

# THE DIRECT PHENOMENA OF SPIRITUALISM—

SPEAKING, WRITING, DRAWING,  
MUSIC, & PAINTING: A STUDY

WITH FACSIMILE ILLUSTRATIONS  
OF DIRECT WRITING, DRAWING  
AND PAINTING

BY

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Assistant-Secretary to the Society for Psychical Research, 1882-1902

“The realm of Psychical Science is a dark Continent, demanding exploration, promising the richest finds. There is no such magnificent promise of yields to discovery anywhere else as here. . . I make bold to say that there is no field for human investigation half so promising as this—none which should appeal so well to educated, intelligent, philanthropic men to support and conduct.”

Rev. Dr. HEBER NEWTON

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DAVID DUGUID—"A DIRECT PORTRAIT"—"J.S."

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## PREFACE

THE primary object of the fourth volume of this series of books is the same as that of the second—the establishment of Facts and Phenomena. Those to be now dealt with are of a class still further removed from every-day occurrences than those which have previously engaged our attention. It has, therefore, been needful to take still more care that the evidence presented in support of them should be as much as possible first hand, and from persons against whom no reasonable suspicion can be raised, either as to want of good faith or deficiency of the power of accurate observation. I am greatly indebted to many friends and correspondents. Mr. James Robertson, and Mr. Thomas H. Garriock, must be mentioned first, as almost the sole survivors of those who were intimately associated with David Duguid during nearly the whole of his career. They have both been most kind in their endeavours to secure accuracy of statement, and also in lending original “direct” drawings of unique interest and value. I am also indebted to Dr. Alfred Russel Wallace, F.R.S., Mrs. Verrall, Dr. Stanley Lane Poole, Mr. Andrew Glendinning, Mr. Thomas Powers, and Mr. Alfred J. Sutton, for help in various ways.

My thanks are also due to Messrs. Cassell & Company for their courteous assistance in obtaining information as to the controversy about the “Hafed” illustrations over thirty years ago, and for their kind permission to reproduce facsimiles of several illustrations from their Family Bible. Thanks for similar permission are also due to the present owners of the copyright of “Hafed” and of “Human Nature.” I have also again to thank the Council of the S.P.R. for permission to make quotations from the publications of the Society, and also again to express my obligation to Mrs. F. W. H. Myers, and to Messrs. Longman, for leave to quote from “Human Personality.”



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## A Note

### IN REGARD TO THE "DIRECT" DRAWINGS.

IT is to be regretted that the "Direct" Drawings produced in the presence of Mr. David Duguid have become so dispersed.

A complete series of facsimiles of the originals of those intended to illustrate the "Hafed" narrative would be most interesting. A number were produced which were not after all included, and which appear never to have been published. I have several such now in my possession, on loan, some of which are very striking in their general effect, and in the elaborateness of their detail. In the present Volume, Illustration No. 14 is the only one of the "Hafed" series engraved from the original "Direct" Drawing. In regard to this, it is worthy of note how superior the delicacy of some of the architectural detail is to that in No. 13, from which the idea of the drawing is supposed to have been derived. How is this to be explained?

The writer would feel greatly indebted to any readers who may possess, or be able to give any information as to any others of the original "Hafed" drawings, if they would kindly communicate with him through the publishers. The subject is very far from being exhausted in the present Volume.

E. T. B.

# The Direct Phenomena of Spiritualism : A Study

## CHAPTER I.

### INTRODUCTORY.

THE Third Volume of this Series was devoted to a Study of "Automatic" Speaking and Writing. In the present Volume it is proposed to discuss what is called, in the language of the Spiritualists, "Direct" Writing, Drawing, and Painting. What is thus drawn and written without the intervention of human hands, remains as a permanent objective fact. The spiritualistic interpretation of "automatic" phenomena is that, in many cases, the intelligence at work is that of a discarnate being communicating with the material world by means of the organism of an incarnate being. In Volume III., evidence was adduced which goes a long way towards absolute proof, that in some cases this interpretation is a true one. More than this, the evidence of the identity of the communicating intelligence with that of men and women who have lived on earth, is so strong as to be irresistible to many minds.

In entering upon the subject of Automatic Speaking and Writing in Volume III., we felt justified in starting from the assumption that Automatic Speaking and Writing were ascertained facts. The problem consisted in the interpretation of certain phenomena. In our present study it is not possible to make any similar assumption. The alleged facts are so curious and remarkable, and apparently so inconsistent with the uniformity of the recognised laws of the physical world, that we are bound to begin much farther back. The problem for solution thus becomes a double



one:—(1.) Are the alleged phenomena of “Direct” Writing, Drawing, and Painting actual facts?—and (2.) What is the interpretation of them? The alleged facts being outside all ordinary experience, the enquirer is entitled to demand the strongest possible evidence. And even then it is inevitable that honest conclusions will differ widely. Conviction is dependent on many considerations besides the weight of the evidence adduced.

In “Direct” Writing and Drawing there is no obvious evidence that the organism of the “medium” is used to obtain the results. Under certain conditions, Writings, Drawings, and Paintings, in both water-colours and oils are produced, which frequently seem to be beyond the power of anyone present to execute, and which also appear to be produced with inconceivable rapidity. Evidence will be adduced which seems incontestably to prove that these assertions are absolutely true. The results of “automatic” action are sometimes very striking. But in the present enquiry we seem to be entering a kingdom which belongs to what may be called the miraculous. To the ordinary person assertions that such alleged facts are true, seem incredible tales.

The writer has been asked why a consideration of “automatic” drawing was not included in Volume III., seeing that there is so much produced, especially among Spiritualists, which goes by that name. The reason is this. A large proportion of automatic speech is uttered in a state of trance, when the ordinary physical senses are in abeyance. This was the case with all that is used as evidence in Volume III. Automatic writing, though not generally executed in trance, often contains strong evidence in itself, that its source is not the mind of the writer. With regard to automatic drawing, by far the greater part is produced when the artist is in his usual conscious condition. It rarely presents anything approaching to evidence of the action of an independent mind. In ordinary table-turning and table-tipping experiments, it is exceedingly rare for any evidence worth having to be obtained when the circle is sitting round the table with hands resting upon it. It is practically impossible to eliminate the effects of unconscious muscular action. For this reason, the Society for Psychical Research, at an early stage of their experiments on Thought-Transference, wisely decided not to base any conclusions on experiments during which there was any physical contact between the parties concerned. In an analogous manner—though



automatic drawing may be interesting—it is rare for it to furnish any evidence of value indicative of a supernatural source.

It is probable that a relationship, which has hitherto scarcely been suspected, may be found to exist between several different classes of phenomena. In simple physical experiments, such as those conducted by the Committee of the Dialectical Society, it is probable that the real cause of the phenomena, or the means by which they were produced, was the same, whether the sitters were in contact with the heavy dining-room table, or whether the table was entirely untouched by those present. The same in Thought-Transference. It is probable that the same forces or powers are frequently at work, whether the agent and percipient are holding hands, or whether they are at a distance from each other, although in the former case the evidential value of the experiment may be nothing. So in "automatic" writing and drawing, and in "direct" work of the same kind—although at first there seems a wide gulf between the two, some very suggestive results were obtained in one of the series of cases to be dealt with in a subsequent chapter, where there seems to be a gradual transition from the slow process of painting in trance by the Medium, to the almost lightning-like rapidity with which "direct" painting was produced.

It is proposed in the next chapter to devote a brief space to "Direct" Physical Phenomena in History. Then, in two succeeding chapters to give as full a summary as space will permit, of results obtained in the presence of the two most remarkable "mediums" for these "direct" phenomena during the past forty years.

A few scattered phenomena of the same kind will then be described. These "direct" phenomena must be regarded as far more puzzling, and consequently more interesting, than what may be called the ordinary physical phenomena of spiritualism. They make a still greater claim on our powers of belief, and hence, as previously remarked, the evidence of their reality needs to be of a still more unexceptionable and convincing character. A final chapter will be devoted to a "Summary of Results, and Conclusions."



## CHAPTER II.

### DIRECT PSYCHICAL PHENOMENA IN HISTORY.

LOOKING back over the history of Life on this planet, we are constrained to admit, that, as far as we are able to discern the progress of things in the Past, Life had a commencement. That is to say, there was a time when nothing that we ordinarily call Life, either vegetable or animal, could have existed on the surface of the earth. We are further justified in believing that Vegetable life appeared first, that Animal life appeared later, and that Self-conscious Animal life,—the Human Race,—appeared still later. We are not now concerned with the manner or the causes of these successive steps in the evolution of Life, or whether any special direction or guidance should be assumed as the immediate cause. Sir Oliver Lodge says:—"At one time the earth was certainly hot and molten and inorganic, whereas it now swarms with life. Does that show that the earth generated the life? By no means."\*

What specially does interest us in this enquiry is, that from the time when self-conscious Animal Life appeared on the earth—or rather, it would be more correct to say—from the time when we have any record of the emotions and experiences of this self-conscious Animal Life—we find, intermixed with the stream of physical experiences, a line of experiences of a different order, not amenable to laws which have been found to regulate the physical world. Side by side with the phenomena of the physical world, and of vegetable and animal life, we have records of other phenomena which belong to a different order of things, although they at times produce definite and permanent effects in the material world. Such are termed Psychical, as distinguished from Physical Phenomena. The evidence of their reality is necessarily of a somewhat different character from that which proves the reality of ordinary physical events. We must—in order to include them in a scientific enquiry

\* "Life and Matter," p. 197.



—somewhat extend the meaning usually attached to the word Science. This need not be done to any illegitimate extent. The word scientific applies to methods of investigation, not to the subject investigated.

Our present enquiry is still further restricted. We shall deal only with what are termed in the preceding chapter, "Direct" phenomena. By this we mean—Sounds, sometimes words and sentences, sometimes singing, sometimes music without words, for which there is no apparent physical cause;—and again, written communications, executed apparently by no mortal hand;—and again, drawings and paintings, when no mortal hand appears to be the artist with pencil or brush. In this chapter we briefly refer to some historical instances. As to the reality of these, evidence, in the strict sense of the word, is, of course, impossible.

If evidence can be adduced, adequate to convince any reasonable mind, of the reality of the facts of "Direct," Speaking, Writing, Painting, Music, in the Present,—and this we believe will be the case,—a flood of light will be reflected back on to records of similar phenomena in the Past. It will no longer be so easy as it has been, to dismiss them to the realm of legend, allegory, or myth. Quite apart from any religious belief or faith, associated with the records,—the narratives of the Tables of Stone, given on Mount Sinai, of the handwriting on the wall at Belshazzar's feast, and even of the celestial choir heard by the shepherds tending their flocks by night, become invested with a new and living interest. Incidents such as these are not confined to the Bible, but are met with in all ancient literature. All down through the ages we have the records of a constant stream, an undercurrent of phenomena analogous to these, many of which it will become quite impossible to brush aside as delusion, imagination, or imposture. There may seem, to some minds, a sort of prosaic vulgarity, almost of irreverence, in coming down from ancient records of occurrences intimately connected with Religious or National Crises, to stories of speaking, writing and painting without visible human agency, in the present day. This feeling is not a sound one. It is rational and legitimate, for those who believe that these phenomena occur now, who have, for instance, heard music which they find it impossible to ascribe to mortals, or who are unable to reject the testimony of others, to endeavour to link these things on to the records of ancient time. This is our aim as far as History is concerned.



## CHAPTER III.

### DIRECT PHENOMENA IN THE PRESENCE OF DAVID DUGUID.

ONE of the most interesting characters among the "Mediums" of the latter half of the Nineteenth Century was David Duguid. It will be for the convenience of both reader and writer, if we divide this Chapter into sections, and consider the subject of it from different points of view.

#### I.—DAVID DUGUID AS A MAN.

David Duguid was born at Dunfermline, in Scotland, on the 10th of February, 1832. He had no other education as a boy than what was then common among the working classes. He was brought up to the occupation of a working cabinet-maker. His only subsequent educational advantage was that in 1868 he went for four months to the Government School of Art in Glasgow. He thus presents a great contrast to several other Mediums, whose names are much better known. He never mixed in so-called "good Society," or was entertained at Courts, like D. D. Home. He was not a University Graduate, who became a clergyman of the Church of England, like W. Stainton-Moses. He did not attract crowds to his lectures in various countries of the world like J. J. Morse. He always lived in Glasgow, where for the last twenty years of his life he worked for a business firm until only a day before his death, on the 14th March, 1907, since a commencement was made in collecting the materials for this book.

Mr. Duguid's experiences of Spiritualism and of Mediumship began in 1866. Of those who then knew him intimately there are naturally but few now living. One of the survivors of those days Mr. Andrew Glendinning, allows me to give his testimony. Mr. Glendinning himself is widely known among Spiritualists. From his young days he was actively associated with work for the benefit of those around him. He gave his first address to working men



when he was fifteen, and was in demand as "the Boy Speaker." He was the first President of the Glasgow Spiritualists' Society, and Chairman of the Port Glasgow Total Abstinence Society. He had a high opinion of Mr. Duguid, in which he says he was joined by the Revs. Dr. Morrison, Dr. John Guthrie, Dr. John Kirk, of Edinburgh, and other well-known men of the day. A few words may be quoted from a graphic sketch of Mr. Duguid contained in a letter from Mr. James Robertson, of Glasgow, written shortly before Mr. Duguid's death. It was in his firm that Mr. Duguid worked during the last twenty years of his life. Mr. Robertson says:—"Duguid is not very enthusiastic about anything, a dreamy silent man, unconscious pretty much of the value of his gifts. A bit careless whether anything be done or not."

These remarks are introduced here, following the precedent of Mr. F. W. H. Myers in his introduction to his descriptions of the W. Stainton-Moses phenomena. It seemed important to Mr. Myers, in view of what was to follow, that the reader should be in possession of some account of Mr. Stainton-Moses, his work and his friends. For over forty years Mr. Duguid's life as a faithful servant and a skilled artisan was intermixed with experiences of a very different character. Again paraphrasing Mr. Myers' introduction to the Stainton-Moses phenomena, our narrative will now pass from the ordinary and commonplace to the extraordinary and the almost incredible.

## II.—DAVID DUGUID AS A MEDIUM.

It was from motives of curiosity that, in the year 1866, Mr. Duguid joined in some table-tipping experiments at the house of his friend, Mr. Hay Nisbet, who was engaged in business as a printer in Glasgow. He soon began to experience the curious sensations frequently felt, such as shaking of the arms and cold currents. On one occasion a daughter of Mr. Nisbet's, who had developed some power as an automatic writer, placed her right hand on Mr. Duguid's left. It at once began to move. Mr. Duguid thought he was going to write, but, on paper and pencil being provided, his left hand commenced to draw rough sketches of vases and flowers, and then the section of an archway. The influence gave the name of "Marcus Baker," and promised to return. A few days later the experiment was repeated with coloured pencils, and a basket of flowers and



fruit was drawn, as well as several heads. At the next sitting water-colours were provided and used. Mr. Duguid worked with his right hand, and the assistance of Miss Nisbet's hand was dispensed with. It was also observed that Mr. Duguid's eyes were closed, and he appeared to be unconscious of the conversation of those present. It was found, however, that an intelligence which professed to control him could hear and answer questions addressed to him. The intelligence, who again gave the name "Marcus Baker," said that was not his real name, and that he was a Dutch painter who lived from 1636 to 1681. He declined to give his name, but said he would give those present the means of learning it, by reproducing through the medium one of his principal pictures. This promise he began to fulfil at a subsequent sitting. The outline of a waterfall was sketched, rocks and crags and pine trees. An ancient fort on a hill was drawn on the right, and on the left a hermit's hut, with a rustic bridge leading to it across the foaming water. The initials J. R. were noticed in the left hand corner. No one at the circle recognised the picture, which was finished three days after it was commenced, water-colours being used each time, four hours in all being spent upon it. An artist who happened to call thought he had seen the picture, or at least an engraving of it. He soon reported that in "Cassell's Art Treasures Exhibitor," p. 301, he had found an engraving, entitled "The Waterfall," and that the original picture was acknowledged to be the "chef d'œuvre" of a Dutch artist—Jacob Ruisdal. When the engraving was compared with the trance-painting they were found to be of similar design. The most important difference was, that in the engraving there was a small group of figures on the rustic bridge, whereas in Mr. Duguid's painting there were none. At the next sitting an explanation of this was asked for. The "control" replied, that was easily given:—"The figures were not painted by me, but were put in by my friend Berghem." On reference to the biography of Ruisdal, this was found to be correct.\*

From this time, 1868, the "control" (Jacob Ruisdal) was generally accompanied by another intelligence, professing to be Jan Steen, another celebrated Dutch artist, and a contemporary of Ruisdal's. The materials for painting in oils were now introduced at the sittings, and the medium commenced at once to use them,

\* See "Hafed"—Introduction, p. 7



producing a number of small sketches under the alleged combined influence of Ruisdal and Steen.

In 1869, a new development took place. It was suggested that at the sittings, after the usual work on a large picture, the Medium should begin and finish a small card-painting or drawing in the presence of the circle. From this time, at most of the sittings, one or more small paintings were executed by the Medium, sometimes in full light, and sometimes with only just as much light as was necessary to enable the working Medium to be seen. From eight to twelve minutes were generally devoted to each picture, the Medium appearing to be in a trance all the time and unconscious of what he was doing or of the persons around him.

