbour  
And far from eye and ear  
Wan waves and wet winds labour

And

Pale, without name or number,  
In fruitless fields of corn  
They bow themselves to slumber.

The points of contact are obvious; death, slumber, eye or ear, and waves.

Two lines from this poem of Swinburne's are quoted in the next script, a fact which lends confirmation to Mr. Piddington's suggestion.

cross correspondence in *Proceedings*, so it is just possible that she may have known of the connection with Dionysius, though it does not seem likely as this point was not mentioned in the earlier reports.

The next script from which an extract is quoted is that of February 28th, 1914, Lord Balfour being the sitter.

*Some confusion may appear in the matter transmitted, but there is now being started an experiment not a new experiment but a new subject and not exactly that but a new line which joins with a subject already got through*

*a little anatomy if you please*

*Add one to one*

*One Ear X [sic] one eye*

(Then a drawing of an ear and an eye in a circle)

*the one eyed Kingdom*

*no, in the K of the Blind the 1 eyed man is King*

*It is about a 1 eyed man* (Man was crossed out in the original)

*1 eyed*

*The entrance to the cave Arethusa*

*Arethusa is only to indicate it does not belong to the 1 eyed*

*A Fountain on the Hill Side*

(Then a drawing of a volcano or smoking mountain)

*What about Baulastion [sic]*

(Then a drawing of a boot)

(Laughs) *Supposed to be a Wellington Boot*

*12 little nigger boys thinking not of Styx*

*Some were eaten up and then there were Six Six*

(At this point Mrs. Willett ceased to write and began dictating to the sitter)

*Some one said - Oh I'll try, I'll try. Oh Someone's showing me a picture and talking at the same time.*



*Someone said to me Homer. . . .*

*Nor sights nor sounds diurnal  
Here where all winds are quiet  
(Swinburne, 'The Garden of Proserpine')*

*. . . It's about a cave, and a group of men. Somebody then – a trident, rather like a toasting fork I think.*

*Poseidon, Poseidon*

*Who was it said, It may be that the gulfs will wash us down  
– find the great Achilles that we knew (Tennyson's Ulysses)*

*He's got a flaming torch in his hand. And then some one said to me, Can't you think of Noah and the grapes?*

*Optics – Oh! that, you know (putting a finger to her eye)  
. . . Somebody said to me, Don't forget about Henry Sidgwick, that he pleased not himself. Do you know he used to work when he hated working. I mean sometimes he had to grind along without enjoying what he was doing. That's what I'm trying to do now. Do you know that man with the glittering eyes I once saw? He hit me with one word now (Note by Lord Balfour: Here Mrs. Willett traced a word with one finger along the margin of the paper. I failed to make it out and handed the pencil to her, whereupon she wrote)*

*Aristotle*

*(Dictation resumed) And Poetry, the language of the Gods. Somebody killed a President once and called out – something in Latin, and I only heard one word of it, Tironus, Tiranus, Tiranius – something about sic. (Note by Lord Balfour: 'Sic semper tyrannis' – uttered by Booth when he murdered Lincoln. . . .)*

*What is a tyrant?*

*Lots of wars – A Siege I hear the sound of chipping. Its on stone. . . .*

*Fin and something gleba. Find – Oh it's got to do with the serf. It's about that man who said it was better – Oh! a shade among the shades. Better to be a slave among the living, he said.*

*Oh, the toil – Woe to the vanquished.*

*That one eye has got something to do with the one ear. That's what they wanted me to say There's such a mass of things, you see, rushing through my mind that I can't catch anything.*

*(A pause and then sobbing) He was turned into a fountain that sort of Stephen man, he was turned into a fountain. WHY? that's the point: WHY?*

*Oh dear me! Now I seem to be walking about a school, and I meet a dark boy, and – it's the name of a Field Marshall I'm trying to get, a German name. And then something says, All this is only memories revived: it's got nothing to do with the purely literary – There are two people in that literary thing, chiefly concerned in it. They're very close friends – they've thought it all out together.*

*Somebody said something about Father Cam walking arm in arm – with the Canongate? What does that mean?*

*Enough for this time. There is sense in that which has been got through though some disentanglement is needed. A Literary Association of ideas pointing to the influence of two discarnate minds.*

Most of the topics of the previous script are again mentioned; these need not be further discussed, but may be briefly enumerated. They are:

The Ear of Dionysius.

The stone quarries in which the vanquished Athenians worked.

Enna (indirectly suggested by a quotation from 'The Garden of Proserpine').



Syracuse (Wars – a Siege, and Arethusa).

The heel of Italy (Wellington boot).

The Adventures of Balaustion.

It was further said that an experiment was being tried, and in a part which I have not quoted, it is expressly enjoined that May (Mrs. Verrall whose name is Margaret, but who was always called May) is to hear nothing of it. It is also stated that it is the work of two friends who were no longer in the flesh. They are indicated as being Professor Butcher and Dr. Verrall. The 'man with the glittering eyes I once saw,' refers to Professor Butcher. Mrs. Willett had seen a vision of him a few weeks after his death: in her record of it, made the following day, she says: 'Last night after I had blown out my candle and was just going to sleep, I became aware of the presence of a man, a stranger, and – almost at the same moment – knew it was Henry Butcher. I felt his personality very living, clear, strong, sweetness and strength combined. A piercing glance. He made no introduction, and said nothing. So I said to him: "Are you Henry Butcher?" He said: "No, I am Henry Butcher's ghost." I was rather shocked at his saying this, and said: "Oh, very well, I'm not at all afraid of ghosts or of the dead." He said: "Ask Verrall if he remembers our last conversation, and say the word to him: Ek e tee."'

This last was apparently meant for 'Hecate' which had a significance for Dr. Verrall. Professor Butcher had written a work on Aristotle. So the name 'Aristotle' written by Mrs. Willett after Lord Balfour had failed to understand the letters traced on the table, serves as an additional point of identification.

The references to the school, dark boy, etc., concern Dr. Verrall, of whom they were veridical. 'Father Cam walking arm in arm with the Canongate' signifies the association between the two friends. Dr. Verrall, was, of course, a Cambridge man, while Professor Butcher was professor of Greek at Edinburgh, hence 'the Canongate.' He was also a highly distinguished Cambridge man and was member of Parliament for the University.

Mrs. Willett had met Dr. Verrall two or three times, but not Professor Butcher, though she knew the latter by name.

Besides the topics already mentioned there are two additional subjects which are introduced into this script; they are the stories of Polyphemus and Ulysses from Homer, and of Acis and Galatea from Ovid. The first story recounts how Ulysses was driven by storm to the lands of the Cyclopes, how he and twelve of his comrades sheltered in the cave of one of them, Polyphemus, the one-eyed son of the sea-god Poseidon. Polyphemus imprisons them in the cave and proceeds to devour them two at a time. Ulysses and his remaining companions, having made Polyphemus dead drunk with wine which they had brought from the ship, burn out his single eye with the glowing point of an olive stake which they had thrust into the embers. Next morning they escape from the cave, concealed under the bellies of the sheep which had been herded there for the night.

Ancient tradition located the cave in Sicily, though Homer is silent on the matter.

The references in the script to this story are obvious



once we have the clue, e.g. '12 little nigger boys, etc.,' mention of Homer, a cave, Poseidon, the flaming torch, of Noah and the grapes, etc.

The second story also brings in Polyphemus: Acis, a shepherd dwelling at the foot of Mount Etna, loves Galatea, a sea nymph. She is also beloved by Polyphemus, but rejects his suit. He, mad with jealousy, hurls a rock at Acis and crushes him to death. Galatea gives her dead lover a kind of immortality by changing him into a stream which issues as a fountain from the rock which killed him. The references to this story are, 'a fountain on the hill-side,' the drawing of a volcano, and 'he was turned into a fountain that sort of Stephen man.' The reference to Stephen being, of course, on account of the similarity of the manner in which St. Stephen and Acis were killed, i.e. by stoning.

The next script in the series, on March 2nd, 1914, was as follows.