More striking developments soon took place. One evening, during the usual conversation with the intelligence, before the Medium woke up, the circle was told that these small paintings and drawings could be done in less time if total darkness was ensured. This was complied with, and equally good pictures were produced in from one to three minutes. On one occasion, when five or six minutes were occupied, it was found that on one small card,  $3\frac{1}{2}$  by  $2\frac{1}{2}$  inches, six pictures were produced, all well defined, and as close to each other as the squares on a draught-board. This was astonishing! But when shortly after, a small landscape was done in 35 seconds, the members of the circle expressed their belief that it was impossible it could have been executed by the Medium. "The controlling spirit" said they were quite right; and informed them that these little pictures were "the direct work of the Spirit painters," the Medium giving no mechanical aid. Mr. H. Nisbet states that on one occasion the Medium laid his hands in his, when the gas was turned off, while the picture was being painted. A considerable number of "direct" writings were also done under similar conditions. The writings were in several languages, even on the same card, Hebrew, Greek, Latin, English, and in one case German. Occasionally English translations of the foreign languages were also given. What appeared to be Egyptian figures and hieroglyphics were also produced in the same way. The greater number of these small picture cards and drawings were given away to the visitors at the sittings.

In August, 1869, a new personage appeared. Up to this time "Ruisdal" and "Steen" had seemed exceedingly jealous of any



interference with their control. They had said that they would on no account allow their medium to be used by "other spirits." They had selected him as peculiarly adapted for painting in trance, and any deviation from this would have a prejudicial effect. Mr. Nisbet was therefore greatly surprised when an entirely new intelligence began to speak through Mr. Duguid, in the trance-condition, as before, and not only so, but assumed control over the whole proceedings. This intelligence professed to be a Persian, of the name of "Hafed," who had lived on earth 1,900 years previously. He had been, he said, a chief or prince of Persia, a warrior, afterwards head of the Magi, and finally, in his old age, a preacher of the Christian faith, for his adherence to which he suffered martyrdom. "Ruisdal" and "Steen," controlling Mr. Duguid, explained that so greatly was this Persian esteemed by them that they could not but comply with his request to use the medium for the purpose he desired. They were convinced that the end he had in view was that which they themselves were seeking to accomplish—namely, to lead mankind to a clearer apprehension of spiritual existence.

Hitherto, during the sittings, conversation between the medium and those present had been carried on by "Ruisdal" and "Steen"; but it was evident they had not the same power over him in speaking as they possessed in painting. Under the control of "Hafed," however, the medium soon acquired greater facility of expression. Mr. Nisbet remarked that on his first introduction to the Persian, the effect on the demeanour of the entranced medium was very striking. He appeared awestruck, and bent forward, with hands clasped in the attitude of the deepest reverence. He then raised his head and saluted those present with the words: "My greeting unto you." On subsequent occasions, when under the same "control," the salutation was given in a similar manner.

Regular sittings were now instituted in order that the Persian might give, through the medium, a narrative of personal experiences in the first century of the Christian era. At first Mr. Nisbet alone was allowed to be present. This rule was gradually relaxed in favour of a few friends. In order to ensure the correctness of Mr. Nisbet's reports, a number of evenings were devoted from time to time to revision, when Mr. Nisbet read the manuscript to the



entranced medium, the "control" making corrections and emendations.

Forty-six sittings held from the 29th of November, 1869, to the 20th of January, 1872, were devoted to a biography of Hafed's earth-life. Twenty-six sittings were then devoted to his subsequent experiences and to answers to questions. These were held from the 18th of July, 1872, to the 13th September, 1873. These were independent of the sittings devoted to a revision of the manuscript.

In August, 1874, "Ruisdal" and "Steen" announced that they would endeavour to give a series of "direct" drawings as illustrations to "Hafed's" communications, and they requested that for this purpose the medium, with three or four of his friends, should sit weekly. A number of pieces of cardboard,  $9\frac{1}{2}$  by  $5\frac{1}{2}$  inches in size, were procured, and were numbered and initialled by the members of the circle. Before the end of May, 1875, forty "direct" drawings were received on these cards, all of them directly connected with the Persian's story.

A volume of 580 pages, containing the above-mentioned, as well as some additional matter, was then prepared for the press, and was published early in 1876 by James Burns, London, and H. Nisbet, Glasgow, under the following title:—

"Hafed, Prince of Persia : His Experiences in Earth-life and Spirit-life ; being Spirit Communications received through Mr. David Duguid, the Glasgow Trance-Painting Medium, with an Appendix, containing Communications from the Spirit Artists, Ruisdal and Steen. Illustrated by facsimiles of forty-five Drawings and Writings, the Direct Work of the Spirits."

From whatever point of view the volume may be regarded, it is the most remarkable work of its kind ever published in Great Britain. Within a few weeks of its publication a very unlooked for event happened, the discussion of which belongs to a later section of this chapter.

It will now be worth while to devote a little attention to the general question of the nature and value of the evidence in support of the reality of Mr. Duguid's mediumship. It has been lamented over and over again in recent years, how very small an amount of attention was given by trained or scientific investigators to phenomena alleged to occur in the presence of such men as D. D.



Home and W. Stainton-Moses. The absence of this is still more observable in the case of David Duguid. There were, however, plenty of commonsense, intelligent, and well-educated observers. A narrative of facts is given by Mr. H. Nisbet in the Introduction to "Hafed." From this narrative most of the statements made in the preceding paragraphs are taken. Several independent contemporary reports of the phenomena were also published in those early years. A full descriptive article by Mr. Benjamin Coleman appeared in The "Spiritual Magazine" for June, 1866. Dr. Wm. Anderson, a medical man then residing in Glasgow, wrote a description of a visit to Mr. Duguid, which was published in "Human Nature" for November, 1868. On May 28th, 1870, a long article appeared in the "Medium and Daybreak" from the pen of Mr. James Burns, giving his own observations in detail. In the "Christian Spiritualist" for November, 1874, George Sexton, LL.D., gives a circumstantial account of one of the special sittings for the production of "Direct Drawings." Much more recently, in the "British Journal of Photography" for May 26th, 1904, the Editor, Mr. J. Traill Taylor, gives a long report of a sitting he had with Mr. Duguid. This may be regarded as a scientific report. Nearly all the different physical phenomena usually associated with Spiritualism occurred at times in Mr. Duguid's presence. Movements of objects without contact, both in light and in darkness, raps, perfumes, levitations, lights, the handling of burning coal, were more or less frequent. Ruisdal and Steen, however, kept these as much as possible in the background. They considered they interfered with the main work of the medium.

Summaries shall now be given of two reports from outsiders, of special importance:—

The first is one of a series of articles which appeared in the early part of 1873, in The "North British Daily Mail." It is entitled "A few Nights with the Glasgow Spiritualists." After describing the alleged personalities of "Hafed," "Ruisdal," and "Steen," the writer proceeds. "The great artist (Steen) first made himself known to the Glasgow Spiritualists by a chosen 'Medium' to whom he communicated his art in an extraordinary manner. The 'Medium' was an humble mechanic, with no artistic accomplishments." A long description is then given by the writer, of the witnessing of the production of a trance-painting, "sufficient gas



light being left to show the progress being made at the easel." The time occupied was one hour. When the light was turned up the painting was recognised as a coast scene on the Clyde. After this came the "direct" painting. The writer of the article proceeds to describe how the Medium, still in trance,—the gas being now turned up,—opened a box that was on the table, and took out a white paste-board card, the size of a small photographic carte. One of those present was indicated as the person to whom the small picture was to be presented when done. The Medium tore a small piece off one corner of the card and handed it to the person indicated. The card was then laid upon the table and the gas put out. After a short time the Medium gave the signal for lighting up;—"And lo! the blank white card was filled with a miniature copy of the coast scene on the easel, only more finished in detail, having the addition of a steamer on the water . . . The piece torn out of the corner was fitted into the card again, and fitted it to a 'T'."

The second Report, which we will summarise, is one by a sub-committee of the "Psychological Society of Edinburgh" on "The Mediumship of Mr. David Duguid." That Society included among its members, several who were then, or who afterwards became, distinguished:—Dr. G. B. Clark (President), Sergeant Cox, Mr. William Crookes, F.R.S., even then Editor of the "Quarterly Journal of Science," and of the "Chemical News," and Mr. Alfred Russel Wallace. This was in 1873. The following is a very brief summary of the Report of the Sub-Committee, signed on its behalf by J. D. Morrison, M.A., Corresponding Secretary.

The Committee were invited by Mr. James Bowman, Photographer, of Glasgow, for April 23rd, 1873, when they were conducted by him to the house of Mr. Duguid. Mr. Duguid was requested by the Committee to make no difference on their account in the usual manner of conducting the seance. He laid the usual artist's materials on the table. On an easel he adjusted a frame on which was fixed a piece of cardboard  $9\frac{1}{2}$  by 6 inches. Sitting down in front of it, he seemed to have his eyelids forcibly closed by some unseen influence. After a few moments, he rose from the chair an apparently different man, like a somnambulist bent on some particular purpose, and appeared to bow to and shake hands



with someone close by. Mr. Bowman explained that this was a "greeting to his spirit-friends."

The Report proceeds.—

"Mr. Duguid then went to the easel, shifted the frame considerably higher, and then proceeded to the table, where he arranged about a dozen brushes, and about twenty different colours. Taking a pencil he returned to the easel, and began with great rapidity sketching his outlines on the cardboard. After a few minutes the gas was entirely put out. Listening, we heard the pencil running over the paper at a great rate in much the same way as we had seen as well as heard in the light. This movement of the pencil ceasing, we concluded that the sketching had been finished, and accordingly we lit the gas to make certain. We were not mistaken, for not only was the sketch entirely finished, but the brushing in of the background entered upon, so that what we took for his cessation of work, was due to his standing quietly at the table, mixing his colours, and arranging his different combinations of tints. Noting, as nearly as possible, the colours on the palette before he began, we observed several new combinations of colours which most certainly were not only mixed but matched in the total darkness. . . . We again turned off the gas, and heard the brushing go on in the total darkness, quite as well as in the light. . . . After a little we again lit the gas, and found the picture nearly finished. Mr. Duguid worked at it some minutes longer, when, looking at it attentively, he rather suddenly stopped. . . . From the time he began sketching with the pencil, till the time he finished with the brush, thirty-three minutes only had expired."

The Report then continues thus:—

"Mr. Duguid now took his seat about ten inches from the table, and from a small box lying on the table, took three small white cards. Raising these cards to his mouth, he breathed over both sides of them, then tearing off a corner of one he handed the corner to Mrs. Morrison, and doing the same to another, he handed the corner of this second card to Miss Clark. Raps were then heard, which are understood to be a signal for darkness, and with these raps a strongly impressed desire came to Mr. Morrison to hold the medium's hands, when, simultaneously with the gas being extinguished, came the request through the medium that his hands should be held. Dr. Clark, as if also impressed, asked Mr. Morrison to hold the medium's left hand, and Mr. Bowman to hold his right, which both at once instantly did. While the medium's hands were thus securely held, we distinctly heard something like the fall of cards on the table, and at the same time we were requested to 'light the gas.' We did so, when, on the table, lay before our wondering eyes, two of the three corner-torn little cards, on each of which had been painted, in lovely oil colours, a beautiful



landscape, the execution of which two pictures, including the third one—found the next day sticking within the globe of the gas lustre—had only occupied about twenty seconds, being less than seven seconds to each. While pleading our own utter inability in any way to explain this seeming miracle, we desire to inform our investigating friends, that these little paintings, executed within seven seconds, if done by one spirit artist, or if done by three separate artists, twenty seconds (as to two of them), were thrown on the table with the painted sides uppermost, and quite wet from the brush. On comparing the (two) cards with the corners, which from the moment they were torn off, never left the hands of either of the ladies, each card was found to exactly and perfectly fit the corresponding corner belonging to itself, and not at all either card with either corner.”

The Committee resolved to sit for further manifestations, and had a remarkable succession of phenomena, including table tipping and rapping, the floating up of the table twice from the floor, and of the card box to the ceiling, the removal of objects from one place to another, five “spirit lights” and “most delightful perfumes.” Also a little of the “direct” voice. With regard to this voice, Mr. Morrison says:—

“During the time we were sitting in total darkness, and while the lights were playing all over the room, we heard a subdued muscular voice, which, being recognised by Mr. Bowman as a voice he had heard before, was asked the question, whether a conversation could be carried on, when we were informed, in the direct ‘spirit voice’ that for want of sufficient power in the room no further manifestations could be given.”

Mr. Morrison concludes his report by saying:—“The Society will thus see that at this séance, the Committee had not less than eleven distinctly different forms of manifestation.”\*

Mr. Thomas S. Garriock, still residing at Glasgow, has probably attended a greater number of séances with Mr. Duguid than anyone else. He estimates the total number at not less than 2,000. He says that for over forty years the ordinary “Hafed” circle met weekly in Mr. Duguid’s house. In 1880, some of the members, of whom Mr. Garriock was one, thought they ought to hold a second weekly meeting of a devotional character. For these a room in the Trongate Hall was engaged. At these meetings a chapter of the Bible was generally read and discussed, a hymn sung, prayer

\* For fuller reports of these two séances the reader is referred to “The Spiritualist” newspaper, for April 1st and May 15th, 1873, from which the above extracts are taken.



offered, and then Mr. Duguid usually went into trance, and gave an address. The meeting was closed by another hymn and a benediction.

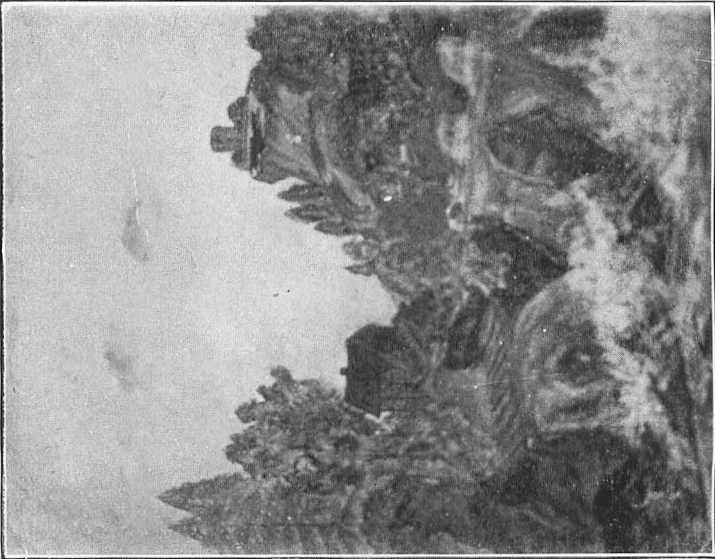
The members of the circle presided by turns. In a recent letter Mr. Garriock writes :—

“By-and-by our spirit friends said that if we would arrange for a regular attendance at these meetings, and that no strangers should be admitted, they would give some very powerful manifestations. These we got. On one occasion Mr. Duguid put his hand into the blazing stove, took out a large piece of coal, and walked round the room with it for five minutes. On one of these evenings at the Hall five direct drawings were done in the light.”

Mr. Garriock sent me a printed account of the circumstances of this manifestation, written by himself very shortly afterwards, from which the following is taken :—

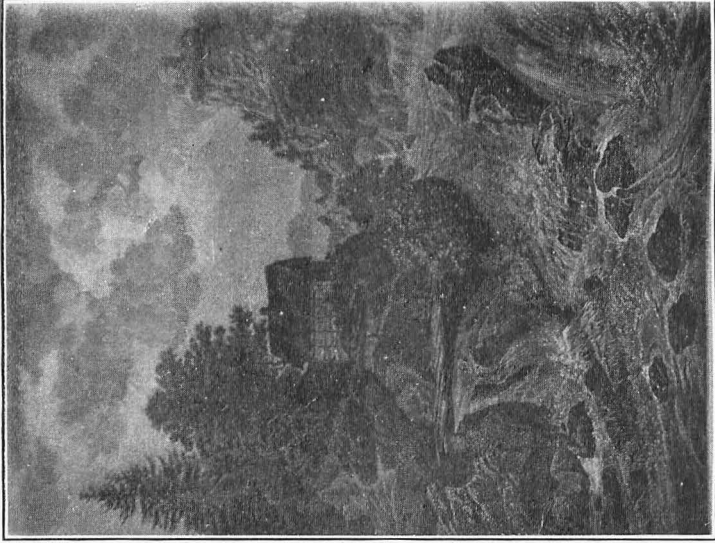
“The medium, Mr. David Duguid, being entranced, took from his pocket a piece of thick printing paper about 20 by 5 inches. After folding it into five, he requested Mr. Nisbet, the chairman to lay his felt hat on the table. He then stretched out the blank paper, and passed it round the table for inspection. Taking the Bible and a number of hymn-books, he placed them in juxtaposition, with a space of six inches between them. On these he laid the hat, then folding up the paper, he placed it, along with a pencil, below, and enclosed all with a handkerchief. He then addressed the circle in trance condition for about thirty minutes, and when so engaged, stood at fully two feet from the table, while a bright light burned all the time. On sitting down at the table after the trance-address, he looked into the little darkened cabinet and shook his head. Mr. Nisbet asked if it had been a failure. He turned to him smilingly, and said, ‘Just be patient.’ After a minute or two he removed the handkerchief, when we observed the paper lying folded as when it was put in, but the pencil, which had laid in a horizontal position, now stood upright. The medium took out the folded paper and handed it to me. On opening it we found, on each of the five folds, a half-length portrait evidently of one individual at different stages of life—from a youth of eighteen or twenty to an aged man of seventy years, and habited in the fashion of the sixteenth century. . . . The drawings, we were told, were portraits of Sir John Hawkins, one of Queen Elizabeth’s naval captains, and companion of Sir Francis Drake, the celebrated navigator. His spirit has manifested at the circle from the first, then eighteen years ago, but withheld his name till September, 1882, when in concluding his eventful history through the trance-medium he said he had borne the name of John Hawkins.”\*

\* See “The Spiritual Record.” Vol. i., p. 58.