*The Aristotelian to the Hegelian friend greeting. Also the Rationalist to the Hegelian friend greeting.* (The Aristotelian is Professor Butcher, who had written about Aristotle, the Rationalist, Dr. Verrall, with a side allusion to his book, *Euripides the Rationalist*. The Hegelian is Lord Balfour, the sitter.)

*These twain be about a particular task and now proceed with it*  
(Then came a drawing of a Zither.)

*a Zither that belongs the sound also stones, the tool of prisoners and captives beneath the Tyrant's rod*

*The Stag not Stag, do go on*

*Stagyr write rite*

(Here Mrs. Willett ceased writing, and proceeded to dictate)

*Somebody said to me Mousike.*

*Do you know, it's an odd thing, I can see Edmund [i.e. Edmund Gurney] as if he were working something; and the thing he is working is me. It isn't really me, you know; it's only a sort of asleep me that I can look at. He is very intent – and those two men I don't know. One's very big and tall, with a black beard. The other man I don't see so well. But he holds up a book to me.*

*Oh! Somebody wrote a book about something, and this man, who's holding up the book, wrote a book about him. And the reference he wants isn't just now to what he wrote, but to what this person he wrote about wrote.*

*What does Ars Poetica mean?*

*Edmund said to me Juvenal also wrote satires – and then he laughed and said, Good shot.*

*The pen is mightier than the sword. Oh, it's so confusing – stones belong, and so does the pen. Oh!*

*Somebody said, Try her with the David story. She might get it that way. The man he sent to battle hoping he'd get killed, because he wanted him out of the way.*

*A green-eyed monster.*

*Now, all of a sudden I had it. Jealousy, that first infirmity of petty minds.*

*What does Sicilian Artemis mean?*

*Such an odd old human story of long ago.*

*He that hath an ear to hear, let him hear.*

*What is an ear made for?*

*Oh, this old bothersome rubbish is so tiresome.*

*(Here Mrs. Willett commenced writing again, and first drew an ear and a circle)*

*Find the centre. (Here she added an eye in the circle)*

*Not to you to Golden numbers golden numbers, but add 1 to 1*



*two singles, dissimilar things, but both found normally in pairs in human anatomy – Good.*

*Gurney says she has done enough now, but there is more, much more, later. Until the effort is completed the portions as they come are not to be seen by any other AUTOMATIST. E. G.*

The passages, 'Try her with the David story, etc.,' 'A green-eyed monster' and Jealousy, etc., are answers to the question asked in the previous script, viz. why Acis was changed into a fountain. Zither, Mousike, Stagyr and Ars Poetica are references to Aristotle, the Stagyrite, and thus indirectly to Professor Butcher, who wrote a treatise on Aristotle's *Poetics*;<sup>1</sup> there is also a further association from the subject of *Poetics* to Satire, one of the classical forms of poetry. This is reinforced by the mention of Juvenal, the classical satirist.

To recapitulate, we have now the following list of topics.

The Ear of Dionysius.

The stone quarries of Syracuse.

The story of Polyphemus and Ulysses.

The story of Acis and Galatea.

Jealousy.

Music.

Something to be found in Aristotle's *Poetics*.

Satire.

So far there seems to be very little to connect up the various pieces, but in August, 1915, a further script, contained the following passages; Mrs. Verrall was the sitter.

<sup>1</sup> Horace's *Ars Poetica* is referred to at least three times in Professor Butcher's book, *Aristotle's Theory of Poetry and Fine Art*.

## 118 STATIUS AND EAR OF DIONYSIUS CASES

*Someone speaks a tall broad figure with a dark beard and eyes that emit light with him stands the man who said I am Henry Butcher's ghost do you remember?*

*Ecate*

.....

*The Aural instruction was I think understood Aural appertaining to the Ear*

*and now he asks HAS the Satire satire been identified*

*Surely you have had my messages concerning it [it] belongs to the Ear and comes in*

*It has a thread. Did they not tell you of references to a Cave*

*The mild eyed melancholy Lotus Eaters came*

*That belongs to the passage immediately before the one I am now trying to speak of. men in a cave herds*

*listen don't talk (Mrs. Verrall had repeated two words, half aloud.)*

*herds and a great load of firewood and the EYE*

*olive wood staff,*

*(then a drawing something like an arrow head)*

*the man clung to the fleece of a Ram and so passed out surely that is plain*

*well conjoin that with Cythera and the Ear-man*

*The Roseman said Aristotle then Poetics The incident was chosen as being evidential of identity and it arose out of the Ear train of thought.*

*There is a Satire*

*write Cyclopean Masonry, why do you say masonry I said Cyclopean*

*Philox He laboured in the stone quarries and drew upon the earlier writer for material for his Satire Jealousy*

*The story is quite clear to me and I think it should be identified*



*a musical instrument comes in something like a mandoline  
thrumming thrumming that is the sense of the word*

*He wrote in those stone quarries belonging to the Tyrant  
Is any of this clear?*

(Drawing of an ear)

*You have to put Homer with another and the Ear theme is in  
it too. The pen dipped in vitriol that is what resulted and S H  
knows the passage in Aristotle which also comes in. There's a  
fine tangle for your unravelling and he of the impatience will*

*Let her wait try again Edmund*

*Sicily*

*He says when you have identified the classical allusions he  
would like to be told.*

It will be seen that the same subjects were again mentioned with but little extra added, but that little extra gave the key to the puzzle.

The important words were, 'Cythera,' 'Cyclopean,' 'Philox,' 'He laboured in the stone quarries and drew upon the earlier writer for material for his Satire.' 'Jealousy.'

Now Philoxenus of Cythera was a poet of some repute in antiquity, but very little is known of him nowadays except to specialists in classical literature, as only a few lines of his work have been preserved.

His story is as follows. He was a writer of dithyrambs, a kind of poetry which combined music with verse in which a Kithara or Zither was generally employed. He spent some time at the court of Dionysius of Syracuse, and ultimately quarrelled with his patron and was imprisoned in the quarries. Accounts differ as to the cause of the quarrel. According to some Dionysius was offended because Philoxenus refused to

praise his poems, another version is that the quarrel was on account of the poet's 'too close intimacy with the Tyrant's mistress, Galatea.'

The most famous poem of Philoxenus was one entitled, 'Cyclops or Galatea,' and was a burlesque on the love of Cyclops for the Nymph; it was written to avenge himself on Dionysius who was wholly or partially blind in one eye. In it he represents the Tyrant as Polyphemus and himself as Odysseus. It may therefore be described as a satire.

These facts are very little known and are drawn from Lempriere's *Classical Dictionary* and Dr. Herbert Weir Smyth's *Greek Melic Poets*, neither of which works were known to Mrs. Willett.

It is evident that all the leading topics as enumerated in the lists given above, are combined into one whole in this narrative.

The scene – the stone quarries and the 'Ear of Dionysius,' Polyphemus and Ulysses from one story, supply two of the characters of the satirical poem of Philoxenus, Galatea from the other story supplies the third character. Jealousy, the motive. Music and Zither come in as being the accompaniment of the particular form in which the poem was cast, viz. the dithyramb. Satire, the character of the poem.

The references to Aristotle link up with both Professor Butcher and with Aristotle's *Poetics*, in which the dithyramb is described, not only so but this actual poem of Philoxenus is cited as a specimen of satirical poem.

The final script which closes the incident, seems to make it clear that the solution found is correct, it came



on August 19th, 1915. Lord Balfour being the sitter; the following is an extract.

(Sitter: First of all, Gurney, I want to tell you that all the classical allusions recently given to Mrs. Verrall are now completely understood.)

*Good – at last!*

(Sitter: We think the whole combination extremely ingenious and successful.)

*and A Wish –*

(Sitter: What is the word after ‘A.W.’?)

*A W-ish*

(Sitter: Yes)

*Also S H – ish*

A.W. and S.H. are, of course, Dr. Verrall and Professor Butcher.