THE WATERFALL—A TRANCE PAINTING.

II.



THE WATERFALL—J. RUISDAL.

III.



Mr. Robert Harper, who was a man well known in Birmingham twenty-five years ago, is reported as having said, on the occasion of a testimonial having been given to Mr. Duguid at Glasgow:—

“I have sat in Mr. Duguid’s circle a score of times, and paid nothing. I have carried away with me rare gems, done through his mediumship, without contact of human hands. . . . I have seen these card-pictures done in light—light enough to let me see the card lying on the table—the torn-off corner being in possession of my wife all the time. The gas was turned up, and on that card was a picture in oil colours that was not there a minute before.”\*

### III.—SOME EXAMPLES OF THE “DIRECT” PHENOMENA.

In this section I propose to describe in detail a few cases of the “Direct” Phenomena which were manifested during the forty years of Mr. Duguid’s experiences. The descriptions will be illustrated by a number of facsimiles of Drawings and Writings which the kindness of many friends enables me to reproduce. I shall endeavour to make the selection as varied as possible, by taking typical examples of different kinds of manifestations.

As an introduction it is necessary to return again to the first important trance-painting executed by Mr. Duguid.

#### THE WATERFALL.

This case is the more interesting, as some of the circumstances go a long way towards actual evidence of the identity of the alleged “spirit-artist.” That branch of the subject is, however, outside the scope of our present enquiry. In an earlier section of this chapter (see ante p. 14), an intelligence giving the assumed name of “Marcus Baker” was mentioned as professing to be the spirit of a Dutch painter. To furnish the circle with the means of ascertaining his identity, he offered to reproduce, through the medium, one of his principal pictures. A description is given of the accomplishment of this, and of the results which followed. I am able through the kindness of Mr. Duguid, shortly before his death, to put before the reader facsimiles of two photographs, taken for the purpose by Mr. Duguid. The first is a photograph of the picture painted at the circle. The second is a photograph of

\* See “The Spiritual Record.” Vol. i., pp. 287-8.



the engraving of the picture in "Cassell's Art Treasures Exhibitor," p. 301. See Illustrations Nos. 2 and 3.

One of the earliest of the larger and more elaborate "direct" drawings was given at the conclusion of a curious and interesting series of manifestations in 1871-2. At the 34th of the series of sittings for the recording of the narrative of "Hafed," on the 10th of October, 1871, Mr. Duguid, speaking in the trance, seemed unable to pronounce the names of certain Hindoo Gods. Mr. Nisbet, as recorder, expressed the wish to have the names correctly given in writing. In response to his request, the entranced medium, having laid two or three cards and a pencil on the table, at a subsequent sitting, a few days later, asked Mr. Nisbet to put out the light. After a very short space of time, a card, which seemed to have been fluttering in the air, and the pencil, were heard to drop upon the table. On lighting up, there was seen on one of the cards the figures of two Brahmin priests, two very grotesque figures with the names "Ganesa" and "Krishna" attached to them, and a third figure without either grotesqueness or dignity, marked "Buddha." The two grotesque figures correspond with the descriptions given at the sitting on October the 10th. A fac-simile of this card is given in the appendix to "Hafed." In further reference to this drawing Mr. Nisbet says:—"Some time after this, Mr. James Burns, on seeing the picture, expressed a wish to have it for publication in "Human Nature." On telling this to Steen, the "spirit" who had produced it, he said that if it was to be published he would do something better." Accordingly a sitting was held on January 13th, 1872, when an elaborate "direct" drawing was produced, which included not only the above-mentioned card, but also an illustration of the whole scene described by "Hafed" during the 35th sitting, the one following that in which he spoke of the "gods." This was a description of what purports to be an incident in a journey of Jesus of Nazareth, with "Hafed," in India, when a young man who had been drowned was restored to life, and to his wife and child, who according to custom would have sacrificed their lives in the river. The story is graphically told in "Hafed."\*

In a letter written by Mr. Nisbet to Mr. Burns on January 14th,

\* See "Hafed," p. 151 also pp. 156-7, and *Appendix* p. 566.





"A DIRECT SPIRIT DRAWING"—"J. STEEN."

1872, the day after this drawing was obtained, Mr. Nisbet says:—

“Dear Mr. Burns,—I have sent off the direct drawing by post as I promised, and now I will give you some information connected with it. Mr. Henry Murray, Mr. Aitken, and myself, with Mr. Duguid, met last night.”

Here follow some details of the manifestations. Faint sounds as of pencils being used were heard for about four minutes, during a period of about nine minutes darkness. The signal was given to light up. Mr. Nisbet then proceeds:—

“This was done, and we found the card as now sent. . . I recognised the subject at once, as being that of raising a dead body to life on the banks of a river. . . Steen has introduced the two Brahmins that formed the subject of the little card picture. . . The two other figures are the Persian and Jesus of Nazareth. Observe also the dimly defined figure of the spirit belonging to the body lying in the river, hovering over the wife and child. . . . Steen said he had taken a painter’s license in leaving out the spectators mentioned in the narrative, and given what he considered best. . . . He had put in the images of “Krishna” and “Ganesa.” . . . He has got these names written on a slab in the foreground, below which is his own name.”

The accompanying illustration, No. 4, is a facsimile of the illustration engraved from the original drawing. It was published in “Human Nature” with this inscription:—

“A DIRECT SPIRIT DRAWING (Copy).”

“Produced in complete darkness, in about four minutes, while the Medium, Mr. D. Duguid, was entranced at Glasgow, on Saturday evening, January 13th, 1872. Present, Mr. H. Nisbet, 169, Trongate, Glasgow; Mr. H. Murray, and Mr. Aitken, who declare that the Drawing was the work of Spirits, no mortal hand having assisted.”

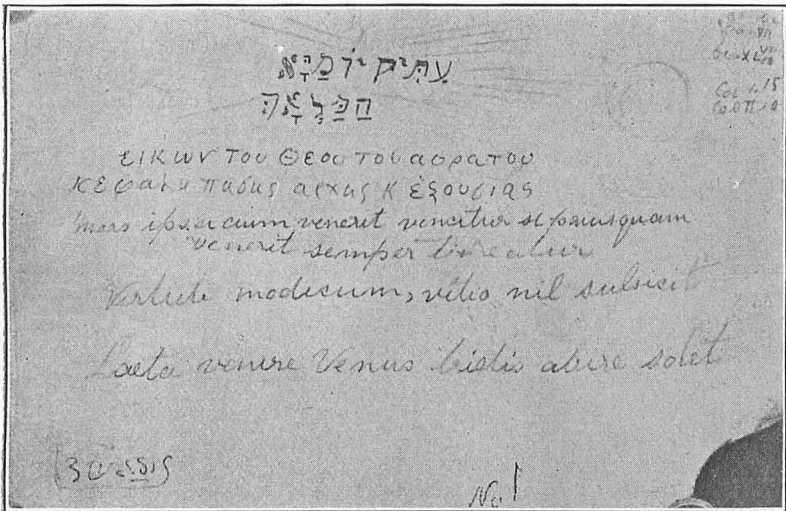
An exceedingly interesting manifestation occurred in 1872. It was suggested that “the spirit friends” of the circle should supply an appropriate inscription for a large panel on the wall above the platform of the Spiritualist’s Hall, at Glasgow. The circle arranged for this purpose consisted of Mr. Hay Nisbet, Mr. James Bowman, and a few others. When they met, after being entranced for a short time, Mr. Duguid selected two clean cards, and tearing



a corner off one of them, dropped the piece into the hands of Mr. Bowman. Laying the card on the table along with a pencil, he sat back and made the usual signal for darkness. The gas was extinguished. In about two minutes the signal was made to light up. It was then found that the card—which was identified by the fitting in of the corner piece—was inscribed with two Hebrew quotations from the Old Testament, two Greek quotations from the New Testament, and three Latin sentences. Some faint undefined rays surrounded the Hebrew words. In the margin were references in English to the Scripture quotations. In the left hand bottom corner was a word in strange characters, apparently a signature. "J. Steen" said it was the name "Hafed" in Persian. There were thus four, if not five languages on the card, besides the figures referring to chapter and verse of the texts. It was stated that no one present knew anything of Hebrew or Greek, and that but little could be made of the Latin sentences.

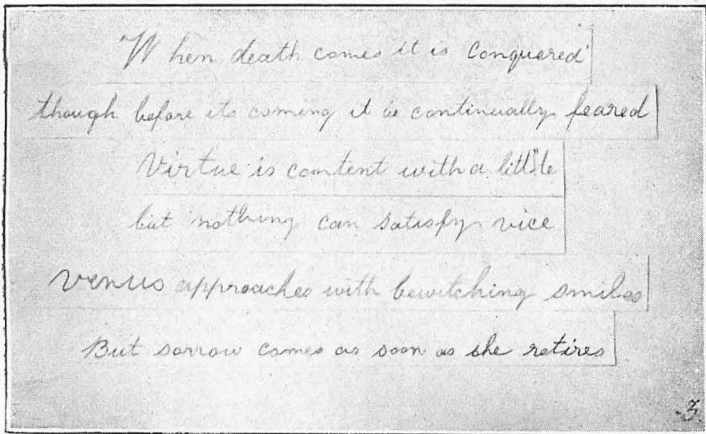
Having received their model or pattern, arrangements were made for Mr. Duguid to undertake, in trance, the painting for the panel in the Hall. This was done in his own house. A sheet of paper, 7 by  $3\frac{1}{2}$  feet, was nailed up on the wall of the parlour. Several sittings were devoted to the work. Shortly before this trance-painting was finished, on going into the room one morning, an English translation of the three Latin sentences was found, written in pencil, almost close to the lower edge of the sheet of paper, about fifteen inches from the floor of the room. This was subsequently cut off, divided into short lines, gummed on to a card, and photographed. As far as the wording is concerned, the original "direct" pattern was exactly followed in the trance-painting. But the indefinite halo round the Hebrew words in the pattern was replaced by a more elaborate design. The word in strange characters was replaced by the word "Hafed," and in the opposite corner was written—"J. Steen, D. Duguid, Meds., 1872."

The three accompanying illustrations Nos. 5, 6 and 7 are facsimiles of photographs of the original "Direct" Drawing, of the "directly" written translation of the three Latin sentences, and of the trance-painting. With regard to the Hebrew and Greek texts, it will be found on reference, that the words in Hebrew are absolutely correct, both as to consonants and vowel-points, in the "direct" drawing, and in the trance-painting. As to the two Greek



A "DIRECT" CARD—IN SEVERAL LANGUAGES.

v.



THE "DIRECTLY" WRITTEN TRANSLATION OF THE LATIN SENTENCES  
ON THE ABOVE CARD.

vi.

Facing page 26.



Col. 115  
Col. II 10



Da M. II 22  
Cem. XLVIII. 26

תַּרְסִיס

ΕΙΚΩΝ ΤΟΥ ΟΡΘΕΟΥ ΤΟΥ ΑΟΡΑΤΟΥ.

ἡ κεν ἀντιστάσις ἀργύρης καὶ ἐξουσίας.

*Thous apud dnm veniens venctus et Prinsipium vencti scripta hinc inde*

*Virtuti modicum, vitio nil sufficit.*

Laeta veniri Venus Iristis abire solat.

*Thouf*

*f. Hara med.  
C. Synopul*

A TRANCE PAINTING.—WITH TRANCE WRITING IN SEVERAL LANGUAGES.

(The completed Reproduction of Illustration No. 51.)

texts, the words of both are correct. In the "direct" drawing, the Greek letter  $\eta$ , which occurs three times, is written in a peculiar style. In the trance-painting it is written as usual. As to the accents, they are altogether omitted in the Hebrew, in both the "direct" and "trance" drawings. In the Greek, they are omitted in the "direct" drawing, but are included in the "trance" drawing, with substantial, but not absolute accuracy. It is practically certain that there was no one present who knew anything of Hebrew or Greek. The handwriting of the translation of the Latin sentences bears considerable similarity to the handwriting of the Latin in the "direct" drawing. For the description of the circumstances above described, under which the "direct" and "trance" drawings were obtained, Mr. Hay Nisbet is responsible.\*

In reference to the peculiar style in which the Greek letter *Eta* is written, three times, in the "direct" drawing, a very curious point has arisen. Mrs. A. W. Verrall, of Cambridge, has, in response to my sending her photographs of the two writings, kindly given me some most interesting information. She encloses tracings of Greek *Etas* from a standard work, "Thompson's Palæography." The writer of this book speaks of the occurrence of a peculiar form of *Eta*, somewhat resembling *Upsilon*, which he says probably came first into use in the first century B.C., and of its being quite established at the beginning of the Christian era. This form of *Eta* which Thompson gives as in use in the first century is exactly like that on the "direct" writing. Mrs. Verrall adds:—"The *Eta* of 1700 should be our modern *Eta*," and concludes by saying:—"The script therefore seems to be archæologically correct." We have therefore this very curious feature of the case brought out in an unmistakable manner. In "direct" writing, alleged to be produced under the control of an intelligence who lived in the first century of the Christian era, a certain Greek letter is three times (every time it occurs) written in a form then in use. In a subsequent copy of the same Greek passage, alleged to be produced under the control of an intelligence who lived in the seventeenth century, the same letter is written in a form then in use, and which form continues to the present time. The facsimiles of the photographs of the two writings—Nos. 5 and 7—clearly illustrate the point.

\* See "Hafed" pp. 565-6.



The Rev. Francis W. Monck writes thus, describing the conditions at a sitting with Mr. Duguid early in 1875:—

“There were present Mr. Bowman, Mr. H. Nisbet, a lady, the medium, and myself. When in Manchester a short time prior to this, I had clairvoyantly seen and described an angel who controlled a wonderful local medium. At the request of the ‘Recorder of Angelic Revelations,’ I asked Mr. Duguid’s control to give a drawing of this angel. The entranced medium at once picked up an envelope and a sheet of paper, and handed them to us all round for examination. There was nothing on either but a small flaw in the sheet of paper, which the medium folded, placed in an envelope, and laid on the table. I and Messrs. Bowman and Nisbet now wrote our names on the envelope, and by direction of the control placed our fingers thereon, and bore heavily upon it. The light was extinguished. . . . Suddenly we heard a sound as of a pencil in mid-air moving with great rapidity on paper. In ten seconds from the time the gas was turned out, we were directed by the control to strike a light. This we did without removing our hands from the envelope. On opening the latter, the paper was found inside, and I called attention to the above-named flaw, which proved that it was the same paper we had just before scrutinised. On unfolding it we saw on its inner surface a beautiful direct drawing of the angel for which I had asked. It was a correct representation even to the most minute details. A facsimile can be seen in that remarkable book, ‘Angelic Revelations.’”\*

From 1875—1885, five volumes were privately printed by Mr. Wm. Oxley, of Manchester, under the title of “Angelic Revelations.” Three of the volumes have pictorial frontispieces, the originals of which were “directly” drawn at Mr. Duguid’s circle in Glasgow. Mr. Thos. Powers, of 124 Great Clowes Street, Broughton, Manchester, was intimately associated with Mr. Oxley in this work. The drawing above described is one of these three frontispieces. In a recent letter, Mr. Powers confirms the statement of the conditions under which these drawings were produced. He says: “The plain paper was put into an envelope. The three gentlemen placed their fingers on the sealed envelope and turned off the gas. In three minutes the gas was turned on, the envelope cut open, and the drawing was found in its complete state.”

\* This extract is taken from “The Spiritualist’s Calendar for 1876; and Truthseeker’s Guide to the Investigation of Modern Spiritualism,” of which the Rev. F. W. Monck was Editor.



THE ANGEL OF WISDOM AND POWER - "DIRECT."



Mr. Powers has kindly sent me the pictorial frontispiece from Vol. III., with permission to reproduce it—Illustration No. 8. In doing so, he says :—

“This is a symbolic representation of Angelic Love and Wisdom, combined. A Feminine Angel stands upon a Rock in front of a Cross, which rises high above her head. She wears a golden crown and a golden necklet, from which a jewelled cross is suspended. In her left hand she holds the flower-stem of a lily, on the tip of which is a fully developed flower. Her right index finger is raised, and points to the cross and crown above her head. This was drawn at Glasgow on October 16th, 1878, under the conditions named. These frontispieces and about twelve others were given as illustrative of the Teachings of the Volumes entitled ‘Angelic Revelations.’” Mr. Powers adds that he possesses the original “direct” drawings produced as described.

I am indebted to Mr. Wm. McIntosh, of 14 Leckethill Street, Springburn, Glasgow, for the sight of a Direct Drawing produced at a sitting with Mr. Duguid, on the 6th of September, 1899. The conditions were the usual ones. Just before the light was extinguished Mr. Anderson placed a blank sheet of thick paper on the table. The actual time of darkness was three minutes forty seconds. During this time two small paintings were produced in addition to the drawing on the paper. The principal figure, a striking one in Indian costume and style, is stated to be a portrait of Mr. McIntosh’s “Indian Guide and Doctor.” Mr. Garriock sat next to Mr. Duguid on this occasion.

Reference was made in the preceding section of this chapter (see ante, p. 15) to the production of small “direct” drawings and paintings at Mr. Duguid’s séances. This was continued during a long series of years. Most of these card-pictures were given to visitors present at the séance at which they were executed. The number of such must have amounted to many hundreds. Through the kindness of correspondents, I am able to give facsimiles of two, one of a pencil drawing, the other of a painting in oils. Both facsimiles are taken from the “direct” cards themselves.

The first—Illustration No. 9—is the pencil drawing. It has been lent me by Mr. Thomas S. Garriock, 22 Houston Street, Glasgow. In a letter dated October 23rd, 1907, Mr. Garriock thus describes the circumstances of its production :—

“The card was done on December 14th, 1875, about 9 p m. Present, Messrs. Bowman, Nisbet, Duguid (medium), Jas. Walker, T. S. Garriock,



Jas. Simpson, Mr. Mason (scribe), and Mrs. McQueen. Mr. Walker held a hat, and I held Duguid's hands with both mine. The pencil and card (without anything on it) were put into the hat, and in about fifteen minutes we lit up, and the picture was on the card."

The second—Illustration No. 10—is a painting in oils, and has been lent me by the Rev. J. Page Hopps. Mr. Hopps, writing on June 11th, 1907, says:—

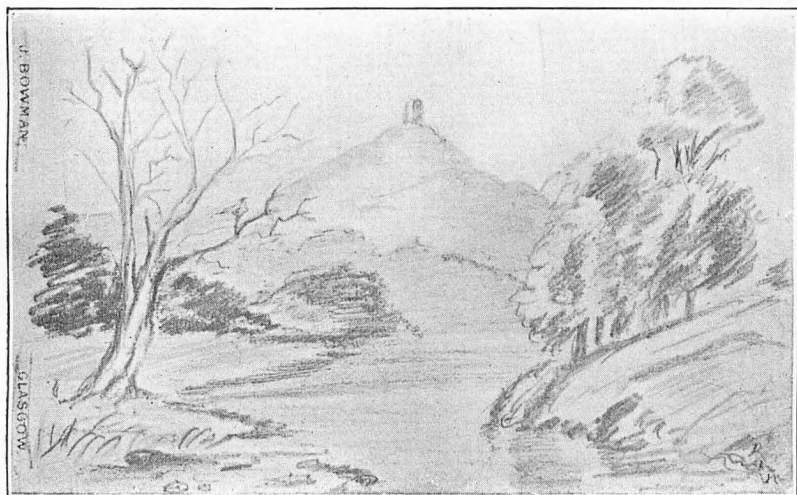
"The picture on the card I enclose was produced at a séance at which Duguid was the medium. A bit was torn off from the card before the light was put out, and this bit I put in my pocket. In a short time on turning on the light, the picture (wet) was on the card, and the bit exactly fitted."

The facsimiles show the exact size of the cards as well as of the pictures, and also the torn-off and re-fitted corner in the second one. The colouring of the latter is rather rough, but bold and effective.

#### IV. THE "HAFED" ILLUSTRATIONS.

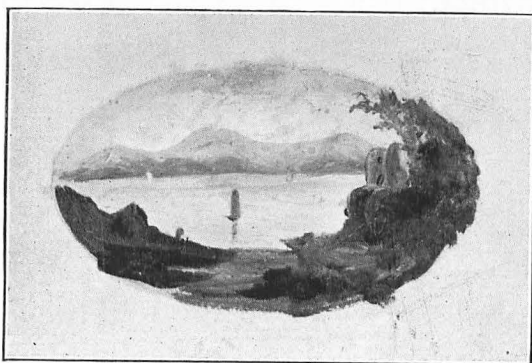
We will now return to "Hafed, Prince of Persia," to the point where we broke off on describing the completion and publication of the book. (See ante, p. 17). The letterpress is remarkable in many ways. It is, however, the series of "Direct Drawings," designed specially to illustrate the text, that now claim our attention. The first edition of the book contained reproductions of 24 full-page "direct" drawings, besides a number of smaller ones. Very shortly after it had been placed before the public, an event happened for which those who were concerned in its production were totally unprepared. A communication was received from Messrs. Cassell & Co., the well-known publishers, calling attention to the fact that certain of the plates which purported to be "Direct Spirit Drawings" were more or less exact copies of plates in their "Family Bible." This was a very elaborate work, illustrating the text of the Authorised Version of the Old and New Testament by the aid of copious notes, and by many hundred large and small engravings. Messrs. Cassell & Co. demanded the immediate withdrawal of "Hafed" from circulation, as an infringement of their copyright. A comparison of a few of the plates showed, that, while none of them were actual facsimiles, there was a striking similarity in the outline and attitude of certain figures, and a similarity of design in certain pieces of architecture, which no "accidental coincidence" was adequate to explain, and which was sufficient to justify the





A "DIRECT" PENCIL DRAWING.

IX.



A "DIRECT" OIL PAINTING.

X.

*Facing page 30.*

action of Messrs. Cassell & Co. The matter was quickly and amicably settled, without being brought into any Court. The first Edition of "Hafed" was withdrawn. Before the close of the same year—1876—a second Edition was issued, the offending plates having been expunged. No reference to the occurrence was made in the second edition, and no statement or explanation was issued.

The fact of the withdrawal of the first edition of "Hafed," almost immediately after publication, naturally became rapidly and widely known throughout the spiritualistic world. No official statement of the circumstances having been made, report naturally confused and magnified the facts. A number of letters, comments, and editorial remarks, made their appearance in the spiritualistic press. The reading of these now, is rather melancholy work, for two reasons. First, there is no evidence that a single one of the writers made any effort to ascertain the extent and nature of the facts, before he committed his comments to paper. Second, because of the very crude nature of the comments that were made. The present writer well remembers it being remarked to him:—"Have you heard that a whole lot of the 'Direct Drawings' in 'Hafed' are nothing more than copies of illustrations in Cassell's 'Family Bible'?" It is rather curious that no one appears to have had the courage, or the ignorance, to say—as an outsider would naturally have at once concluded—"It is evident that the 'medium,' so called, must be a common cheat, and I hope he will get what he deserves." So the commentators, editors, and correspondents alike, fell back upon what they thought to be the next most plausible theory—the "dishonesty of the spirits," as to which there was no more evidence than there was of the dishonesty of the "medium." I will quote a few of the comments made.

"The circumstance that some of the pictures in 'Hafed' are more or less direct copies of some of the plates in 'Cassell's Family Bible,' was due to the deeds of the spirits, and not to the medium. . . . The power connected with physical manifestations is frequently untruthful in the highest degree."

"The wonderful and most useful phenomena of physical mediumship step in, combined however with not a little untruth and deception, coming chiefly from the spirits themselves, and more rarely from the sensitives under their rule."



"Many of the spirits who produce physical manifestations are inveterately untruthful. . . . Many are tricky and untrustworthy. . . . Five-sixths of the scrapes into which their human instruments fall, are probably due to the deeds of the spirits themselves. . . . Gradually the too frequent untruthfulness connected with the messages which accompany powerful and wonderful physical manifestations is becoming known."

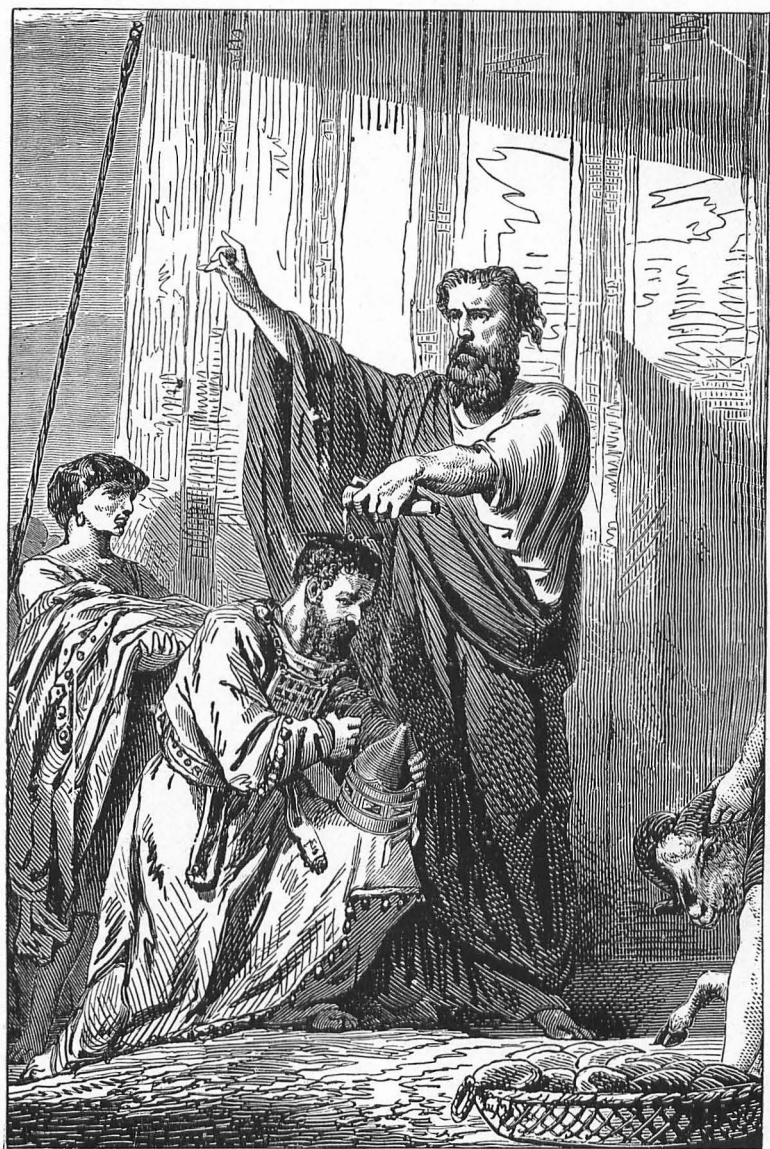
One redeeming comment comes from Mr. Benjamin Coleman, a man who had great experience in this class of phenomena. He remarks:—"It appears that Messrs. Cassell & Co. have stopped the sale of 'Hafed' on the ground that some of the drawings in the work . . . are copied from their 'Illustrated Family Bible.' This, if true, may be taken as a most remarkable psychological fact."

I will now give a brief statement of the substratum of fact upon which a mountain of invective, accusation, and innuendo was built up. The first edition of "Hafed" contained 24 full-page plates and one half-page illustration, drawn specially for the book. When the second edition appeared, it was found that eight of the full-page plates had been suppressed, and the half-page illustration had been substituted by another drawn specially for the purpose. I have, however, been unable to discover that Messrs. Cassell's complaint and interdict applied to more than three of the full-page plates, and to the half-page illustration. The whole matter rests on the alleged plagiarism of four plates. Through the kind permission of the present representatives of the firm of Cassell & Co., and of the present owners of the copyright of "Hafed," I am able to place before the reader facsimiles of the essential portions of the four illustrations in the "Family Bible," and also of the four "Hafed" illustrations. For the first time, these four pairs of illustrations have been brought face to face. For the first time, unless weary hours are spent in hunting out the illustrations in the two works, has either the spiritualist, or the general reader, had an opportunity of forming an opinion of his own, or of even judging approximately of the importance or insignificance of the alleged plagiarisms.

The eight illustrations, Nos. 11—18, are facsimiles as marked.

The principal points of similarity and difference are:—

First Pair, Nos. 11 and 12.—A remarkable general resemblance is apparent between the figure of the personage initiating Hafed, and the figure of Moses; and also between the figures representing Hafed and Eleazer. The resemblance in attitude is striking. The



MOSES CONSECRATING ELEAZER AS AARON'S SUCCESSOR.

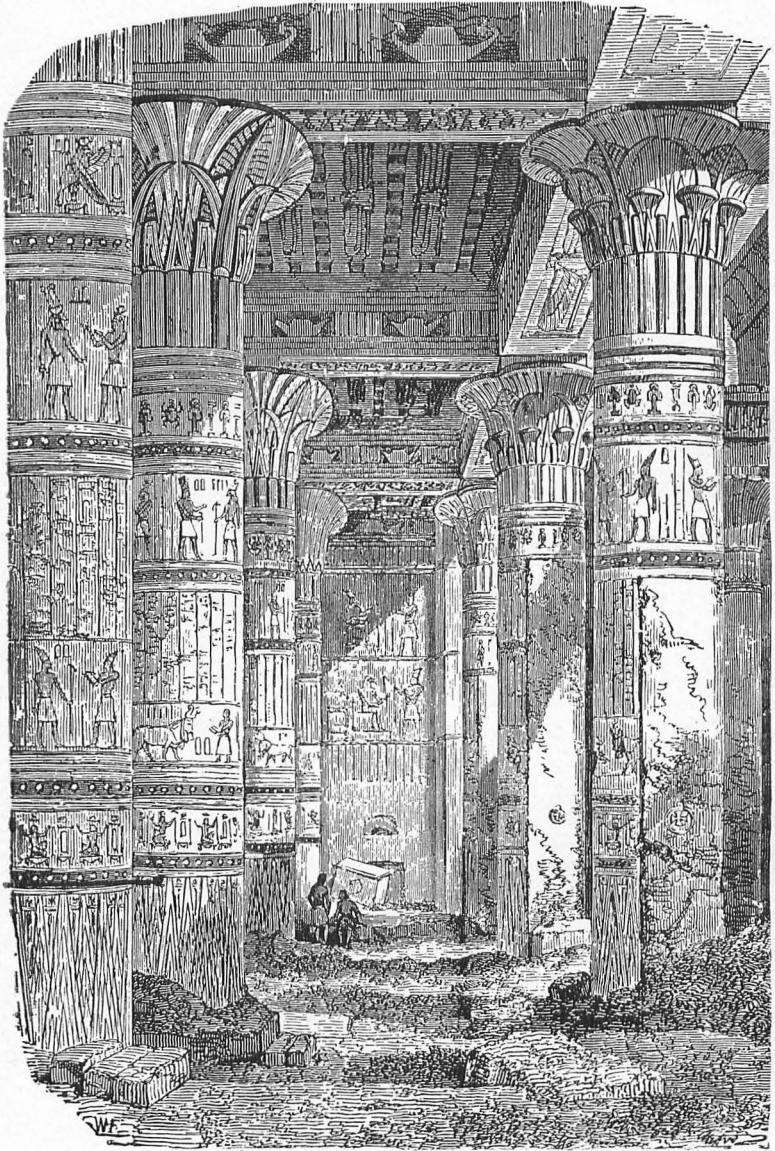
*Cassell's Family Bible.*





HAFED'S INITIATION INTO THE ORDER OF THE MAGI.

*Facsimile of the Engraving in "Hafed" of the "Direct" Drawing.*



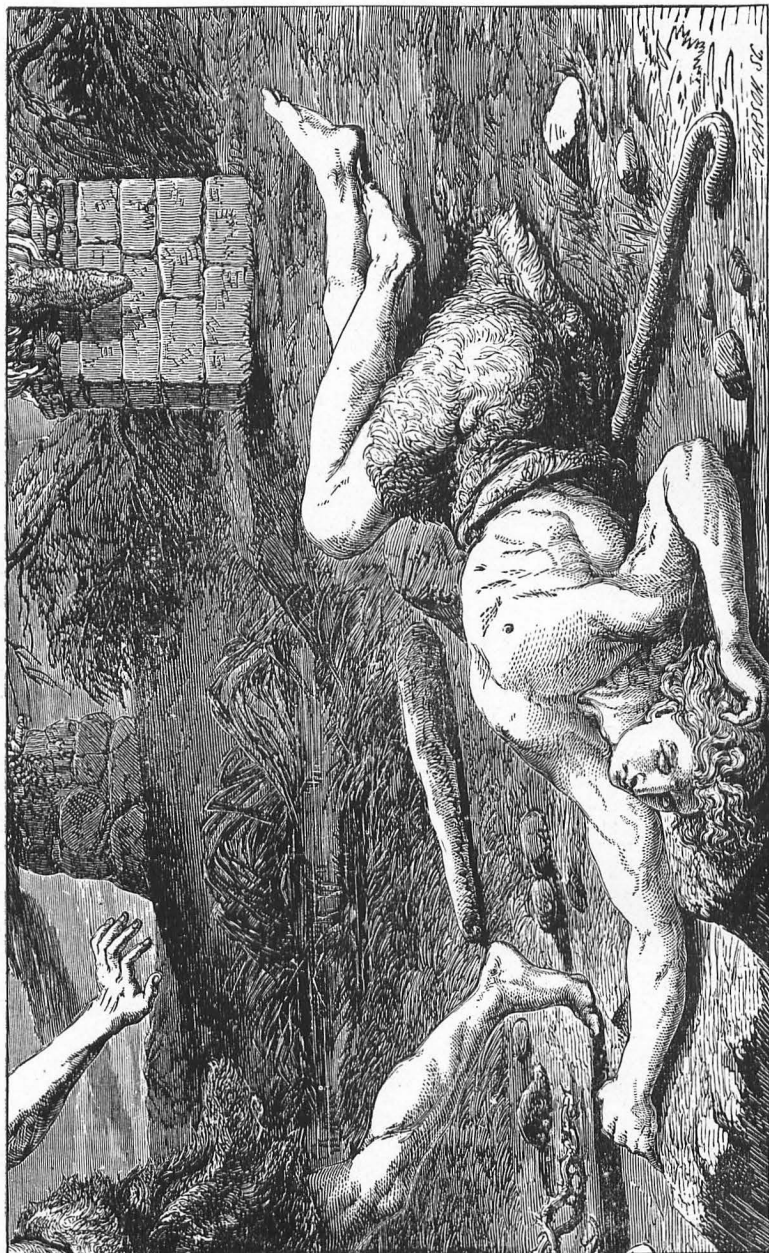
PORTICO OF AN EGYPTIAN TEMPLE.