All the facts were normally unknown to Mrs. Willett, the books from which they might have been derived were such as were most unlikely to have come under her notice, being of interest only to specialists. None of the group of investigators knew anything about Philoxenus of Cythera and his work, until the occurrence of the name ‘Philox’ in the script led Mrs. Verrall to make a search. It was only a ripe scholar who could have devised this literary puzzle, and even among scholars there are comparatively few who could be credited with the requisite knowledge.

Among these, however, was Dr. Verrall in his lifetime. Dr. Smyth’s book, which contains the fullest account, was in his possession and had been used by him in connection with some of his lectures.

That it was not derived telepathically from the mind of someone living, cannot be disproved, but at the same

time it was found impossible to suggest any person who could have filled the role. It seems unlikely that a scholar, entirely unconnected with the group of experimenters, and probably unaware of their existence as such, should, without any apparent motive or interest, intervene subconsciously in the experiment and foist upon the investigators a complicated and subtle literary puzzle under false names.

Moreover, the positive indications that the source is to be found in the minds of Dr. Verrall and Professor Butcher, are, to say the least, significant.

The reminder in the first script to Mrs. Verrall of his surprise at her ignorance concerning the 'Ear of Dionysius' would have been very striking, but unfortunately this point is vitiated by Lord Balfour's inability to say with any certainty whether he had mentioned it to Mrs. Willett or not. He, himself, believes that he did not mention it, and Mrs. Willett had no recollection of having ever heard of it.

The characteristic traits and mannerisms of Dr. Verrall which were so strongly shown in the 'Statius' case, are not so apparent here but are not wholly absent.

I think that the conclusion to be drawn may be fairly stated thus.

While there is not positive proof that the operating mind was that of Dr. Verrall, assisted by Professor Butcher, as is specifically claimed in the scripts, there is strong evidence in support of that view, and to accept any other alternative would require a stretching of hypothesis and an unlikely combination of circumstances.

Moreover, if we accept the statement explicitly made



in the scripts, that a complex puzzle had been deliberately set and that the various quotations and allusions were given as parts of that puzzle and aids to solving it, then the view that other 'Communications, some of which have been summarized earlier in this book, bear the same character, receives considerable support.

The fragmentary, enigmatic and allusive nature of these communications is intentional, and their obscurity is due not solely to the deficiencies of the investigators. Puzzles which are too easily solved fail of their purpose.

## CHAPTER VII

WE must now address ourselves to the task of summing up the evidence and arguments on both sides.

I should first, perhaps, explain what I consider to be my position in the matter. I could have approached it from the standpoint of an advocate briefed to argue in support of one particular view – say the hypothesis that the scripts were inspired by, and the information contained therein derived from, the surviving personalities of Myers, Gurney, Verrall, and the others. Had this been so, I should have tried to present the evidence in the light most favourable to that view, although I should not have suppressed any that was unfavourable. As regards the arguments, I should have felt it permissible to put forward only those which supported my case, leaving those against it to ‘counsel’ on the other side. If I mentioned hostile arguments at all, it would have been only when I considered that I was able to refute them.

But I do not conceive that my duty lies in this direction; my function is more that of a judge who has to sum up the evidence and arguments on both sides, leaving it to the jury to decide.

The judge may indicate his own personal opinion, but if he be truly impartial, he should lay as much stress on those points which tell against it as on those which support it.

In speaking of a jury, I mean, of course, the readers



of this book (with my usual caution, I feel bound to put in the proviso, 'if there be any') but the analogy is not quite exact.

A jury in an English Court has to find one way or the other, in a Scottish Court there is a third alternative, viz. 'Not proven,' but the juryman here is not called upon to do this; the utmost that can be expected of him is that he should decide on the relative probabilities of the alternative hypotheses, of which there may, of course, be more than two. It is not at all likely that he will in any case be able to assess these probabilities at a definite figure, and thus give a mathematically exact verdict, the most that he will be able to say is that such and such a view is highly probable. It will be lucky if he can go even as far as this, most likely he will have to be content with finding that the balance of probability lies in a particular direction.

As I said at the very outset, the scientific method cannot yield certainty, and in this matter, as in many others, we have to be, and are, content to act upon probable hypotheses.

The first point to be noticed is that the cases which I have cited are only a sample of a considerably larger number. I think that this sample is fairly representative of the whole, and I have included in it some which appear to me to be of a lesser evidential value than was assigned to them by the original investigators.

I have been most anxious not to overstate the case.

The sample is, in my opinion, sufficiently large to enable the reader to form his judgment, and I doubt whether he would have been aided in doing so had the whole number been put before him, as those which have

been omitted do not contain any facts of a different type.

To repeat evidence over and over again increases its weight in one respect only, though this respect is of great importance, viz. as against chance. Were we to find in the scripts of several automatists one or two scattered cases of cross correspondence, we might reasonably attribute them to chance coincidence, but should they occur in large numbers, the tenability of that hypothesis is much lessened. Further, when this large number of cross correspondences is accompanied by definite indications of intention, and indeed, by explicit statements in the scripts that they are parts of a planned experiment, then explanation by chance alone can be confidently rejected.

That the number of cross correspondences which occurred in the scripts of this period is sufficient to exclude chance, is a matter which the jury must decide, and in making their decision they must bear in mind quality as well as quantity.

When the topic mentioned is highly specific and not a mere commonplace, the possibility of chance coincidence is much lessened; thus, though two automatists might very likely make references to the works of some poet, say Tennyson, in their scripts of a particular short period, that they should both refer, not only to the same poem, but also to one particular passage or subject in the poem, is much more unlikely. This, as we have seen, is precisely what happened.

In my opinion the chance hypothesis has very little to recommend it, though it is, of course, abstractly possible. I have little doubt that the jury will be nearly



unanimous in their verdict against it. However, it is for each individual jurymen to decide for himself.

The next hypothesis is that of collusion or fraud.

Here we are, I think, on even firmer ground. Precautions to avoid any of the automatists acquiring knowledge of the contents of the scripts of others were taken. Where, in any particular case, an automatist was in possession of such knowledge, the fact has been mentioned and allowance made. The reader will doubtless call to mind several instances of this.

But apart from this, the character of those engaged affords an amply sufficient refutation of the hypothesis. I cannot imagine that anyone would seriously suggest that all those engaged in the experiment deliberately set out to deceive. I do not think that I need add anything to the comments which I have already made on this point (see page 26).

In my opinion the hypothesis of fraud is so fantastic that it need only be mentioned to be dismissed. Of course, anyone is entitled to believe what absurdities he pleases, but there are consequences entailed by doing so; one of these consequences is that no attention need be paid to the judgment of a person who seriously entertains ridiculous beliefs.

The next point to be considered, is the nature of the evidence and the possibility of mistake in reporting. This possibility, which presents a very real difficulty in most spontaneous cases, hardly arises here. When we are dealing with eye-witness accounts of alleged supernatural happenings, there is always a possibility of mal-observation, and—even more important—of bad reporting, exaggeration, lapse of memory, and so on.

But with the scripts of automatists none of these possibilities exists; there is the permanent objective evidence of the documents themselves. They can be examined and studied at leisure. It is true that in a few instances, particularly with Mrs. Piper, there was some uncertainty in reading a word here and there, and, in the spoken matter of the waking stage, difficulty of hearing, but these form a very small proportion of the whole and wherever they occurred they were noted and allowance made.

Thus, it is that, from the point of view of the evidence itself, these cross-correspondence cases stand at a far higher level than the bulk of the material with which psychical research has to deal. The scripts are there for anyone to examine, the only question is their interpretation, and to this question we must now turn.

Even if, in face of the assertions of the automatists themselves, it is denied that they were automatically written in the sense described on page 19, we still have to account for the concordance between them. Conscious collusion would have been fraudulent, and this we have ruled out, chance coincidence we have already discussed; it remains, therefore, to find another hypothesis.

In the case of Mrs. Piper the writing was done in conditions which rendered it practically impossible for her to have known what was being written; with the other automatists I do not think that any reasonable person would doubt their word. I am not, of course, suggesting that Mrs. Piper's word is in any sense untrustworthy, but the professional medium must be prepared to be subject to a type of criticism which is not levelled against the non-professional.



As a matter of personal opinion, I fully accept the statements of all the automatists; whether this opinion be shared by my readers is for them to decide, but even if they disagree it does not materially affect the issue.

The main task is, therefore, to explain how the concordance between the scripts of the different automatists arose.

The first hypotheses to be tested are those of clairvoyance and direct telepathy, or mind reading.

We have other evidence that these phenomena occur, and if it can be shown that either of these hypotheses, or a combination of both taken together, can be made to account for the facts, then, by the canons of scientific method, we must accept that explanation provisionally.

Further, we must be prepared to allow some stretching of the ordinary conception of clairvoyance and telepathy; we know so little of the conditions in which they occur and of their *modus operandi*, that we cannot lay down any hard and fast limits. Whether the stretching which is required is reasonable or not is a question for the jury to answer.

Clairvoyance has been defined as 'the supernormal acquisition of knowledge about objective concrete situations (page 10).

Let us see what would be entailed by supposing that the cross correspondences were due to the exercise of this faculty by one or other of the automatists. Automaton A writes a script – that is an objective concrete situation – Automaton B clairvoyantly becomes aware of that script and is thus able to make references in her own script to some topic contained therein. Of course this all takes place subliminally.

Moreover, it is quite possible that the script of Automatist B might make the reference oblique and allusive, such a thing is not beyond the powers of the subliminal mind.

To take a specific instance: in the 'Ave Roma Immortalis' case, Mrs. Holland might have become clairvoyantly aware of Mrs. Verrall's scripts, and recognized them as having reference to Roman history; her own script comments thereon as one might say: 'Hullo!—Rome.' The succeeding words: 'How could I make it any clearer without giving her the clue,' are, perhaps, more difficult to account for, but it is not beyond possibility that they arose from subliminal invention, particularly if the writer had knowledge of the cross-correspondence idea.

But when one comes to apply the hypothesis to the more complex cases, difficulties rapidly increase. Clairvoyance would give knowledge only of what had actually been written, so that if the concordance between the scripts is not merely one of identity or simple reference to the same topic, some further amplification of the hypothesis must be made. Where the concordance consists of appropriate complementary quotations, the question whether the clairvoyant automatist had normal knowledge of their source immediately arises. Where this was so we might suppose that the elaboration was performed by her subliminal mind, but when no normal knowledge was possessed, as, for example, in Mrs. Holland's scripts, which appeared to derive from Browning's 'Aristophanes' Apology,' a poem which she had not read, we should have to suppose that a further act of clairvoyance was



performed to give her supernormal knowledge of that poem. But in that case, how did she know where the words which she clairvoyantly perceived in the script of the first automatist came from? To recognize the quotation implies some knowledge of the source.

It is quite true to say that actual concrete records, such as books and documents, were in existence in almost all cases, and thus might, in the abstract, be available to clairvoyant perception, but the difficulty is to account for that perception being turned in the proper direction.

Where there are several scripts concerned, or in cases where the cross correspondence involves more than two automatists, a further crop of difficulties arises.

Until we can lay down with some certainty the limits of possible clairvoyance, we cannot say definitely that explanation by that hypothesis is impossible, but if we have to make a large number of unsupported assumptions which ascribe to the faculty powers far exceeding anything of which we have independent evidence, then its plausibility becomes much weaker and we are compelled to test other hypotheses.

If we can find one which covers the facts without entailing similar assumptions, or which involves a smaller number, we must accept it provisionally, provided that its antecedent improbability is not so great as to outweigh its advantages in this respect. Let us, therefore, test the hypothesis of telepathy between the automatists. On this hypothesis simple correspondence is easily explicable, but in the more complex cases, where the corresponding reference in the second script is indirect and allusive, we must suppose that the matter

had been previously elaborated in the subliminal mind of the agent automatist, i.e. the one who sends the message. This, in itself, is not impossible, nor, in fact, too improbable to be accepted in most of the cases, and were it not for one or two facts which appear to be incompatible with it, it is the explanation which I, personally, should be inclined to accept.

But these facts must be covered somehow, they cannot be ignored.

For example, in the 'autos ouranos akumon' case, Mrs. Verrall was led by the scripts to discover a connection between Tennyson's 'In Memoriam' and Plotinus, which she had not before suspected. Can we assume that her subliminal mind knew of this connection before, as the result of some study and research, she became supraliminally aware of it? In the 'One-horsed dawn' case, she was normally ignorant of the fact that 'herb moly' had any connection until a long time after it had appeared in the script.

In the 'Lethe' case the appropriateness of the conjunction of the names of Dante, Swedenborg and St. Paul was not recognized until the clue given in the script directed Mrs. Verrall's research.

There is one point on which I have already touched, but perhaps insufficiently stressed. The suggestion that the puzzles were devised and the communications inspired by the subliminal mind of some one living involves the ascription of intent to deceive. We must assume, therefore, that this campaign of deception was carried on consistently over a period exceeding twenty years, during which the personnel of the group of automatists changed from time to time as fresh recruits



came in or members dropped out. Several of the recruits were unknown to the members of the group before joining it, and in some cases they never became personally acquainted. Yet the plan of cross correspondences was consistently carried on.

It is true that if it were within the power of an hypothetical disembodied mind, or group of minds, to initiate and carry out the plan, it is, so far as we can see, equally within the power of an embodied mind. There is no reason to suppose that the enfranchisement from the prison of the flesh endows the surviving mind with added powers of telepathy. It may be so, but in the absence of any evidence, we must not assume it.

The point is that the embodied mind must have had the intention to deceive, and it is hard to suppose that this intention would persist over so long a period covering so many changes.

Even more significant, perhaps, than the fact that changes in the group of automatists produced so little change in the character of the communications, is the striking change which followed the death of Dr. Verrall. He had, in his lifetime, taken no very active part in the business, he was interested and gave advice, but was neither an automatist nor an investigator, properly speaking.

But immediately after his death we have two important cases, the 'Staius' and the 'Ear of Dionysius,' wherein he purports to appear as communicator, and in these cases there is exhibited a manifest difference in style which differentiates them sharply from those which purport to come from the Myers group.

On the other hand, the death in 1916 of Mrs. Verrall,

one of the principal automatists, made very little difference in the character of the communications.

While these facts are not conclusive as against the telepathic hypothesis, for it is possible that if the subliminal mind of someone living were responsible for the phenomena, that mind might have appreciated the point, and utilized it as an aid in its plan of deception, they seem to me to render that hypothesis considerably less plausible.

Further, some of the most characteristic individual possessions of the human mind are the associations which it makes between ideas. These associations are the result of past history and are as clear an indication of psychical individuality as finger-prints are of physical. No two persons will make exactly the same associations between ideas, because no two persons have ever had exactly the same history.

If, then, we come across peculiar and unusual associations which we subsequently discover to have been made by some particular individual, there is good reason to ascribe to that individual's mind some share in their origin.

In many cases we find associations which had been made by Myers in his lifetime, and were thus normal for him, but which were unlikely to have been made by the automatist; so that unless we can show that they could have been derived from the latter's knowledge of Myers' works or history, it is difficult to avoid the conclusion that his mind was somehow responsible for their appearance in the script.

In the 'Stattius' and 'Ear of Dionysius' cases, the knowledge shown and the associations made were all



clearly appropriate to the mind of Dr. Verrall, or, in the latter case, to Prof. Butcher's as well. It is not *impossible* that they might have been derived from the subliminal mind of Mrs. Verrall, but in that case we must credit her with supernormal knowledge of the classical works and books of reference from which alone that knowledge could have been drawn.

That many of the cases are in the nature of literary puzzles can hardly be doubted, and if this be so, some mind or minds must have designed them. It is too improbable to be seriously suggested that the coherence and design which is exhibited in the more complex cases was simply due to chance. It is constantly claimed that these puzzles have been set by that mind which inspired the scripts and the claim seems, on the whole, to be justifiable.