*Cassell's Family Bible.*



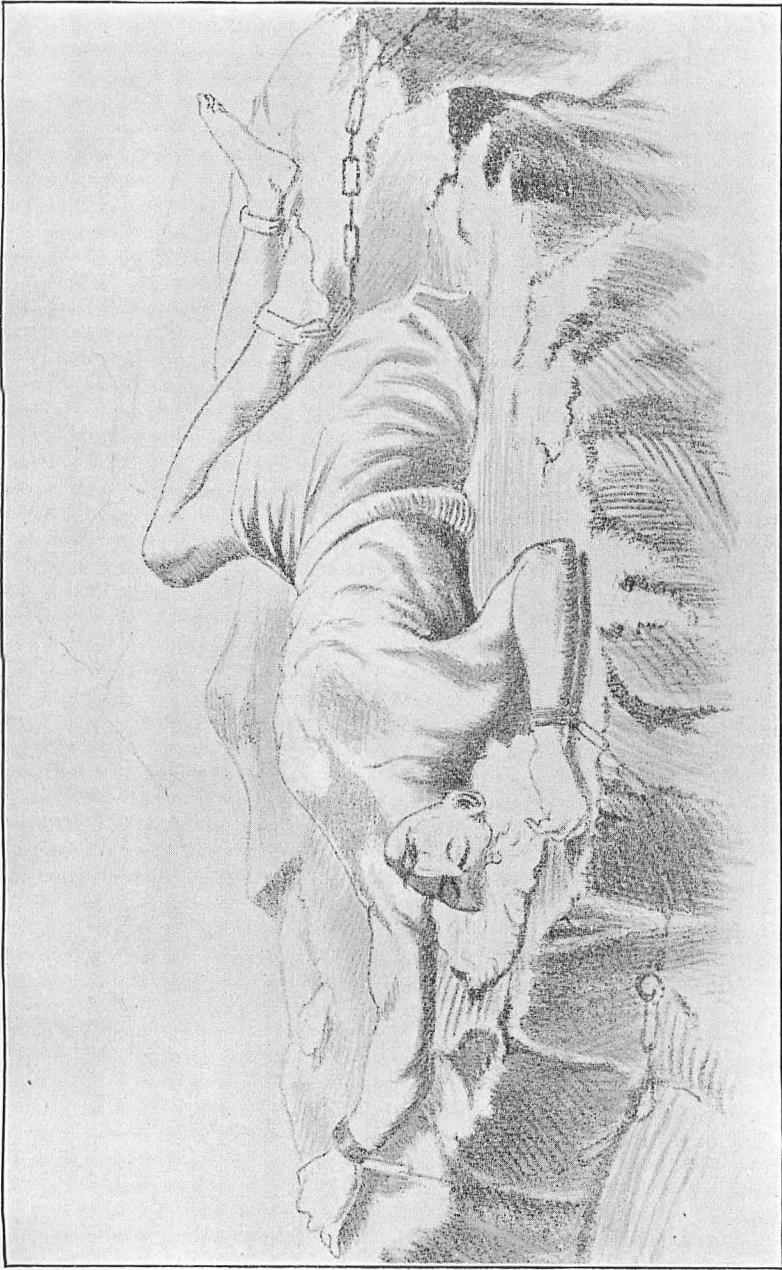


AN EGYPTIAN TEMPLE—ISSHA AND THE CHILD JESUS.—J.M.W.T.  
*Facsimile of the Original "Direct" Drawing. An Engraving of it appears in "Hufed."*



THE DEATH OF ABEL.  
*Cassell's Family Bible.*





THE DEATH OF THE FIRST PERSIAN MARTYR.  
*Resimile of the Engraving in "Hafsa" of the "Direct" Drawing.*



MOSES VIEWING THE PROMISED LAND FROM PISGAH.

XVII.

*Cassell's Family Bible.*



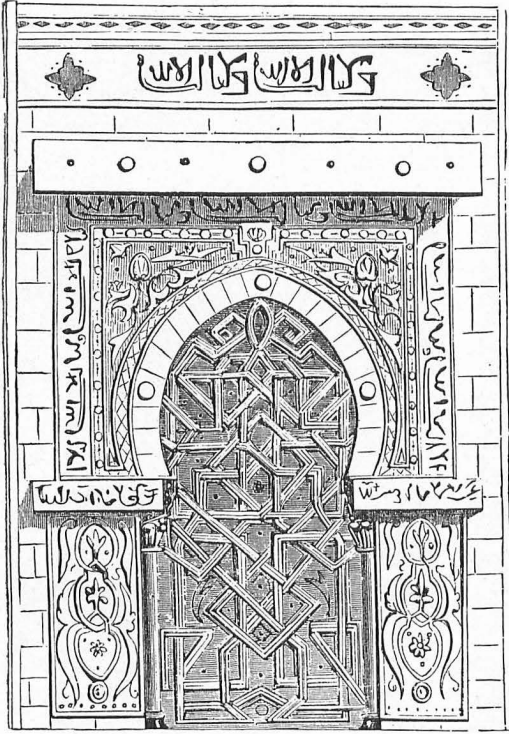
HAFED ADDRESSING A PERSIAN AUDIENCE.

*Facsimile of the Engraving in "Hafed" of the "Direct" Drawing.*

XVIII.

*Between pages 32 and 33.*

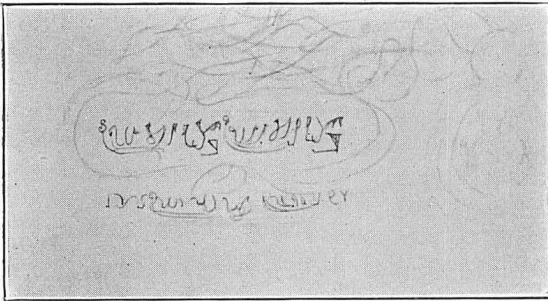




“ DOOR INSCRIBED WITH PASSAGES FROM THE  
KORAN.”

XIX.

*Cassell's Family Bible.*



A “ DIRECT ” CARD “ DONE UNDER TEST  
CONDITIONS ” — “ HAFED.”

XX.

*Between pages 32 and 33*

nearest approach to facsimile in detail is what appears to represent a head-dress or sort of mitre in the left hand of Hafed and Eleazar respectively.

Second Pair, Nos. 13 and 14.—The similarity is in the architecture only. But some of the architectural ornamentations, and some of the carved figures and hieroglyphics in the two plates, so nearly approach facsimile that the result is very striking.

Third Pair, Nos. 15 and 16.—The attitude of the two dead figures is strikingly alike. But there the resemblance ends.

Fourth Pair, Nos. 17 and 18.—The similarity of attitude is again the only remarkable feature. But that is too pronounced to be attributable to accidental coincidence.

An attempt to explain these similarities is made later on (see Chapter VI.).

I will now describe two more cases from the "Family Bible" and "Hafed," which do not appear to have been noticed hitherto, and which present somewhat different and peculiar features.

(1) Among the smaller illustrations in "Cassell's Family Bible" is one described as representing a Syrian Door and Doorway, inscribed "with passages from the Koran" (p. 279). In "Hafed" (p. 562), in an Appendix written by Mr. Hay Nisbet, is a facsimile of a card which is thus described:—"Here is a card, done, under test conditions, on 13th Nov. 1872. I can say nothing more about it; but perhaps some learned reader may be able to give information regarding it." I have a photograph of this card taken from the original, but have never heard of any suggested interpretation. The two illustrations which follow, Nos. 19 and 20, are facsimiles of the Syrian Door from "Cassell's Family Bible," and of the photograph of the original card. The reader will see on close examination that there is a striking resemblance between the large inscription above the doorway and the three inscriptions above and at the sides of the upper part of the door, and the two inscriptions on the card.

(2) The second case presents the most complete instance of similarity in the whole series. In the "Family Bible" (p. 111) are illustrations of seven Egyptian Figures. The first two are described as "High Priests clothed in Leopard Skins." The four in the centre—one seated and three standing—are designated "costumes of the Egyptian Priesthood." The last figure is called



simply "A Priestess." In "Hafed" (p. 579), in the Appendix, written by Mr. Hay Nisbet, are seven similar figures. The group of four figures here stands first, then the two figures, and the other one last as in the "Family Bible." The description in "Hafed" reads thus:—

"The annexed picture [the four figures] representing the consecration of an Egyptian Priest, was given, along with two other drawings, on one of the large cards used for the direct illustrations of this volume. At a subsequent sitting we were told that the figure on the chair represented a priestess, one through whom the higher order of priests received the oracles. The figures represent three of these priests officiating at a consecration. The two figures [on the left] are priests of the lower order, that of the Leopard Skin. The entire skin of the animal was used for the garment. The duty of this class of priests was to keep everything belonging to the service of the temple clean and in proper condition. The other figure is that of a royal princess. All these figures (Hermes informed us) were frequently engraved on monuments, and in hieroglyphic writings."\*

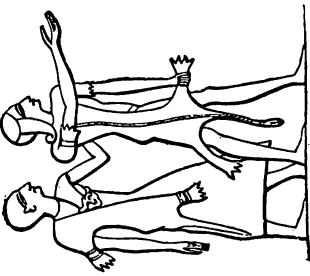
It will be seen that though the two sets of figures are remarkably similar, there are material and irreconcilable differences in the interpretation of them—as given in Cassell's Bible and in "Hafed." It is, I believe, the case that these figures are frequently to be found engraved on monuments, and in hieroglyphic writings, as "Hermes" says; and that they are familiar to students of Egyptian antiquities. Some plates in Sir Gardener Wilkinson's work include figures exactly similar to those given in Cassell's Bible.† (See illustrations Nos. 21 and 22.)

The four figures of Cassell's central group are thus described:—"Various Priests (1) seated, (2) adoring or praying, (3) saluting, (4) offering fire in a censer, and holy water in a vessel." The two figures to the left in Cassell's appear as part of another plate, and are described as "Priests in Leopard Skins." The female figure to the right, in Cassell's, is described as a Priestess and Mother of a Priest.

Further comments on these two cases are made later on (see Chapter VI., pp. 60, 61).

\* 'Hafed,' p. 579.

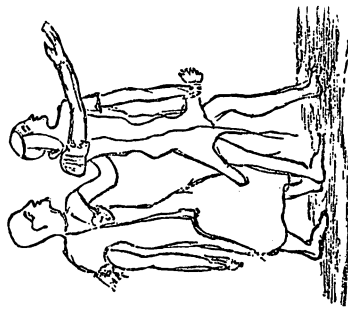
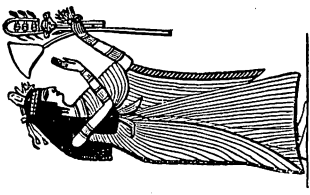
† Manners and Customs of the Ancient Egyptians. By Sir J. Gardner Wilkinson D.C.L., F.R.G.S. New Edition. Revised and corrected by Samuel Birch, F.L.D., 1878.



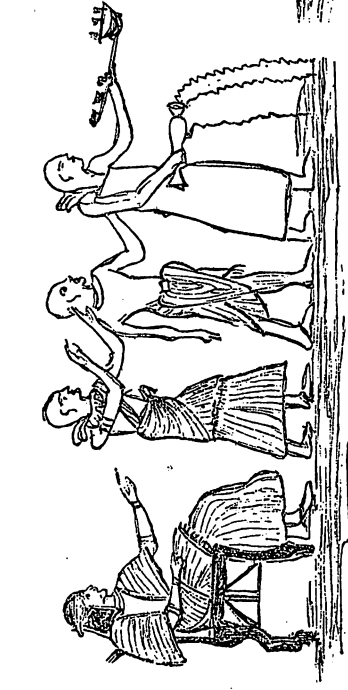
XXI.



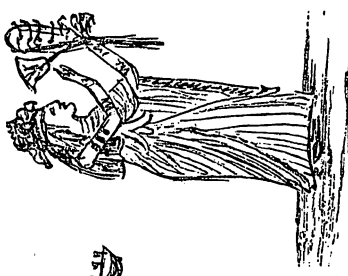
COSTUMES OF THE EGYPTIAN PRIESTHOOD.  
Cassell's Family Bible.



XXII.



"TWO PRIESTS OF THE ORDER OF THE LEOPARD SKIN."—"FIGURES REPRESENTING THE CONSECRATION OF AN EGYPTIAN PRIEST."—"A ROYAL PRINCESS."—"HAFED."



Facing page 34.



## CHAPTER IV.

### "DIRECT" PHENOMENA IN THE PRESENCE OF MRS. EVERITT.

WE now turn the attention of the reader to Phenomena in the presence of a "medium" of a very different character from Mr. David Duguid. Mrs. Everitt is still living, and her mediumship has extended over a period of about forty years, contemporaneously with that of Mr. Duguid. Mr. and Mrs. Everitt were of a serious turn of mind, and were members of the "New Church," usually called Swedenborgian. This no doubt influenced the phase which Mrs. Everitt's mediumship generally assumed. The principal physical phenomenon which occurs with her is raps, always gentle, generally on chairs or tables near where she is sitting, and also generally, when interpreted in the accepted manner among "Spiritualists," of peculiar appropriateness to the circumstances, or to the topics of conversation. For instance, on one occasion, over thirty years ago, Mr. and Mrs. Everitt were spending a few days at the house of the writer. It was the custom to read a chapter of the Bible after breakfast. During Mr. and Mrs. Everitt's visit, the chapter to be read was, by request, selected by raps, and was curiously relevant to previous conversation. Remarks by the same means, were made during subsequent conversation, often quaint and appropriate. It was, I believe, at private séances at Mr. Everitt's house that the "Direct Voice" was first heard in London, professing to be produced by an intelligence calling itself "John Watt." But the most interesting manifestation which developed itself at the Everitt's séances was that of "Direct Writing." This was produced, nearly always, in the dark, on specially marked sheets of paper, on the margins of pages in printed books, and in a variety of ways. It was often produced with inconceivable rapidity.



Mr. and Mrs. Everitt never gave public séances. What are ordinarily called test-conditions were not imposed. The phenomena were allowed to arise and proceed in their own way. Those present were as visitors to a host and hostess. As time went on, and as Mr. Everitt gradually retired from the active business life in which he had been engaged, Mr. and Mrs. Everitt used to take long tours principally in the North of England, a sort of missionary tours, visiting many of the local Societies and Congregations of Spiritualists, which are numerous in the towns of Lancashire, Yorkshire and Durham, many of them consisting mainly of persons connected with mining. Mr. Everitt was always much liked and appreciated, at Sunday and other meetings, on these tours. It was on a journey of this kind that his earthly life terminated with tragic suddenness, from heart failure, at the house of a friend, on the 5th of August, 1905, at the age of eighty-one.

But little is known of this phase of "Spiritualism" in the South of England. In some places its quiet influence is great. It is distinctly a religious movement. In the entire absence of any ecclesiastical organisation, in there being no separate class of ministers, in there being no recognised form of creed, to which adherence is asked, and in the equal position occupied by men and women, there is much that is in common with the Quakerism of the latter half of the 17th century. Indeed, it might be claimed that in some respects it is more nearly representative of original Quakerism than is the present Society of Friends. Few phenomena, however, appear to develop, except trance-speaking, but in connection with this there is a large unexplored field, which would certainly repay the study of an enquirer who would enter upon it with an open mind,

To return to Mrs. Everitt. As it was with Mr. Duguid, so I believe it is with Mrs. Everitt, that no allusion to her work occurs in any of the publications of the Society for Psychical Research, nor in "Human Personality." Mr. Myers had, I believe, a few sittings with Mrs. Everitt, but her séances were not of a character to afford opportunity for his method of investigation.

The only purpose of these biographical paragraphs is to give the reader a general idea of Mr. and Mrs. Everitt, and what sort of persons they were.

On the 11th of April, 1870, a séance was held at Mr. Everitt's



house, one feature of which he thus describes:—"We all heard the pencil moving rapidly. On lighting a candle we found a sheet of paper covered with writing. At the foot was written 'Do not touch the paper more than is necessary to read it. I will give you more if the influence is not disturbed.' We again put out the light, and soon we heard the pencil making the same noise. On re-lighting the candle we found the other side of the same paper also filled with writing." I do not mean to say that the evidence of such a case as this—standing alone—would be of value. It must be taken in conjunction with a large number of others. But presuming Mr. Everitt to be a man who observed ordinary common-sense conditions, and spoke the truth, the second side of the sheet of paper must have been covered with writing, written in the dark, and executed in a very short space of time. There was no necessity here for uninterrupted attention, lest some sleight-of-hand trick should have been performed.\*

At a séance held at the house of the Everitt's, on December 7th, 1870, two instances of "direct" writing occurred. Mrs. Hardinge Britten was one of the sitters. The following is from Mr. Everitt's contemporary record of the séance, by kind permission of Mr. A. J. Sutton, his son-in-law.

"We had not been sitting long [in the dark] when Mrs. Britten exclaimed:—'Well, that is strange. A portion of the ceiling seems to have dissolved, and a spirit has passed through into the room above.' Almost before she had finished the sentence, a large book came flap, flap, flapping down from the ceiling, like the extended wings of a large bird, on to the table. This book had been locked in a drawer in my room over where we were sitting for some months previous. There it was, upon the table, when we lighted up. Again the light was put out. Instantly the book was taken up, and we could hear the leaves being rapidly turned. We could hear the tick of the pencil. Suddenly the book fell on the table. We lighted up instantly, and found writing on four pages.