There was no person living who consciously and supraliminally designed the puzzles, so we are left with two alternatives, viz., that they were designed by the subliminal mind of someone living, or by the surviving mind of a deceased person. I think that we may reasonably narrow down these alternatives by restricting the possible authorship to members of the group of automatists and investigators on the one hand, and the surviving personalities of Myers and his associates on the other. It is, of course, possible that the source was quite extraneous to either of these groups, but there is no indication of any evidence that it was so.

Now any mind which possessed the requisite classical and literary knowledge could have designed the puzzles, and there were in both groups persons who fulfilled this condition. It is true that in the case of the

living group there are some instances where the knowledge was not supraliminally possessed, as for example, the connection between 'In Memoriam' and 'Plotinus' and the others which I mentioned a few pages previously, but as we have no means of determining the extent of the subliminal knowledge of any person, this cannot be held to be decisive.

In speaking, as I have done, of a group of surviving personalities, it must be understood that I do so only as an hypothesis. Unless such hypothesis is *a priori* impossible or of so high an antecedent improbability as to be unworthy of serious consideration, it is permissible so to speak. There are those who, on other grounds, have already come to the conclusion that the death of the body entails the final extinction of anything which could be called a personality or mind, and for these no evidence, such as has been here presented, will avail to influence their decision. They are quite right in taking this attitude so long as they remain satisfied that the grounds of their original conclusion are adequate. For them survival is either impossible, or so improbable as to be practically impossible, so there is nothing more to be said about the matter.

However, there are many others, equally competent, who do not accept this conclusion, and for them the evidence of cross correspondences may possess validity. As it is only such persons, if any, who are likely to read this and similar books, it is to them alone that I address my remarks.

We have now arrived at the position that the two most probable hypotheses which we can make to account for the facts are telepathy between the auto-



matists and/or the investigators, combined with subliminal in excess of supraliminal knowledge, and inspiration of some sort from the surviving personalities of Myers and his group. Both these hypotheses, we have agreed, are not so antecedently improbable as to be rejected *a priori*, and it only remains to weigh one against the other and to make a provisional decision based on an estimate of their relative probabilities.

We have, as I see it, four relevant questions to answer.

First. What is the probability that any member of the living group subliminally invented the plan of cross correspondences, devised the literary puzzles and foisted them on the other members of the group? In considering this question it must be remembered that if responsibility for the invention and execution of the plan be ascribed to the subliminal mind of one of the living group, we must also ascribe to that mind the intention to deceive.

Second. What was the probability that a member of the living group possessed the requisite subliminal addition to his or her normal knowledge? In all cases I think that it may be said that some member of the other group had the necessary knowledge when alive.

Third. Were the associations displayed more appropriate to one group than to the other, and what was the probability in the matter?

Fourth. Was the dramatic personation exhibited by the scripts such as to warrant us in ascribing authorship, and, if so, with what degree of probability?

Regarding the first question, we have independent evidence which tends to show that the subliminal mind may indulge in deception of this kind, although I do not

know of any instances where it was carried to anything approaching the pitch and elaboration here shown, nor carried on continuously over so long a period of years.

As a rule these other cases of deception are simple impersonations, as when messages purporting to come from the surviving personalities of deceased human beings are given through a medium or automatist.

Moreover, there is the question of selection of the material for the puzzles and the combination of the various parts into a coherent whole. This represents a formidable task for some of the more complex cases. However, the fact that this task was actually performed by *some* mind, shows that it is not beyond the powers of the subliminal, for we cannot admit that the supraliminal is necessarily superior in intelligence, if anything the reverse may be true.

But I suggest that it may seem unreasonable to attribute to the same level of consciousness intellectual powers of a very high order and a rather stupid spirit of trickery and deception. One would not expect a scientist of the first rank to publish a set of false statements and fallacious inferences, cunningly designed to deceive, for the sole purpose of bolstering up an erroneous hypothesis.

There is some internal evidence in the scripts which bears on the matter. If we study the 'Staius' and 'Ear of Dionysius' scripts, I think that we get a strong impression that the author of these was well acquainted with the plan but had had no actual experience of carrying it out. This seems to be the obvious meaning of the words used in the first script in the 'Ear of



Dionysius' case: 'This sort of thing is more difficult to do than it looked.'<sup>1</sup> If the communications were in some way inspired by Dr. Verrall, this remark is singularly appropriate.

The communicator's style and technique in these two cases seem somewhat different from those shown in the cases attributed to Myers. This is what we might expect if they were inspired by Dr. Verrall.

The second and third of these questions have been discussed pretty fully in passing, and it is unnecessary to add much here.

The 'Ear of Dionysius' case is, perhaps, the best evidence on the matter, not only on account of the richness of detail but also of the inaccessibility of the source of the knowledge. That source was a highly technical work by an American scholar, such that it would be read by few even among classical students; the clue was given by the name of Philoxenus of Cythera, a classical poet of whom very little is known.

The answer to the third question depends, of course, upon the attitude taken up as regards the second. If one of the automatists possessed the requisite subliminal knowledge, she might have made the associations. On the other hand, in the absence of such knowledge it is highly unlikely that they would have occurred by mere chance.

It must be remembered that where there are two or more independent conditions of which the probability has been assessed, the combined probability is the product and not the sum of the individual probabilities. Thus, suppose that we assessed the probability in

<sup>1</sup> *Proc.*, S.P.R., Vol. XXIX, p. 199.

Question 1 as 3 to 1 against a member of the living group having devised the puzzles, i.e. probability =  $\frac{1}{4}$ , and in Question 2 as 4 to 1 against such member having the requisite subliminal knowledge, i.e. probability =  $\frac{1}{5}$ , the combined probability against assigning authorship to that group is  $\frac{1}{20}$  or 19 to 1 against.

I do not suppose that any reader will feel disposed to attempt to assign a numerical value to any of these probabilities, such a thing is clearly impossible, but it is well to bear in mind that two independent probabilities reinforce each other to a greater extent than by mere addition.

The conditions contained in Questions 3 and 4 are not wholly independent, so the mode of combination of their probabilities would not be the same as for 1 and 2. However, if they be in the same sense they lend added weight, if they be in the opposite sense they may detract, but not necessarily to the same extent as they would add. For example, if we felt pretty sure that no member of the living group devised the puzzles or had the requisite subliminal knowledge, the fact that the dramatic personation was poor need not seriously upset our confidence. It might be that dramatic personation was not being aimed at.

Common sense is the only guide in this matter, mathematical treatment is not applicable.

Concerning the fourth question, some further discussion is necessary. It must be remembered that some of the automatists, in particular Mrs. and Miss Verrall and all the investigators, were personally acquainted with Myers and other members of the group in their lifetimes; of the other automatists, Mrs. Piper must



have known Myers fairly well, for she stayed at his house for some weeks, she was also well acquainted with Hodgson as she had had a long series of sittings with him in America.

It must be admitted that in the case of Myers the characteristics or, as I have called it, the dramatic personation shown in the scripts is very unequal.

But in this connection I would refer to the remarks made by Sir Oliver Lodge, quoted on page 91, wherein he points out that the Myers personalities which come through the different automatists are not all exactly the same; the Myers element is in no case pure and undiluted.

The most striking instance of dramatic personation is in the 'Staius' case, concerning which Rev. M. A. Bayfield, a most intimate friend of Dr. Verrall's, writes:<sup>1</sup> 'These additional reasons for assigning to Dr. Verrall the scripts which we are examining can, I fear, be fully appreciated only by those who knew him somewhat intimately, for they consist in the exhibition in the scripts of two traits of his personality which, highly characteristic though they are, would not be likely to come under the notice of an ordinary acquaintance, or be known by hearsay to a stranger.' Concerning certain passages in the script, he writes:<sup>2</sup> 'All this is Verrall's manner to the life in animated conversation.' 'When I first read the words quoted above I received a series of little shocks, for the turns of speech are Verrall's, the high-pitched emphasis is his, and I could hear the very tones in which he would have spoken each sentence.'

<sup>1</sup> *Proc.*, S.P.R., Vol. XXVII, p. 244.

<sup>2</sup> *ibid.*, p. 246.

He sums up in these words:<sup>1</sup> 'It remains to mention one more point which also impresses me strongly. We have here an extraordinarily faithful representation of Verrall in respect of a peculiar kind of impatience and a habit of emphasis which he had in conversation, and of his playfulness and sense of humour. In what way are these lifelike touches of character introduced? How are they worked into the essential matter of the scripts? Have they the air of being inserted by an ingenious forger (the unprincipled subliminal of some living person) *with a purpose*, in order to lend convincing *vraisemblance* to a fictitious impersonation; or do they give us the impression of being spontaneous and genuine? Unless I am inexcusably mistaken, no one accustomed to estimate the internal evidence afforded by a document of doubtful origin could hesitate as to the answer.' 'To me, at least, it is incredible that even the cleverest could achieve such an unexampled triumph in deceptive impersonation as this would be if the actor is not Verrall himself.'

It is, of course, difficult for those who have no acquaintance with the *dramatis personae* to form a judgment in this matter, but I think that the opinion of one who, like Mr. Bayfield, counted Dr. Verrall as his 'oldest and dearest friend' must carry considerable weight.

Mrs. Willett's acquaintance with Dr. Verrall was very slight, far too slight for her to have had so intimate a knowledge of his personality as to reproduce his characteristic mannerisms to the extent shown in the scripts, so that unless we can ascribe the whole thing to telepathy from some living mind, there seems a

<sup>1</sup> *Proc.*, S.P.R., Vol. XXVII, p. 249.



high probability that it was somehow inspired by the surviving consciousness of Dr. Verrall.

Finally, before submitting the case to the jury for their verdict, there is one general consideration which must be mentioned. We can understand, or at least we think that we can understand, pretty well what is meant by communication from a living person, whether from the supraliminal or subliminal part of the mind. It is true, perhaps, that if we tried to state definitely what is implied by this partition of the mind, we might get into serious difficulties. I, personally, think that we should most certainly do so.

But without going into the metaphysics of the thing, we have a rough idea sufficient for the purposes of the hypothesis.

We have experience of countless instances of supraliminal mental events and we also have experiential knowledge of other events which look as though they were mental yet are clearly not supraliminal. It is these which we call subliminal. We may not understand fully their nature or *modus operandi*, but they are sufficiently familiar for us to feel at home with them.

The same may be said, though in a somewhat less degree, of telepathy; we do not understand it, but we have come across it sufficiently frequently for us to employ the conception of it in our hypotheses without feeling much discomfort.

Thus it is that we can put forward the explanation of telepathy from the living, combined with subliminal knowledge in excess of the normal, and feel more or less satisfied that we know what we are talking about.

But communication from, or inspiration by, the

surviving consciousness of deceased human beings is a very 'different pair of shoes.' I know that many, perhaps most, people would, at first sight, see no particular difficulty in the conception of survival, whether they accept it as fact or not. They might say: 'I know what I mean when I talk about the mind or consciousness of a living human being, I also know what I mean when I talk about his body; the two things are clearly distinguishable. By survival, therefore, I mean that the first goes on existing when the second has been destroyed.'

This attitude, however, involves a good many assumptions, both explicit and implicit, for which we have no sufficient warrant.

The only minds of which we have any experiential knowledge are embodied minds, we have no certain knowledge of a disembodied one. We do not know that the conditions of space and time to which we are accustomed prevail in the state of existence which the hypothetical disembodied mind must occupy; neither do we know that the familiar categories of cause and effect, sameness and difference and of number, apply in that state. They may do so but until we have some definite experience on which to found them, our opinions on the matter can never be more than assumptions, which, however plausible they may be, are not based on experiential knowledge.

Moreover, experience seems to be subject to certain fundamental laws or principles: these have been variously formulated; as an example I would cite the law known as the 'Law of Contradiction.' This states that two contradictory propositions cannot both be



true at the same time; or the law of 'Excluded Middle.' A either is B or is not B.

These laws appear to us to be self-evidently true; we cannot conceive an exception. Yet we have no right to assume that they necessarily apply in a state of existence of which we have no knowledge whatsoever: the King's writ may run all over his dominions, but not necessarily across the frontier.

To discuss the matter further, would take us too far out on the perilous waters of metaphysical speculation, but I can give one example. Speaking for myself I think that I have an unescapable conviction of being one and only one person, my moods may vary but behind them all is one and only one 'me.' I cannot conceive myself as being split up into two, or as merging into someone else's self. I am I and no one else. Of course I may be unique in this, but I imagine that most people feel the same.

But Sir Oliver Lodge speaks of the Myers personalities as manifested through the various automatists not being all the same: there is some part of Myers present but the personality of the script is a compound or mixture.<sup>1</sup>

<sup>1</sup> It should be noted that this opinion, expressed by Sir Oliver Lodge, is only one possible interpretation of the facts. They may be explained equally well in the following manner. We derive our conception of the communicating personality solely from the internal evidence of the scripts. It is as though we were forming an estimate of the character of some one, of whom we had no other knowledge, by reading letters which he had written. Now, if these letters had been the joint production of two people, say, that they had been written by a secretary, not from dictation, but from notes supplied, they would exhibit a compound or mixture of characteristics. The scripts may be looked upon as being of this nature, the communicator inspires them in some way, but the automatist acts as secretary rather than as a mere amanuensis, and thus contributes a considerable share of the internal characteristics.

We may be unable, with our embodied minds, to conceive how two separate personalities can merge into one, yet if disembodied minds exist at all, the conditions of their existence may, for all that we know, be such that the hard and fast lines of demarcation between individualities no longer prevail. If, while I am in the body, I am I and no one else, it does not necessarily follow that when freed from the body this will remain true. It might be, as some have held, that the disembodied mind or soul is somehow reabsorbed into a cosmic soul and yet retains its personality.

Moreover, the *me* which I recognize as myself in this life is a composite entity, it is composed of both mental and physical factors. This is immediately obvious if one considers how great is the influence on the self of the state of bodily health, what sweeping change in character may be produced by drugs or injury to the brain. But, although it is generally agreed that there is a factor in the manifested personality due to the physical organism, there is wide divergence of opinion as to its extent and importance.

The tendency of physiologists and some psychologists is to assign to the physical the predominant share in the partnership, many authorities even go so far as to reduce mind to the level of a sort of by-product, an epiphenomenon as it is called, of the working of the cerebro-neural organism. If, however, these extreme views should be correct it is of little use to discuss the question of survival, for, while survival may remain conceivably possible, it seems so highly improbable as to be hardly worth consideration.

To discuss the matter in all its aspects is quite beyond



the scope of this book, but I have thought it right thus briefly to mention it, so that, in considering their verdict on the evidence put before them, my readers may avoid falling into the error of assuming that the naïve, uncritical hypothesis of survival, i.e. that that which survives is an exact replica of the personality which was manifested in this life, is the only possible alternative to complete extinction.

They are at liberty to hold that evidence establishes a probability that there is some sort of survival of personality, while leaving undefined the exact nature of that personality and the conditions in which it exists.

That so large a tincture of agnosticism should pervade our opinions is, in my opinion inevitable and not undesirable. Though it may be that the 'me' which I have recognized as myself in this life may cease to be after physical death, there may be a larger 'me' which survives.<sup>1</sup>

To some this may appear an unsatisfactory conclusion, and extinction of that which they have been accustomed to regard as being their total and only self, an unwelcome thought, but it must be remembered that if that self no longer exist it can no longer suffer any pain or disappointment, while, if there be a larger self which survives, that survival may be far more satisfying to it than would be any continuance of the partial manifestation which played its fleeting part in this life.

This then is the case for survival as presented by the evidence of cross correspondences and automatism, and I leave it to the jury of my readers to form their own opinions.