The book was one which had been sent by Mr. F. Hockley as a present to Mrs. Everitt, and was entitled 'The Church of the Firstborn as uncovered by the Sun of Righteousness. The Seven Seals to St. John in the island of Patmos. Illustrated and Explained.' The writings were on the margins of the pages, immediately opposite the illustrations, and gave a description of the symbols. This had been wished for by Mr. F. Hockley."

The following three cases belong to a group of which the number

\* See the *Spiritualist* newspaper for 15th March, 1872.



seems to be small, where the "direct" writing is more or less identical with matter that had previously appeared in print, though given as if it were original. These cases may prove to be analogous to some we have considered of "direct" drawing, where what is drawn is found to be more or less of a facsimile of some existing drawing. I am indebted for this case to Mr. E. Dawson Rogers, whose name will be familiar to many readers of these pages, and whose experiences of spiritualistic phenomena probably exceed in number and variety those of any one else now living. In sending me the particulars of this case in a recent letter, Mr. Dawson Rogers says:—"The most completely proven cases of direct writing of which I know are those of Mrs. Everitt. As to many of them I can personally testify to their genuineness beyond dispute. . . . My first séance with Mrs. Everitt was on May 3rd, 1870, at her home, 23, Penton Street [London]. The other sitters were Mr. Everitt, Mr. F. Hockley, Dr. Thompson, Mr. Keningale Cook, and Mr. Taylor, Editor of the *Journal of Photography*. Before the séance I had a long talk with Mrs. Everitt, in which I endeavoured to form an estimate of her mental acquirements and capabilities. Accordingly when we began the séance, I thought I would ask a question, which Mrs. Everitt herself could not possibly answer. 'John Watt' spoke, and promised to give us some direct writing, and I thereupon said: 'Please give us a definition of the distinction between the Will and the Understanding.' Paper and pencil had been placed on the table, and in eight seconds, or perhaps ten, on lighting up, we found a direct and intelligent answer to the question, containing over 150 words. Its phrasing was peculiar. I afterwards found it was an extract from one of Swedenborg's writings, with a few slight alterations, and an extract such as it would be extremely difficult for anyone to carry in his memory. Certainly Mrs. Everitt could never do it. One of Mrs. E.'s spirit attendants is said to be a gentleman who had been a distinguished Swedenborgian Minister."

The message in "direct" writing referred to above runs thus:—

"You all possess understanding and will. Your understanding is the receiver of truth, and is formed from that truth; and your will is the receiver of good, and is formed from that good. Hence, whatever a man understands and thinks, he calls true, and what you will and think, you call good. You are capable of thinking from your understanding, and perceiving what



is true and good, but you do not think from your will unless you will and do what your understanding approves. When you thus will and do, truth is both in the understanding and the will, and therefore in the man, because the understanding does not constitute the man, nor the will alone, but both together. If it is in the understanding only, it is with you, but not in you, for that would be only a thing of the memory, or science in the memory. The power is going. Gd. Nt."

The last two words evidently mean "good night."

The passage in Swedenborg's writings, with which Mr. Dawson Rogers afterwards found the above was almost identical, runs thus:—

"Something shall now be said concerning the conjunction of the understanding and the will. . . . Man possesses understanding and will ; the understanding is the recipient of truths, and is formed from them, and the will is the recipient of goods, and is formed from them. Hence, therefore, whatever a man understands and thence thinks, he calls true ; and whatever he wills and thence thinks, he calls good. Man is capable of thinking from the understanding, and thence of perceiving what is true and good ; but he does not think from the will, unless he wills and does what the understanding approves. When he thus wills and acts, truth is both in the understanding and the will, and is consequently in the man ; for the understanding alone does not constitute the man, nor the will alone, but the understanding and the will together ; and therefore that which is in both the will and the understanding is in the man, and is appropriated to him. What is in the understanding only is indeed *with* man, but is not *in* him ; for it is only a thing of memory, and of science in the memory, of which he can think when he is not *in* himself, but *out* of himself with others."\*

Excepting for a want of uniformity of composition in the "direct" writing in regard to the use of the second and third person the two paragraphs are practically identical. The "direct" writing leaves off in the middle of a sentence, without however destroying all meaning, and the intelligence writing could only add, "The power is going, good night."

Several other messages given by "direct" writing besides the one already given, from Swedenborg, proved on investigation to be quotations from books, well or little known, some very ancient. In most cases they were such as the sitters said they had never

\*This passage will be found in a volume entitled:—"Concerning Heaven and its wonders, and concerning Hell." Translated from the Latin of Emanuel Swedenborg. (W. Newbery : London Edition of 1850, p. 224, par. 423).



seen or heard of. But this is a matter on which it is, of course, very difficult to be certain.

One of the most obscure quotations given in this manner was written at a séance held at Mr. Everitt's house, 26, Penton Street, London, on the 15th of November, 1870. There were present on this occasion Mr. (now Sir William) Crookes, F.R.S., Mr. S. Carter Hall, Serjeant Cox, Rev. Dr. Burns, and others. Two messages were given by "direct" writing. The first had reference to Simonides and Dionysius. Mr. Alfred J. Sutton, son-in-law of Mr. and Mrs. Everitt, has kindly sent me the following quotations from Mr. Everitt's contemporary records. Mr. Everitt gives the second message thus:—"Another time we will give you what we have been taught in the Spirit World upon this great subject. 'Religentum esse oportet Religiosum nefas.' You will find the meaning in *Incerti Autoris Aprice Aut. Gell.*" Mr. Everitt goes on to say:—"No one present could give me direct translation. Mr. Crookes, through a friend in the London University, found the passage in *Autus Gellius*, Book 4th, Canto 9." Gellius was a poet who lived in the reign of Adrian in the second century.

On another occasion a piece of writing signed "R.B." was given, purporting to come from Richard Baxter, the author of "The Saints Rest." A friend, on hearing of this, sent Mr. Everitt a copy of the book in which he found the identical passage.

The following is a description of a séance at which I was present on November 7th, 1871. A report was written immediately afterwards and appeared in the *Spiritualist* of Dec. 15th, 1871. That report is, substantially, reproduced here.

The circle met at the house of the Everitt's at 8 p.m., and consisted of Mr. and Mrs. Everitt, Mr. Frank Everitt, Miss Nisbet, Mr. Hockley, Mr. Cogman, Mr. Haase, Mr. Mawson, and myself. After a hymn had been sung, and after part of a Psalm, chosen by means of raps, had been read, we were instructed how to sit. Strong perfumed breezes were then felt. Prayer was offered by Mr. Everitt, and two more hymns were sung. The light was then extinguished in obedience to raps. A number of the so-called "spirit-lights" were then seen. Just before 9 o'clock I was conscious of a strange feeling as of the presence of some one standing over me, and turned my head round in the dark, almost expecting to see something. Suddenly, there was a sound as of



paper rustling in the air a foot or two above the table, and a noise as of a pencil making detached strokes on it. This continued while Mr. Everitt counted six seconds, when there was a sound as of the pencil and paper falling on to the table. A light was now struck. Before me lay a sheet of paper which I had initialled, and which I had seen was blank just previous to the commencement of the séance. The greater part of one side was covered with small fine writing, legible only in parts with some difficulty. The paragraph consisted of 210 words and was signed—"Fox, Penington, 1647." It should be remarked that none of the company except myself were in any way connected with the Quakers; nor, so far as I could learn, did anyone but myself know the name of Penington, who was a contemporary and intimate friend of Fox. Mr. Cogman said that while the writing was going on he saw a tall female figure in a flowing golden robe, as if standing on the table. But he was unable to give a more definite description. The light was then again extinguished. Almost immediately the voice known in the circle as that of "John Watt" was heard:—"Good evening, friends." Then as if addressing me:—"Well, Edward, have you got what you want?"

E.T.B.:—"Yes. We have a paragraph signed Fox and Penington."

J.W.—"Yes. George Fox and Isaac Penington."

This was said slowly and deliberately.

E.T.B.:—"Can you tell us, John, who actually did the writing?"

In reply, the name of a well-known Quaker lady who had left this world some years previously, was given. I do not publish it, as it might not be agreeable to some of her friends.

Conversation then took place between "John Watt" and others of the circle, concluding with his peremptorily requesting Miss Nisbet to get some coffee, and the séance concluded by 10 o'clock. My report, published in the *Spiritualist* 36 years ago, concludes thus:—"Now, I am not prepared to assert my belief that the individual spirits of George Fox and Isaac Penington were engaged in transmitting this message. But strong evidence is here presented of the occurrence of extraordinary phenomena of a very interesting character."

Mr. E. Dawson Rogers is responsible for the following:—"We were holding our customary family sitting (with the Everitt's) in



the dark, when our attention was caught by a sound like that of a succession of very rapid ticks with the point of a pencil on a piece of paper held in the air. When paper and pencil fell upon the table, a match was struck, and the following message found written in a small neat hand." The message is then given. It purports to be from "Annie Blower," who was once Mrs. Everitt's Sunday School Teacher. The subject was "Life in the Spirit World." Mr. Rogers adds—"This communication, consisting of 280 words, was written, as nearly as we could estimate, in the brief space of ten or twelve seconds, on a piece of my own headed note-paper."—See *Light* for Nov. 11th, 1882.

In *Light* for Jan. 13th, 1883, a statement is made that at one of Mr. and Mrs. Everitt's ordinary circles, at which six friends were present, a message of over 550 words was written, as nearly as could be estimated in about five seconds. The message commences with what professes to be a Latin quotation from Cicero. The subject of the message itself is "Worthy Thoughts."

Mr. J. Braund, of Chartreuse, Vineyard Road, Richmond, Surrey, who describes the following incident, is personally known to me as a serious investigator. He says:—

"An interesting experience of direct spirit-writing was obtained through the mediumship of Mrs. Everitt. I, and a friend, the Rev. J. C. G., sought permission from Mrs. Everitt, who kindly offered us every facility. I initialled and dated a sheet of clean notepaper, and placed it without a pencil in one of the compartments of an ordinary writing desk. We locked the desk and retained the key. We also tightly bound the desk with tape, the important knots being sealed and stamped with our signets. One of the seals covered the opening of the desk, rendering it impossible to be opened without fracturing the seal. After an interval of a few days intimation was received that a message had been written. It was arranged to open the desk in the presence of several friends. The seals were intact. The desk was in the same condition in which we left it. On opening it, we found, on my initialed paper, the following communication, written in a small and regular hand, apparently with a blacklead pencil, and without producing the slightest indentation in the paper:—"We cannot comply with any more writing in this way; it is only proof to those who witness it, none whatever, you will find to those minds who want proof for themselves." "J. Watt." On the envelope were these words:—"There is no power for any more."\*—KATIE ROGERS.

\*For a rather fuller account of this experiment see "*Light*," March 24th, 1894.



Dr. J. M. Peebles, still living, is one who bears his testimony to the reality of the phenomena which occur in the presence of Mrs. Everitt. In one of his books he says :

“On my first visit to London, over thirty years ago, I formed the acquaintance of the Everitt’s, a most excellent family. Their moral integrity was never questioned. The tests in our presence were often astonishing, and the more so because unexpected or uncalled for. Mrs. Everitt never received a farthing for her time or services. Among her gifts was that of direct spirit-writing. . . . Wishing for a communication when in London last July, direct, . . . I retired to my room at the residence of J. J. Morse, and marking a sheet of paper with my signature and other signs for identification, I wrote the following letter to John Watt, the influencing spirit of Mr. Everitt—(then follows the letter). This letter I sealed very carefully, marking the envelope across the sealed edges, and putting it in my pocket, took it to the Everitt’s, placed it in a box, and, locking it, put the key into my pocket. The next day at dinner time tappings upon the table informed the Everitt’s that there was writing in the sealed letter. The box containing the letter was brought to the Cavendish Rooms on Sunday evening, and unlocked by myself in the presence of a large audience assembled. The envelope had in no way been tampered with. Unsealing it I discovered that there was writing inside . . . writing without the interposition of human hands.” (Then follows a letter of about 150 words, signed “John Watt,” and purporting to come from him.)\*

The letter to “John Watt” was an enquiry relative to the subject of the book from which this quotation is made, and the letter found in the sealed envelope was an appropriate reply. It is needless to reproduce them here, as the alleged fact of a reply being given in the manner stated is all that concerns our present purpose.

The numbers of *Light* from June 9th to July 7th, 1894, contain a series of articles in which Mr. and Mrs. Everitt give a number of particulars respecting the phenomena which occurred at their circle. The following are a few of the more interesting points relating to the direct writings as stated by Mr. Everitt :—

“Our direct writings extend over a period of many years, and cover many reams of paper. . . . An essential condition so far as our experience goes, is darkness. . . . The writings are almost invariably produced in the air. We leave pencil and paper on the table, and open the sitting, according to our custom, with devotional exercises. . . . A cold wind

\* Jesus :—Man, Medium, Martyr. By J. M. Peebles, M.D., Boston, U.S.A., 1899. Second Edition, pp. 267-8.



sweeps round the circle. This is the signal. Presently a strange sound is heard, which I hardly know how to describe. . . . faint and distant at first, increasing momentarily in strength and nearness. This we describe as the approach of the 'influence.' Then paper and pencil are whisked up into the air, a rapid tick-tick-ticking is heard, lasting barely a few seconds, paper and pencil fall to the table, and light is called for. The writing is done. . . . The speed of production varies from 100 to 150 words a second. The exceeding minuteness of the writing is striking, also the closeness together of the words and the lines. . . . and the marked regularity and straightness of the lines. Another feature would not strike an observer at first sight, or perhaps not at all, but is of the very greatest importance. Mr. (now Sir William) Crookes was the first to draw attention to the fact that no indentation whatever is produced by this writing. Even with the thinnest paper there is not the slightest perceptible mark on the back."

A suggestion was made that possibly the writing was not done by the pencil at all, but, by some occult means was transferred to and made manifest on the paper during the brief period that the process appeared to occupy.

In reply to this, Mr. Everitt described the particular piece of direct writing he had before him:—

"What do you say to this? Most of the words are double, the line of each letter being closely accompanied by a duplicate parallel line. Mr. Dawson Rogers was present when that was done, and we puzzled over the curious appearance for some minutes, till it occurred to Mr. Rogers to examine the pencil. It was then found that the point had got broken, and a double edge of lead left, corresponding exactly with the writing. The inference, unavoidable as it seems to me, is that the pencil was used."

"At first, only one side of the paper was used. Subsequently the writing was given on both sides. When the paper fell to the table and the light was called for, we would find one side filled, usually breaking off at the bottom in the middle of the message, and probably also of a sentence. This by direction would be read aloud, then raps would come, to extinguish the gas again. The paper would be whipped up, and in a few seconds the light would be called for once more, and the rest of the message would be found on the other side of the same paper. This excellent test brought conviction to many doubting souls, who could not resist the evidence thus afforded, especially as the paper on which the messages were written was often brought by themselves and marked by them with private marks."

Messages in direct writing were frequently obtained in Miss Everitt's desk, an ordinary folding one with a lock and key. A piece of paper was put in the desk, but no pencil. They then



waited till told that the writing was done. Many friends received communications in this way. Some were content simply to take the key away. In other cases after the insertion of the marked paper the desk was elaborately fastened with tapes knotted and sealed. Good results were obtained under these conditions.

Mr. Everitt also related a case where the circumstances of Dr. A. E. Nehner, of Eperjis, Hungary, sending them a sealed letter, asking them to try to get an answer to a question contained in it, before opening it, were described. The envelope, as received, was placed in another envelope with a slip of blank paper, and sealed with five seals by five different sitters. Then, by direction, it was put under the table. Towards the end of the sitting the envelope was heard to move, and they were told that the answer was given. On opening the outer envelope a reply was found, written in pencil on the piece of paper, which, when compared with the Doctor's question contained in the inner envelope, was found to be appropriate. All this took place in the light. Mr. E. Dawson Rogers was one of those present when this experiment was made, and confirms the accuracy of the above statement.

Mr. Everitt added some remarks as to the subject matter of the messages. Many were of a personal character given for the information or encouragement of some sitter. A large proportion purported to relate to the life and conditions of the spirit world. Many were of the nature of philosophical essays, theological dissertations, and some were alleged facts of history.

## CHAPTER V.

### A FEW MISCELLANEOUS CASES OF DIRECT PHENOMENA.

IN this chapter a small selection is made from the large number of cases of alleged "direct" phenomena which are scattered through Spiritualistic and Psychical literature. The great majority are of no evidential value; and the verdict of the Society for Psychical Research, or rather of the members who have mainly been engaged in the investigation of them, is, that most of the alleged cases which have come under their notice are due to conjuring or vulgar fraud. Mr. Myers, however, makes an exception in favour of Mr. W. Stainton-Moses. In the following cases the evidence as to the reality of the phenomena appears to me to be good.