<sup>1</sup> See last sentence of the passage from *Human Personality*, quoted on p. 12.

## APPENDIX I

To those of my readers who are sufficiently interested I would suggest three experiments.

First. Let them try to construct cross correspondences normally. Thus, let an author be chosen with whose works they are well acquainted, and then some topic or quotation be picked out. Then from another book by the same author or from a different part of the same book other quotations must be sought which bear allusively on this topic, yet avoid direct mention of it. Punning references may be employed. When this had been done let the two sets be submitted to some person, who will play the part of investigator, to see whether the puzzle can be solved. Should he fail to do so, a further clue can be sought which will bind it all together into a coherent and intelligible whole.

If this experiment be tried, it will, I think, be found that a good deal of research, knowledge and ingenuity is required and that, in the words of Mrs. Willett's 'Verrall' communicator, 'This sort of thing is more difficult to do than it looked.'

Second. Choose a book by an author with whose works you are well acquainted, and from it pick a passage by chance. You could open it at random and, with the eyes shut, put your finger on the page, then take the passage indicated. Do the same thing with another such book and then try to work out a cross correspondence between the two passages. This



experiment will give an indication of how far pure chance is likely to have been responsible for the concordance found between the scripts of the automatists.

The third experiment is to try to obtain automatic writing.

Quite a large proportion of those who have tried have succeeded in obtaining automatic writing, but there is no reason to suppose that in any except a very few cases there was anything else involved beyond some level of the subliminal mind of the writer.

The process is quite easy; one simply sits holding a pencil with the hand resting on a sheet of paper in the attitude of writing and allows the mind to drift. Conscious attention must be withdrawn from the hand. Probably nothing will result from the first attempts, but with perseverance there is a fair chance of success.

Once the first scrawling motions are made experience will show what are the best conditions and the best methods. A planchette could also be tried, or some form of ouija board.

But I would add a most emphatic warning. Leave it all severely alone unless you are prepared to maintain a cool, detached and preferably rather sceptical attitude towards the phenomena. It should be treated seriously, of course, but not emotionally. If the experimenter is prone to see in every script messages from the dead or weighty pronouncements from august spiritual beings, then the experiment had better be dropped.

Scripts must be judged from the nature of their contents and in so judging it should be borne in mind that there is a level of the subliminal mind which is apt

to be rather 'tricky' and is not above staging a false impersonation.

The very large bulk of the matter which comes through most automatists is only a kind of dream stuff, it is only on very rare occasions and with very few specially gifted automatists that anything supernormal, such as telepathy or clairvoyance, may occur. If the automatist is imbued with the idea that the spirits of the dead will communicate through the scripts, it is quite likely that the subliminal mind will endeavour to 'oblige' by supplying plausible sounding messages.

Where it is possible, those who desire to try the experiment should seek guidance and advice from some experienced person.

I repeat my warning: leave it alone altogether unless you are quite sure that you can adopt and *maintain* the cool, detached, scientific attitude, otherwise you will run the risk of self-deception and possible mental and moral disturbance.



## LIST OF REFERENCES

FOR the convenience of those who wish to make a thorough examination of the question, I append a list of the Volumes of *Proceedings* in which may be found the full reports. It will be noticed that there are a great many cases of cross correspondence to which I have not referred.

Vol. XX, pages 1-432. Mrs. Verrall. 'On a Series of Automatic Writings.' Her methods are described and reports of the first cross correspondence cases, mostly simple, are given. It also gives examples of telepathic phenomena, etc.

Vol. XXI, pages 166-391. Miss A. Johnson. 'On the Automatic Writing of Mrs. Holland.' Description is given of the development of the phenomena and many cases of cross correspondence, including the 'Ave Roma Immortalis' case. Miss Johnson also gives the first clear exposition of the theory of cross correspondences.

Vol. XXII, pages 19-416. Mr. J. G. Piddington. 'A Series of Concordant Automatisms.' This contains reports of a large number of cases of cross correspondence, both simple and complex. It is a most important source of information.

Vol. XXII, pages 417-40. Mrs. Sidgwick. 'An Incident in Mrs. Piper's Trance.' This describes an incident, not a case of cross correspondence.

Vol. XXIII, pages 122-6. Mrs. Sidgwick and Mr. Piddington. 'Note on Mrs. Piper's Hodgson-Control in England in 1906-7. A discussion of features of the control.

- Vol. XXIII, pages 286-303. Prof. A. C. Pigou. 'Psychical Research and Survival after Bodily Death.' A criticism of the cross-correspondence evidence for survival.
- Vol. XXIV, pages 2-10. Miss A. Johnson. 'Supplementary Notes on the First Report on Mrs. Holland's Script.'
- Vol. XXIV, pages 11-30. Mr. J. G. Piddington. 'Supplementary Notes on 'A Series of Concordant Automatisms.'
- Vol. XXIV, pages 31-8. Mrs. Sidgwick, Mrs. Verrall and Mr. J. G. Piddington. Joint Introduction to a series of three articles on 'Further Experiments with Mrs. Piper in 1908.' This includes list of sittings and references.
- Vol. XXIV, pages 39-85. Mrs. Verrall. 'Classical and Literary Allusions in Mrs. Piper's Trance.'
- Vol. XXIV, pages 86-169. Mr. J. C. Piddington. 'Three Incidents from the Sittings: "Lethe," "The Sibyl," "The Horace Ode" Question.'
- Vol. XXIV, pages 170-200. Mrs. Sidgwick. 'Cross correspondences between Mrs. Piper and Other Automatists.'
- Vol. XXIV, pages 201-63. Miss A. Johnson. 'Second Report on Mrs. Holland's Script.' Contains reports on several cases of cross correspondence, including the complex case, 'Sevens.' Also a reply to Professor Pigou's criticisms.
- Vol. XXIV, pages 264-318. Mrs. Verrall. 'A New Group of Experimenters.' A description of the phenomena of the 'Mac' group.
- Vol. XXIV, pages 319-26. Miss A. Johnson. 'Sequel to the "Sesame and Lilies" Incident.'
- Vol. XXIV, pages 327-8. Mr. J. G. Piddington. 'Post-script to the "Lethe" Incident.'
- Vol. XXV, pages 113-75. Sir Oliver Lodge. 'Evidence of Classical Scholarship and of Cross-Correspondence in some New Automatic Writing.' This contains the report on the 'Lethe' case in Mrs. Willett's script and discussion thereon.



- Vol. XXV, pages 176-217. Mrs. Verrall. 'Notes on Mrs. Willett's Scripts of February, 1910.' These bear on the 'Lethe' and other cases.
- Vol. XXV, pages 218-303. Miss A. Johnson. 'Third Report on Mrs. Holland's Script.' Reports of cross correspondences. Mostly simple. Also note on the principle of Selection in the Production of Scripts.
- Vol. XXV, pages 304-19. Mrs. Verrall. Note on the Cross Correspondence "Cup."
- Vol. XXV, pages 320-37. Mrs. Verrall. 'Miss Verrall's Script of March 16th, 1908: a Correction and an Addition.'
- Vol. XXVI, pages 24-56. Mrs. Verrall. 'A Month's Record of Cross Correspondences.'
- Vol. XXVI, pages 57-144. Dr. Joseph Maxwell, M.D. 'Correspondances Croisées.' Criticism of the evidence and theory of Cross Correspondences.
- Vol. XXVI, pages 145-6. Editorial Note on above.
- Vol. XXVI, pages 147-70. Mrs. Anna Hude. 'The Latin Message Experiment: A Criticism.'
- Vol. XXVI, pages 171-3. Mr. J. G. Piddington. 'Note on Mrs. Hude's Paper.'
- Vol. XXVI, pages 174-220. Mr. J. G. Piddington. 'A Hitherto Unsuspected Answer to the Horace Ode Question.'
- Vol. XXVI, pages 221-30. The Right Hon. G. W. Balfour. 'Some Observations on Mr. Piddington's Paper.'
- Vol. XXVI, pages 231-44. Mr. J. G. Piddington. 'A Reply to Mr. Balfour's Observations.'
- Vol. XXVI, pages 245-50. Mr. J. G. Piddington. 'Two Tennysonian Quotations in Mrs. Verrall's Script.'
- Vol. XXVI, pages 375-400. Mrs. Sidgwick. 'A Reply to Dr. Joseph Maxwell's Paper on "Cross Correspondences" and the Experimental Method.'
- Vol. XXVI, pages 401-18. Appendices to above by Mrs. Verrall, Miss A. Johnson and Mr. J. G. Piddington.