#### AN EXPERIENCE WITH MR. WM. EGLINTON.

It had been my intention not to include any reference to Mr. Wm. Eglinton in this volume. What I may call the Eglinton Problem, to which so much space was given in the publications of the Society for Psychical Research during the years 1885-7, was, at least so it seems to me, left, not only in an incomplete, but in an unsatisfactory state after the death of Mr. S. J. Davey. The questions involved in relation to Mr. Eglinton and Mr. Davey are too complicated to be dealt with concisely. I am, however, indebted to Mr. Andrew Glendinning for an account of an experience of his own with Mr. Eglinton, which appears to me to stand out unique in one important respect. It is a case of "direct writing," which professes to be a communication from "Ernest," Mr. Eglinton's usual "control." The communication is much above the ordinary style of "directly written" messages, and so far as I can remember, is the only one which approaches the high



level of much of the best automatic writing. It appears to me deserving of an exception being made in its favour. Mr. Glendinning thus describes the circumstances under which it was given. He had obtained much writing under what he considered test conditions, on slates of his own. But he wished to get a few lines on paper, which he could carry conveniently in his pocket, and show to his friends. He therefore placed a clean sheet of notepaper—folded as it came from the stationer—between two slates, along with a crumb of pencil, in the presence of one of his daughters, and Mr. Eglinton. This was done in full daylight, about noon, and the slates remained under the “continuous observation” of himself and his daughter, being held by him and Mr. Eglinton. In about a minute, the four pages of notepaper were covered with writing. As the last line did not complete a sentence, he inserted another sheet of notepaper between the slates, and held them with Mr. Eglinton as before. In a little over a minute the following letter of 467 words was finished:—

“SIR,—We certainly disagree with you in the effort which you are constantly making to give the sceptical public something which you consider will serve to bring them to the same belief as yourself. You should surely know by this time that, however striking the evidence, they cannot be expected to see through your eyes, not having had your experience, and consequently they need to witness the facts for themselves before they can be impressed. This forcing of a great truth upon unwilling ears is also fraught with another difficulty. The soul, which has failed to thirst and hunger for a knowledge of what is beyond the grave, is all unprepared for the revelation, and you therefore create a nausea for the cause you wish to proselytise. Far better is it for you to garner your facts, and keep them in reserve, until the wearied one comes along who is tired of the dogmas and creeds of orthodoxy, or the emptiness of Materialism.

“The mighty incubus of ignorance also holds the masses of mankind in subserviency to the “powers that be,” who usually employ their powers to depress rather than elevate the dependent multitudes. It is as gratifying therefore to us as it must be to you, to observe the change that is being effected with reference to this subject. An enlightened people cannot be enslaved, neither can ignorant races enjoy freedom. There is, as ever, an opposition manifested to the development of truths even among the intelligent classes of society, when the truths claim to be of a spiritual nature. This same class of minds will, notwithstanding, seek for scientific truth, and admit that there is no limit to the exhibition of new truths in



this direction, while at the same time the most strenuous opposition is made by them to the development of new principles in theology, as though this department of mental research had exhausted its resources, and lost all its mysteries!

"The inhabitants of earth may look forward with joyful assurance that the time is approaching when heaven shall be manifest on earth in the glorious harmonies that will everywhere greet the eye and cheer the heart. As certain as the revolutions of time move forward, so surely will the Divine glory be visibly displayed, and all nations shall behold and enjoy the blessedness of the celestial illumination.

"Do what you can to assist the great work of spiritual and physical development. You will then prove to your own consciousness and to surrounding witnesses the sublime truth that it is possible to do the will of the Father on earth as it is done in heaven, and thus all shall become elevated, until earth shall truly be the portal to the skies.—ERNEST."

This communication was first published in "The Two Worlds" (April 1st, 1898), to which Journal it was sent by Mr. Glendinning.

#### AN EXPERIENCE WITH DR. MONCK.

I will now quote a very simple case of the alleged "mediumship" of the Rev. Francis W. Monck, usually called Dr. Monck, a man whose name was prominent many years ago, and respecting whom there was much vigorous discussion, pro. and con. The following is recorded by Dr. Alfred Russel Wallace, F.R.S. The account appeared in the *Spectator* of October 7th, 1877, and is quoted and reproduced in full by Mr. C. C. Massey, in his article, "The Possibilities of Mal-Observation in Relation to Evidence for the Phenomena of Spiritualism."\* Mr. Massey introduces it as "an illustration of the security an investigator can command by taking all the arrangements into his own hands."

"The sitting was at a private house at Richmond [Surrey], on the 21st of last Month [September, 1877]. Two ladies and three gentlemen were present, besides myself and Dr. Monck. A shaded candle was in the room, giving light sufficient to see every object on the table round which we sat. Four small and common slates were on the table. Of these I chose two, and after carefully cleaning and placing a small fragment of pencil between them, I tied them together with a strong cord, passed around them both lengthways and crossways, so as effectually to prevent the slates moving on each other. I then laid them flat on the table without losing

\* Proceedings of the Society for Psychical Research, Vol. iv., p. 84.



sight of them for an instant. Dr. Monck placed the fingers of both hands on them, while I and the lady opposite placed our hands on the corners of the slates. *From this position our hands were never moved till I untied the slates to ascertain the result.* After waiting a minute or two, Dr. Monck asked me to name any short word I wished to be written on the slate. I named the word 'God.' He then asked me to say how I wished it written. I replied, 'lengthwise of the slate,' and then if I wished it written with a large or small g. I chose a capital G. In a very short time writing was heard on the slate. The medium's hands were convulsively withdrawn, and I then myself untied the cord (which was a strong silk watchguard lent by one of the visitors), and on opening the slates found on the lower one the word I had asked for, written in the manner I had requested, the writing being somewhat faint and laboured, but perfectly legible. The slate with the writing on it is now in my possession.

"The essential features of this experiment are, that I myself cleaned and tied up the slates, that I kept my hands on them all the time, that they never went out of my sight for a moment, and that I named the word to be written, and the manner of writing it after they were thus secured and held by me. I ask, how are these facts to be explained, and what interpretation is to be placed upon them?"

ALFRED R. WALLACE."

"I was present on this occasion, and certify that Mr. Wallace's account of what happened is correct.

EDWARD T. BENNETT."

A second experiment is thus described in a recent letter from Dr. A. R. Wallace, dated "Broadstone, Wimborne, August 1st, 1906":—

"I still have the slate (described above). Also another, on which, at the same séance, I wrote a question unknown to anyone else, to see if the answer could be given. I wrote, "How many persons are there in the room?" There were seven, and I expected this word, or the figure 7, for the answer, if any. The answer, written underneath the question, *under the same conditions as on the other slate*, was, 'Two Ladies, Five Gentlemen,—which was correct, and more than I asked for or expected, and therefore proving the action of another mind than my own."

#### "SOUNDS FROM THE UNKNOWN."

A curious and interesting phenomenon, not of very frequent occurrence, must be described in this chapter. Although no evidence in support of its reality can be adduced which can be called scientific, yet testimony comes from so many and such varied quarters that it is not reasonable to regard it as an illusion. Accounts exist of melodious "Sounds from the



Unknown" being heard both in the form of music and singing. These sounds are of a different character from the "Direct Voice." They occur nearly always in connection with the death of some person. Sometimes they are heard by one person only, sometimes by the dying person, sometimes by someone else who is present. Occasionally they are heard by several persons at the same time, under circumstances which seem to prove their objective reality.

"Open the door and let in more of that music" are said to have been the last words of Jacob Böhmen. At the time of Charles Kingsley's funeral, it is credibly reported that music, for which no ordinary cause was apparent, was heard by some not present on the occasion.

In "Phantasms of the Living" three cases are given in which more than one person heard music of this description. The following account is from Mr. and Mrs. Sewell, of Eden Villas, Albert Park, Didsbury:—

Mrs. Sewell, writing on March 25th, 1885, says that in 1863 a little girl of theirs called Lilly was ill. Her father and mother were both in the bedroom quietly trying to amuse the patient, when their attention was aroused by sounds like the music of an Æolian harp proceeding from a cupboard in a corner of the room. All was hushed, and the mother said, "Lilly, do you hear that pretty music?" The child said "No," at which the mother was much surprised, for the little girl was a great lover of music. The sounds increased until the room was full of melody, when it seemed slowly to pass down the stairs and ceased. The servant in the kitchen, two stories below, heard the sounds. The eldest daughter stopped in the passage to listen, and wondered where the music came from. The servant called to her "Do you hear that music?" The time was a few minutes past four in the afternoon. The next day an old nurse and an aunt were, with the father, all in the room with the child when the same sounds of Æolian music were heard by all three in the room, and the mother, in the kitchen, also heard them. Two days later Mr. and Mrs. Sewell heard the same wailing music from the same part of the room. It increased in volume until the room was full of it, and again the sounds appeared to pass through the door, down the stairs, and out at the front door. The child herself never heard a sound, though she was passionately fond of music. Mrs. Sewell writes: "There could be no mistake in the sounds, for no instrument played by human hands can make the same sounds as the wailing Æolian harp." The little girl died on the evening of the day on which the music was heard for the third and last time. Mr. Sewell writes a separate letter fully confirming all the details of his wife's account, and expressing his full conviction that the music was from



no ordinary source either inside or outside the house, which was in a long garden fifty yards from the public road, and that it was not produced by human fingers.—Vol. ii. pp. 221, 222.

Another case was contributed by Mrs. Yates, of 54, Columbia Square, London, E., in 1884. In the night following the death of a daughter, aged 21, Mrs. Yates and her only other daughter, both heard “the sweetest of spiritual music,” “such as mortals never sang.” Both give their separate testimony.—Vol. ii. p. 223.

A third “example of the musical class, with even more complete attestation,” is described in “Phantasms of the Living.”—Vol. ii. pp. 639, 641. The following is an abstract:—

“H.E.L.”—“A gentleman, who is a master at Eton College,” wrote thus to the authors of “Phantasms of the Living” on February 3rd, 1884:—

“I enclose a copy of a memorandum made a few days after the event referred to. My memorandum has been copied for me by Miss H., whose name occurs in it. She is my matron; a sensible, middle-aged, active, and experienced woman. None of the people concerned were young, flighty, or fanciful. I have the doctor’s letter; his name is G., and he still resides here. Miss H. only wishes to add that it must have occurred from 20 minutes to perhaps 30, after dissolution, and she says that she has never heard anything like the extreme sweetness of the sound.”

The following is the substance of this memorandum:—

Eton College, August 6th, 1881.

I wish to write down, before there is time for confusion, the following fact, occurring on Thursday morning, July 28th, 1881, when my dear mother died. After all was over, Miss I., Eliza W., Dr. G. and myself being in the room, Miss I. heard a sound of very low, soft music, exceedingly sweet, as of three girls’ voices passing by the house. She noticed that the doctor heard it, and that he went to the window to look out. Eliza W. being in the room at the same time heard a sound of very low, sweet singing. She recognised the tune and words of the hymn, “The strife is o’er, the battle done.” Miss I. recognised no tune, but felt “that the music sounded as it were familiar.” These two spoke to each other about what they had heard. Miss I. gives the time at about 10 minutes after my dear mother expired. Miss H. had left the room and had summoned Charlotte C. As the two returned upstairs they heard a sound of music, and both stopped. Charlotte said to Miss H. “What is this?” After a pause she said, “It must be Miss I. singing to comfort master.” Charlotte further described the sound as very sweet and low, seeming to pass by them. “She felt as if rapture were all around her.” I heard nothing, but I wrote to the doctor, who answers: “I quite remember hearing the singing you mention. It was so peculiar that I went to the window and looked out, but although



quite light I could see no one, and cannot therefore account for it." The time must have been about 2 a.m. on July 28th, 1881.

Miss I. sends in confirmation a copy of a memorandum which she made in her diary "just after the death of my dear friend and connection, Mrs. L." She confirms the statements made above, and can come to no other conclusion than that it was "supernatural singing."

Our next and last case of "Sounds from the Unknown" shall be one of a different character from those already given, but, as are all the others, closely associated with a recent death. It is a historical one, but the evidence of its reality is exceptionally good and definite. The case in full was translated by the writer from *Psychische Studien* for February, 1899, and was printed in the *Journal* of the Society for Psychical Research for June, 1899. It was originally taken from the Sunday Supplement of No. 580, vol. for 1898, of the *Reichsherald*, edited by Dr. Böckel, at Marburg. John Henry von Thünen, born in 1783, at Kanarienshausen, in Jeverland, is stated to have been a prominent land-owner and agriculturist, a man of considerable mental power, the writer of various books, especially of a standard work entitled *Der Isolirte Staat und seine Gesetze*. In his letters Thünen is said to exhibit himself as a man of thorough sincerity, noble disposition and elevated character. Thünen had three sons, the second of whom, Alexander, his favourite child, died in the year 1831, at the age of seventeen. The following is extracted from a letter from Thünen to his friend, Christian von Buttell, in reference to this loss:—

"In the night between the 10th and 11th of October, three days after Alexander's death, my wife and I were awake between two and three o'clock. My wife asked me if I did not hear the distinct sound of a bell. I listened and heard such a sound, but put it down to a delusion of the senses. The following night we were again awake at the same hour, and heard the same sounds, but more clearly and distinctly. We both compared them to the striking of a bell which was deficient in melody, but in the reverberation of which there was music. We listened long. I asked my wife to point in the direction from which the music seemed to come, and when she indicated exactly the same spot from which I seemed to hear it, it almost took my breath away. The same thing was repeated during the following nights. A few days later, I heard the music in the evening, but it died away towards midnight, beginning again soon after two o'clock in the morning. On October 18th, Alexander's birthday, the music was particularly beautiful and harmonious. My wife found it extremely soothing and strengthening. But to me the feeling of rest which it produced was only



transient. The uncertainty whether it was a reality, or only a delusion of the senses, continually disturbed me, and the endeavour to arrive at a conclusion kept me in a constant state of strain. For more than four weeks my sleep at night was so broken that I became quite worn out. In the course of these four weeks the character of the music greatly changed. It became much stronger, so that it was audible in the midst of all kinds of noises, and was a hindrance to my reading and writing in the evenings. But as it grew stronger, the beautiful harmony diminished, and at this time we could only compare it to the sound of a number of bells clanging simultaneously. At last even my wife wished it would cease, as the clanging shook our nerves, and greatly affected them. In the middle of November, entire silence ensued, neither of us hearing the least sound.

“Now the doubt again arose whether this music of the spheres had not been a result only of our excited state of mind and feeling. My wife felt sad and melancholy. But again after about eight days the music began, very gently at first, and continued until Christmas. On Christmas Eve it sounded with unusual strength, clear and melodious, and with a force and variety of expression we had never before experienced. After Christmas it again ceased. On New Year's Eve we listened in vain, and this silence continued through most of January. My wife and I had now heard the music both when we were cheerful and when we were depressed, both when we were ill, and when we were well. It was not possible for us any longer to entertain a doubt as to its reality. At this time we thought it had entirely departed. However, at the end of January it began again, but entirely changed in character. The sounds of bells had gone, and tones of flutes took their place. At the beginning of March the music was remarkably loud and harmonious, but the tones of the flute had now vanished again, and we could only compare it to the singing of a choir with musical accompaniments. At one time, we both thought—though only for a moment—that we could distinguish words. On March 21st, my wife's birthday, the music assumed once more a different character, beautiful, but at the same time almost fearful. We were neither of us able to compare it with anything earthly.”

Here the extract from the letter ends. The following paragraph in *Psychische Studien*, is apparently taken from a biography:—

“This wonderful music was often heard subsequently, especially on family anniversaries. It did not cease, even after the death of the wife, but continued as a faithful and loving companion through the lives of both Herr and Frau von Thünen. They admitted that these sounds, which were undeniably perceived by their ears, gave them no information as to that which was separated from them by time and space, that their intelligence and ideas were in no way extended; but they believed that ‘Your son Alexander is yet alive,’ was thus declared to them, and this firm conviction was to them their greatest joy.”



## CHAPTER VI.

### SUMMARY OF RESULTS, AND CONCLUSIONS.

IN this concluding chapter we shall consider that we are entitled to assume that the reality of the phenomena of "Direct" writing, drawing, and painting, and also of the production of musical sounds independent of any ordinary means, is established. A regular and harmonious progress may be traced. In this series of volumes the first group of phenomena which engaged our attention consisted of some of a purely physical character, those connected with Thought-transference or Telepathy. The reality of Telepathy—that is to say, the existence of a means by which definite thoughts pass from mind to mind independent of the organs of sense—is, we consider, demonstrated. This truth is, in one sense, the foundation of our philosophy, and as we have seen, and shall see still more, is of vital assistance in the solution of many phenomena. Physical phenomena of various other kinds have also been less fully dealt with. Sufficient evidence has been adduced to form a strong *prima facie* case for further enquiry.\* In the preceding pages a group has been under consideration consisting of phenomena partly physical and partly psychical in their character. It will be interesting to see, in endeavouring to explain these, what connecting links can be found with our previous enquiries.

The position we are now taking up as to the "Direct" phenomena, is greatly strengthened by the final verdict given by Mr. F. W. H. Myers as to the reality of the physical phenomena recorded by Sir William Crookes, and of those which occurred in

\*See volumes I. and II. of this series, and also a volume of the "Scientific Series" published by T. C. and E. C. Jack, under the title of "The Physical Phenomena of Spiritualism," Price 1s. net.



the presence of Mr. D. D. Home and of the Rev. W. Stainton-Moses. Mr. Myers' own personal experiences in phenomena of the "direct" kind seem to have been quite limited. He had, I believe, several sittings with Mrs. Everitt, but I have never seen any report of them. I have also heard a vague report of his having been present at Mr. Duguid's circle at Glasgow, on one or two occasions. But neither Mrs. Everitt nor Mr. Duguid seem to have produced much impression on his mind.

It is a singular, and it might be called a suggestive and a regrettable fact, that in regard to two of the most celebrated "mediums" of last century, the records of alleged phenomena in connection with them, received Mr. Myers' special study, only after they had departed this life:—Mr. D. D. Home and the Rev. W. Stainton-Moses. As to the first, Mr. Myers came to the conclusion that none of the charges of fraud had any foundation in fact, and he counselled future students to treat the phenomena as if they were real. As to the second, he expressed his absolute conviction of the reality of the phenomena. It appears to me that if Mr. Myers had devoted similar study to even the records of the experiences of Mrs. Everitt, and of the Duguid circle, it is reasonable to believe that he would have come to similar conclusions.

As it was, the phenomena the reality of which Mr. Myers became convinced included some cases of "direct" action. These, however, seem to have been almost entirely confined to "direct" writing and the "direct" voice. The student is referred to the paragraphs included in "926 A" in the Appendix to chapter ix. in Vol. II. of "Human Personality," pp. 505-554.

The editors of that book tell us that this Appendix was written originally with a special view to the phenomena alleged to occur in the case of Mr. W. Stainton-Moses. The section 926 A commences with a "Scheme of Vital Faculty." At the beginning Mr. Myers remarks: "For many men the difficulty of belief is not so much in the defect of trustworthy evidence, as in the unintelligibility, the *incoherence* of the phenomena described, which prevents them from being retained in the mind or assimilated with previous knowledge. I have myself felt the full force of this objection, and I believe that some effort to meet it has become absolutely needful."\* Under the head of a "Synopsis of Vital Faculty," Mr. Myers arranges a

\*"Human Personality," Vol. II. p. 505.



scheme, the first object of which is "to bring all such phenomena as we have actually before us into intelligible connection. It will be at least a first attempt at a connected schedule or rational index of phenomena apparently so disparate that the very possibility of their interdependence is even now constantly denied."\*

We cannot enter into the details of this "synopsis." Its different subdivisions are commented on by Mr. Myers at great length. The "direct" phenomena we have been considering find their place in it. We will, however, try to realise the picture he draws more definitely, by looking at it from a slightly different point of view.

We are conscious, by means of our ordinary senses, of what we call the external world of matter. We are also conscious of another world which we may conventionally call the world of life, or mind, or spirit. For purposes, the nature and objects of which we can but very dimly and imperfectly comprehend, individual living intelligent beings, are continually entering the world of matter, and are incarnating themselves, robing, veiling themselves with matter, as with a vestment. A portion of the personality of these beings makes itself manifest to other beings on this material plane, and to a large extent is able to conquer and to subdue it. This, in Mr. Myers' language, is the "supraliminal self," the energy of which manifests itself in all the variety of ways in which man explores and conquers the kingdom of Nature. Another portion of the personality is not perceived by the external senses of the supraliminal self,—but is able to make its existence known, and its presence felt, in a variety of ways. These ways are necessarily incomprehensible and marvellous, from a material point of view. But this other portion of the personality, unperceivable by the external senses, exercises a controlling power over the organism in which the spirit has clothed itself for its earth-life. We talk of the "automatic" action of the heart, of the lungs, of the digestive organs, lasting all through life, just as if the word "automatic" offered any explanation whatever. Automatic cannot be applied with accuracy to any intelligent action. There must necessarily be intelligence at the back of intelligent action. We are beginning to perceive that there is such a subliminal intelligence or self, always at work, it may be for good, or it may be

\*"Human Personality," Vol. II, p. 506.



for evil. The world is indebted to Mr. Myers for a formulation of this conception, by means of which comparative order has been evolved out of chaos, in regard to various classes of phenomena, previously scorned by some, and neglected by others.

At the conclusion of a paragraph under the sub-title of "Physical Expenditure modified by Spirit-Control," Mr. Myers uses these words, singularly appropriate to our present enquiry:—"A third way of effecting the same end, is . . . that of suggesting the work to a mortal artist."\*

This brings us to a possible solution of some of the phenomena which have been described in the preceding pages. The reality of Telepathy, that is of the transference of definite thoughts from the mind of one person to that of another, is here assumed to have been demonstrated. Assuming this, and also assuming that we have evidence of the existence of intelligences besides those present in the flesh, let us, as a provisional hypothesis, extend our idea of the action of Telepathy. Also as part of our provisional hypothesis let us consider it tenable, that an impression once made on the mind remains in some lasting form, even though entirely forgotten by the conscious memory. Let us take one step at a time.

An intelligence calling itself by the name of Marcus Baker, professes to write automatically by the hand of an entranced "medium,"—David Duguid (see ante, p. 14). This intelligence desires to give evidence of his separate individuality, and of his identity. He describes himself as an artist, and offers to attain his object, by "controlling" the medium to reproduce one of his principal pictures. We can imagine that, forming an image of one of his pictures in his own mind,—as "Agent," in the phraseology of the Society for Psychical Research,—he endeavoured to impress the image on the mind of the medium as percipient. The result was that a "Thought-Transference" picture was produced. I submit that this may have been done in an analogous way to the numerous "Thought-Transference" drawings, produced by many "Agents" and "Percipients," as recorded by the Society for Psychical Research. In the particular case above referred to, the picture thus produced was found to bear a very strong resemblance to a known painting by the Dutch artist, Ruisdal (ante, p. 14).

\* Human Personality, Vol. II., p. 535.



The additional very curious incident of the presence in one picture, and the absence in the other, of some figures on the bridge, as bearing on the question of identity, does not come within the scope of the present enquiry.

Let us look at another case of a somewhat different character, but similar to that described on page 14. The main object was for a certain visitor to obtain a trance-painting under conditions satisfactory to himself. This gentleman, well-known in art circles, had, of course, seen numbers of paintings. The "medium" is again David Duguid. Thought-transference may in this case be supposed to have been brought into action in either one of two different ways. (1) The "control" may be imagined to have impressed the "medium" to perceive the image of one such picture which lay latent in the mind of the visitor; or (2) the "control" may be imagined to have himself selected one from the images of pictures in the visitor's mind, and then to have impressed it on the mind of the "medium" for him to paint. When the painting was finished, the visitor remarked that he ought to know the picture, but could not remember where he had seen it. He subsequently found its facsimile at home among some pictures he had bought at a sale.

In a letter written by Mr. Hay Nisbet, under date of March 14th, 1876, and which appeared in the "Spiritualist" newspaper of March 24th of that year, the following sentence occurs: "The spirit-artists have repeatedly mentioned that many of the little "direct" card paintings and drawings, which have been given away to visitors, were taken from impressions on the brain of the medium and other persons present." It is also recorded that the visitors sometimes recognised the pictures as scenes they were acquainted with. All this is most interesting as being earlier than the time when the idea of Thought-Transference or Telepathy took definite shape. Mr. James Robertson also writes (see "Light" of Nov. 10th, 1894, p. 535): "Many of the scenes painted on the cartes are known to Mr. Duguid, and have probably been transferred from his mental atmosphere. On the other hand, however, sitters from America and Australia have had pictures of their own land which the medium had neither seen nor heard of."

Applying our provisional hypothesis to direct phenomena, we may imagine that the intelligence which executed the "direct"



painting perceived the scene in the mind of the medium, or in that of the visitor, and either produced the painting at once himself or transferred it to the mind of the medium, and then in some way which we are at present unable to comprehend, caused its production.

This leads us up to the drawings published in "Hafed," to the case which attracted public attention through the action of Messrs. Cassell & Co. (see ante pp. 32, 33). "Cassell's Family Bible" had been published shortly before the series of "Direct Drawings" specially intended to illustrate the text of "Hafed" was commenced. One or more members of the Duguid circle seem to have possessed a copy of this Bible, and Mr. Robertson, in the same article as that quoted above from "Light," says, that "Mr. Duguid admits that he had looked over the pictures in the Bible." Mr. Robertson also says—and this is confirmed by others—that "the tests adopted made it impossible that the medium's hands played any part in the production of the pictures. Yet here, apparently, was evidence that the pictures on his brain had influenced the production of the drawings." The reader is asked to turn back to pages 32-3, and to compare the four pairs of illustrations, in the same frame of mind as he would do if he was comparing four pairs of "originals" and "reproductions" of the Thought-Transference Drawings of the Society for Psychical Research, six years and more later.

When reasonable consideration is given to all the circumstances of the case, they seem to afford strong grounds for believing that we have here a clue to the interpretation of the facts. The artistic intelligences who had offered to design the illustrations—there could not have been artistic results without an artistic intelligence somewhere—perceived pictures which the medium had seen, lying latent in his mind, some main features of which seemed to them appropriate for the purpose they had in view. They resolved to make use of them, and to adopt certain features of them in designing their own illustrations. Hence the resemblance, more or less exact, in these four pairs of illustrations. From this point of view we have here a most interesting series of four cases, supporting the clauses of our provisional hypothesis—the continued existence of images once received into the mind, and the power of transferring such images to other minds. Support is also given to the view that Telepathy is a power possessed by both incarnate and discarnate intelligences.

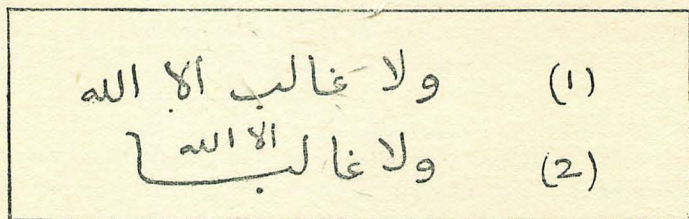


We now come to the last two cases quoted in Chapter III. (ante pp. 33, 34). With regard to the first—the Doorway and the Inscriptions. The illustrations from the "Family Bible" and a photograph of the "Direct" card were submitted to Dr. Stanley Lane-Poole, lately Professor of Arabic at Trinity College, Dublin. He has kindly given me permission to quote the following from his letter returning them:—

"Dunganstown Castle, Wicklow.

"June 20th, 1907.

"There is no difficulty about the Arabic on the 'Direct' card. It is—



'There is no conqueror but God.' You see it is the same phrase repeated. It is not from the Koran, but is the characteristic motto of the Moorish Kings of Granada (the Beni Nasr) and occurs on all their coins, and all over the Alhambra. But the writer of the 'direct card' evidently had *not* the Alhambra *nor* the Syrian Gateway in his mind, *but* 'Cassell's Family Bible.' The engraver of the cut in that Bible, which you sent me, made a muddle of the lower line of inscription under the lintel, not knowing Arabic, and the 'direct card' exactly reproduces the engraver's blunders. The lower inscription is really identical with the larger upper inscription, but, not being *so* big, the artist or engraver muddled it. I have not the slightest doubt that this card is the work of someone who had seen the 'Family Bible.' I do not know how this bears upon the investigation, as I have no knowledge of the alleged 'spirit' writings, but I am quite positive about the source of the card, whatever its chain of communication.

(Signed) STANLEY LANE-POOLE."



Dr. Stanley Lane-Poole adds later :—" I have written the Arabic inscription both (1) in its natural form, and (2) in the arrangement adopted on the gateway. As you observe, the perpendicular inscriptions repeat the same formula. The final tail upwards is only a flourish to balance the figure and enclose the upper words."

With regard to the last case of all, quoted in Chapter III., the series of seven Egyptian figures, some rather peculiar features are apparent. It is, I think, clear that the designer of the Egyptian figures for "Hafed" was in some way influenced by the illustration in Cassell's Family Bible. It is stated in Hafed\* that the central group of four figures was given on one of the large cards used for the direct illustrations of the volume. It is described as representing the "Consecration of an Egyptian Priest." The main outlines of the seven figures in the "Family Bible" and in "Hafed," are strikingly alike, while there is very considerable difference in the details of the figures. As to the interpretation of the figures, the differences, as has been remarked before, are very great. It cannot be said that one shows traces of being an imperfect memory of the other. Mr. Duguid had probably seen the illustration; and it would naturally impress his mind much more than the description would, even if he read it. In the light of what is said in Sir Gardner Wilkinson's book, referred to on p. 34, the fact of the second figure being called a Priestess in the "Family Bible" and a Royal Princess in "Hafed" is rather curious.

We will now turn to some cases of "direct writing" which present a remarkable analogy to the cases of "direct painting" we have been considering. In Chapter IV., in describing the phenomena which have occurred in the presence of Mrs. Everitt, three instances have been selected in which what was "directly" written was a more or less exact reproduction, or quotation of matter previously printed and published. A number of other instances might have been quoted, not quite so good evidentially. In some cases the fact of such quotation is acknowledged, in others the writing is given as if it were original. In these latter cases the parallel between them and the "Hafed" cases is complete. Let us take the case on p. 39—the quotation from Swedenborg. Being in one of Swedenborg's best known books, it is probable that Mrs. Everitt had read the passage. Though no conscious memory of it

\*"Hafed," Appendix, p. 579.



may have remained in her mind, it is conceivable, according to our provisional hypothesis that a record did exist there. When the question which was propounded came before the controlling intelligence, it is suggested by our hypothesis that it in some way perceived this "subliminal" record (as Mr. Myers would have called it), and utilised it for the purposes required. The physical phenomenon of the writing remains a fact. It is a fact which requires intelligence for its production. The circumstances under which this fact occurred appear to preclude the possibility, both on physical and mental grounds, of its having been produced by the intelligence of the "medium." If we can accept the theory of the existence of an invisible "agent," and also believe in "thought transference" thus extended, we can perceive an actual connection, a scientific connection, between these direct phenomena, and the simple experiments of the S.P.R. 25 years ago.

Here then we have a glimpse of a possible explanation of these curious "direct" phenomena. It is an explanation which eliminates two of the theories which have been suggested to account for them. The vulgar one of "fraud," and the grotesque one of "evil" or "malicious" "spirits." We still remain entirely in the dark as to the physical means by which these permanent physical effects are produced.

It is, therefore, legitimate to claim: That these "direct" phenomena are facts which demand the careful examination of science; also that they are facts which strengthen our belief in Telepathy; and what is of far greater interest and importance, that some of them afford what amounts almost to scientific evidence of the existence and presence of intelligences other than human beings in the flesh, between whom and ourselves intelligent communication can and does take place. Also incidentally, increased ground is afforded by a few of the phenomena, for the conviction that some of these intelligences are identical with human beings who have once lived on earth. In connection with this last claim, special attention is invited to two cases. (1) The absence of the figures on the bridge in the first important trance-painting executed by Mr. Duguid (ante p. 14). (2) To the very singular case of the use in "direct" writing, under the control of "Hafed"—an alleged first century personage—of a form of a Greek letter which it is found was actually in use at that date. While, when a copy



of this "direct" writing was made under the control of an alleged seventeenth century personage, as trance-writing, the ordinary form then in use of the same Greek letter was employed. (See ante p. 27).

In a recently published article\* the following paragraph occurs, which is possibly of a unique, and is certainly of a most suggestive character:—

"Still another phenomenon. An artist of a certain celebrity wished to illustrate some of my publications. Now, in this I have my own ideas and am difficult to please. Well, I succeeded in making him portray landscapes, such as those on Lake Lemman, where he had never been, and he also claimed that I could make him draw things that he had never seen and give him the feeling of an ambient (or atmosphere) that he had never felt; briefly, that I used him as he used his pencil, that is to say, as a simple instrument."

How interesting and valuable it would be if we had a series of these drawings, and a description of the circumstances and conditions under which they were executed. Is it not conceivable that in the case of "Hafed" and "Jan Steen" and his brother artists who executed the illustrations in "Hafed's" biography, we have an example of Telepathy between discarnate intelligences, of the same nature as this example of Telepathy between incarnate intelligences narrated by Miss Miller. In addition, in the "Hafed" case, we have the presence of a medium on the terrestrial plane, by the aid of whom the artists are able to execute a transference of the designs conceived in a higher plane, into a permanent and visible form in the material world. To what extent Telepathy plays a part here, or by what other means the "direct" drawings are executed, we have at present no means of forming an opinion. Other cases described in the foregoing pages seem to point strongly to the reality of telepathy between the artists and the incarnate medium. For instance, the production of the trance-painting described on page 14, and the production of the trance-painting which was executed for the Glasgow Hall. (See ante pp. 25, 26.) It is curious that in that painting, the names of J. Steen and David Duguid appear in the

\*"Some instances of Subconscious Creative Imagination." By Miss Frank Miller, *Journal of the American Society for Psychological Research*, June, 1907."

lower right-hand corner; and in the left-hand corner there is a hieroglyphic, which is stated to be the name "Hafed," as if to imply that he was the artist of the original "direct" design. But this hieroglyphic has not yet been deciphered, or identified with any ancient language.

The above remarks are also applicable, though not quite so definitely, to some cases of "direct" writing, such as some of those obtained in the presence of Mrs. Everitt.

What is most needed now, in this branch of enquiry, is a multiplication of these "direct" phenomena. In the first place, that the fact of their reality may be still further established, and secondly, that some idea may be gained as to the means by which they are produced, as to which we are at present absolutely in the dark. The two great requisites in an investigation of this kind are the ability to perceive and to recognise facts, and "The scientific use of the imagination." There is here a boundless field for fascinating experiment and research. Work undertaken with an open mind, and in a scientific spirit, and with an absence of an a priori assumption that "fraud" is the only possible, or even the most probable explanation, is sure to be rewarded. Of course it is possible that "fraud" may be met with in everything human, and it is needful to guard against it, but it is time that gratuitous and preconceived suspicion of its existence should be discarded as inconsistent both with commonsense and science.

The following lines will be familiar to some readers, but will bear being again quoted here :—

"The Ghost in Man, the Ghost that once was Man,  
But cannot wholly free itself from Man,  
Are calling to each other through a dawn  
Stranger than earth has ever seen. The veil  
Is rending, and the Voices of the day  
Are heard across the Voices of the dark."