- Vol. XXVII, pages 1-156. Miss A. Johnson. 'A Reconstruction of some "Concordant Automatisms." This contains additional details of the 'Ave Roma immortalis,' Latin Message, 'Hope, Star and Browning,' 'Alexander's (Medici) Tomb,' 'Autos ouranos akumon' and 'Claviger (Light in the West)' cases, and discussion thereon.
- Vol. XXVII, pages 221-43. The Right Hon. Gerald W. Balfour. 'Some Recent Scripts affording Evidence of Personal Survival.' The 'Statius' case.
- Vol. XXVII, pages 244-9. Rev. M. A. Bayfield. 'Note on the same Script.'
- Vol. XXVII, pages 250-78. Mrs. Verrall. 'A Further Study of the Mac Scripts.'
- Vol. XXVII, pages 458-91. Mr. Hereward Carrington, Ivor Lloyd Tuckett, M.D., and Rev. M. A. Bayfield. 'A Discussion of the Willett Scripts.' Messrs. Carrington and Tuckett criticize the report on the 'Statius' case. Mr. Bayfield answers their criticisms.
- Vol. XXIX, pages 1-45. Mr. J. G. Piddington. 'Cross-Correspondences of a Gallic Type.' This contains accounts of several fresh cases and criticizes the views expressed by Dr. Geley and Dr. Joseph Maxwell.
- Vol. XXIX, pages 197-243. The Right Hon. Gerald W. Balfour. 'The Ear of Dionysius: Further Scripts Affording Evidence of Personal Survival.'
- Vol. XXIX, pages 245-59. Mrs. Sidgwick. 'On the Development of Different Types of Evidence for Survival in the Work of the Society.' This includes a discussion of the Cross Correspondence evidence.
- Vol. XXIX, pages 260-9. Miss F. Melian Stawell. 'The Ear of Dionysius: A Discussion of the Evidence.'
- Vol. XXIX, pages 270-86. The Right Hon. Gerald W. Balfour. 'The Ear of Dionysius: A Reply.'
- Vol. XXIX, pages 306-49. Mrs. W. H. Salter (*née* Miss Verrall). 'Some Experiments with a New Automatist.' Contains accounts of some fresh cases of cross correspondence.



- Vol. XXX, pages 115-229. Mr. J. G. Piddington. 'Fresh Light on the "One-Horse Dawn" Experiment.'
- Vol. XXX, pages 291-5. Sir Oliver Lodge. 'Note on Mr. Piddington's paper called "Fresh Light on the 'One-Horse Dawn' Experiment."' '
- Vol. XXX, pages 296-9. Mr. J. G. Piddington. 'A Reply to Sir Oliver Lodge's Note.'
- Vol. XXXVI, pages 345-75. Mr. J. G. Piddington. 'One Crowded Hour of Glorious Life' cross-correspondence case.
- Vol. XXXVI, 455-70. Mr. A. F. Hall. 'Criticism of Mr. Piddington's paper on "One Crowded Hour of Glorious Life" case.'
- Vol. XXXVI, pages 471-6. Mr. J. G. Piddington. 'Reply to Mr. A. F. Hall.'
- Vol. XXXVI, pages 477-505. Mr. J. G. Piddington. 'The Master Builder' cross-correspondence case.
- Vol. XXXVI, pages 525-54. Mr. W. H. Salter. An Experiment in Pseudo-Scripts. An account of an attempt to determine how far chance could produce cross-correspondences.
- Vol. XLIII, pages 41-318. Gerald William Earl of Balfour. 'A Study of the Psychological Aspects of Mrs. Willett's Mediumship, and of the Statements of the Communicators Concerning Process.' This paper, though it makes no direct reference to cross correspondences, contains most important discussion of the process and methods.

## GLOSSARY

Of terms, and special uses of words, commonly found in the literature of psychical research.

*Agent.* One who takes the part of transmitter in telepathic communication.

*Automatic writing.* Writing executed without the conscious use of thought or muscular control by the writer. The term is also applied when the act of writing is consciously directed but the origin of the words or ideas is unknown to the writer.

*Automatist.* One who writes, speaks, or performs other significant action, without conscious volition. The term is somewhat widely applied, so as to include cases in which only the mental action involved is involuntary.

*Auto-suggestion.* Suggestion applied to oneself. (See *Suggestion*.)

*Clairaudience.* Perception as sound of an impression in some way true to fact, and not perceptible to the ordinary senses.

*Clairvoyance.* Perception of real objects or facts not within range of the ordinary senses. (Strictly used of perception in visual form; but the word often denotes paranormal perception of other kinds.)

*Communicator.* A personality seeming to be that of a deceased person or other discarnate being.

*Control.* (1) A personality regularly represented as using and taking charge of a medium during trance; (2) The direction of a medium's speech or action by another personality.

*Discarnate.* Disembodied, opposed to incarnate.



- Dissociation.* Independent activity of a part of the mind, which behaves in some way like a separate individual.
- Externalized.* This word is used of an impression, arising within the mind, which is perceived as though coming from without.
- Extra-Sensory Perception.* (Abbreviated, E.S.P.). Perception without use of the known senses. A general term, used to include such conceptions as telepathy, clairvoyance and precognition.
- Hallucination.* A supposed sensory perception which has no objective cause within the range of the sense concerned. (A hallucination may or may not represent a fact underlying the impression received.)
- Illusion.* The misinterpretation by the mind of something actually perceived.
- Influenced Writing.* Writing in which the flow of ideas is affected as though by unspoken suggestion from another mind.
- Medium.* One able to respond to and give expression to paranormal influences, especially those appearing to be personal influences.
- Metagnome.* An alternative and less question-begging term for 'Medium', introduced by Boirac. Driesch defines it as 'a person from whom supernormal phenomena originate or in express relation to whom these phenomena occur.'
- Paragnosis.* Equivalent to extra-sensory perception.
- Paranormal.* Outside accepted experience of cause and effect.
- Percipient.* One who takes the part of receiver in telepathic communication.
- Phantasm.* The appearance of a person (in less common usage, also of a thing or event) as conveyed to the mind in hallucination.
- Precognition.* Perception or awareness of future event, apart from information or inference.

*Psychic.* This word is applied in general science to all action that has a mental as distinct from a physical basis. In popular speech it has a wide usage denoting anything paranormal. In psychical research the word is largely avoided as ambiguous, but it can occur in either the scientific or in the popular sense.

*Purporting.* Professing or seeming. It is said that a phenomenon 'purports' to be due to some paranormal cause when the evidence for such a cause is intended to be taken without prejudice for or against.

*Retrocognition.* Perception or awareness of past event not known to or within the memory of the perceiver.

*Script.* A piece of automatic writing: the record of an automatist's utterance.

*Subliminal.* Lying beneath the 'threshold' of consciousness. Practically equivalent to subconscious, or to 'unconscious' as a psychological term.

*Suggestion.* The impressing of ideas or feelings upon the mind, one's own or another's, so that they become effective without conscious volition on the part of the mind impressed.

*Supernormal.* See paranormal. The word does not necessarily imply a superior level of action or being.

*Telekinesis.* The causing of material objects to move without touching them or subjecting them to any known physical force.

*Telepathy.* Transmission of an image, idea or impulse from one mind to another by paranormal action of the minds concerned.

*Veridical.* Conveying facts, or ideas that can be shown to have basis in fact.



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