

PSYPIONEER JOURNAL

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Archived by
Garth Willey



EST 2004

Volume 10, No. 05: May 2014

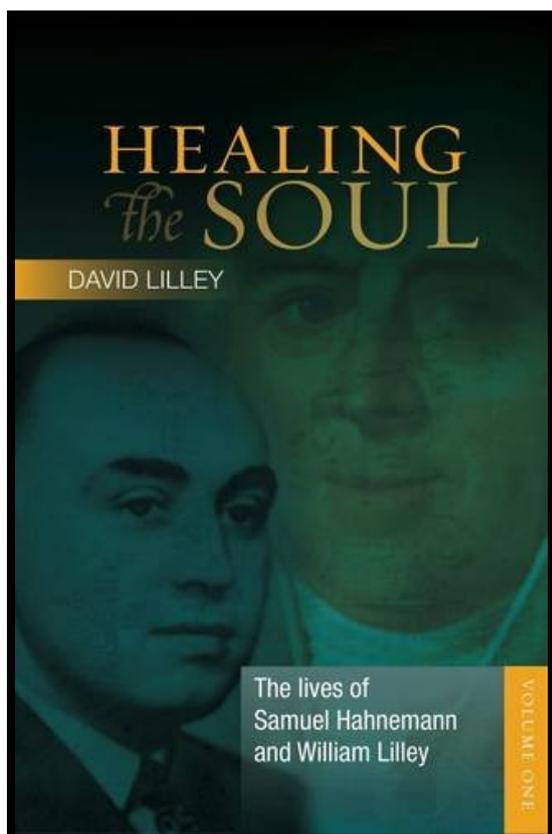
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Healing the Soul; the lives of Samuel Hahnemann and William Lilley

by David Lilley.¹



This is a very difficult book to review. It is absorbingly written, and contains so many facts and insights that it is hard to know where to start. So I will begin at the beginning.

It is really two books, the first of which is primarily of interest to students and practitioners of homoeopathy and other forms of complementary medicine. This book, which takes up almost exactly half of the printed work, features the life, teachings and discoveries of Samuel Hahnemann, who is considered to be the founder of homoeopathy. It makes fascinating reading, but can be difficult at times for the non-specialist. Although the author makes it clear that Hahnemann was inspired, with definite spiritual links with forerunners such as Paracelsus and Galen, there is little or no psychic content in this half of the book. (an interesting sideline that might be recorded is that Galen was purported to be the healing guide of M H Tester, healer and author of a number of books on spiritual healing and a regular contributor to *Two Worlds* magazine).

This section also provides a well-reasoned argument in defence of homoeopathy and other forms of energy medicine, which certain militant atheists and materialists seem determined to discredit. As their target seems to be anything that they cannot pin down in their laboratories, this can include Spiritualism, parapsychology and psychic research. In analysing the role of subtle energy in the therapeutic process, we are given a well-reasoned consideration of the whole subject, and this also prepares us for what follows in the second half.

This is a different story. It features the life of the author's father, the medium and healer William Lilley, and the work and teaching of his spirit inspirer, known as Dr Letari. Their work together featured many forms of mediumship, spiritual healing, and even psychic operations, but it also included the training of the medium in many branches of medical and herbal practice, which led to our author's medical degrees and pioneering work in homoeopathy. It is an amazing story of co-operation between two worlds.

¹.-Published by Saltire Books, 18 – 20 Main Street, Busby, Glasgow G76 8DU www.saltirebooks.com Price £45.00, hardback, 574pp. Special price, direct sales only, £39.99. ISBN 978-1-90812-705-1.

William Lilley was born in 1914, and was psychic from an early age. His mother, Sarah Ellen Lilley (known as Sally) was a gifted medium in her own right. The story opens with an account of the séance where the ten-year-old William first manifested the gift of trance mediumship, and goes on to tell of his development at home with his mother, all carefully supervised by William's guides. By the time he was sixteen, he had experienced many forms of psychic phenomena, and had developed the ability to slip seamlessly into the trance state. His principle healing guide, Lejan Tari Singh, was a Hindu Brahmin medical doctor who had been trained in both Calcutta and London. In addition, there were a team of spirit helpers, chief among which were White Hawk, William's doorkeeper, and the Ramesoye, an ancient Egyptian, who came from a higher sphere, and was in overall charge of the whole project. There was also a team of spirit doctors, each of whom contributed specialist skills in the healing work and the training of the new medium. William was trained by them in diagnostic skills, and in the preparation and use of herbs.

The talents of this young healer began to be more and more manifest, and his reputation grew as he achieved mention in the local, national and psychic press. He attracted the attention of a local businessman, who soon proved his genuineness, and went on to provide a space for the first healing sanctuary dedicated to this work.

Soon afterwards, Dr Letari commenced teaching his young "mediator" the science of homoeopathy, "which he regarded as the most vital of all the disciplines essential and central to healing the sick". He built this teaching on the foundation of herbal medicine which he had already taught, and William soon began building a large and detailed homoeopathic library. He also included a study of basic medical sciences. "*He was a psychic who became a scholar, and through both gifts developed into an ardent homoeopath*". The sanctuary soon became more, with a dispensary, specialist treatment couches and diagnostic equipment, detailed notes and records, and highly trained staff. By the time he was 25 years old, he had treated some 5000 patients.

I could go on quoting more and more examples of the way in which this two-world co-operation grew and grew. There was an ever-expanding list of absent healing patients from all over the world. William Lilly spent more and more time in trance, diagnosing, prescribing, healing; dictating letters, and, at the same time, managing to train as a homoeopath who came to be respected in orthodox circles.

But this work was, as could be expected, not without its critics, and these were not all within the realm of orthodoxy. As the use of remedies and other therapeutic procedures grew, it was inevitable that there would be a conflict with those who recommended that spiritual healing should be a simple dependence on the power of the Spirit, allied to "laying on of hands" or similar techniques. The Doctor seems to have become more critical of these, and this led to conflict with other well-known spiritual healers such as Harry Edwards, and this in spite of the fact that both Edwards and Lilley had their work endorsed by well-known guides in the Spiritualist movement, chief among whom was Silver Birch, the guide of Maurice Barbanell, who also happened to be the editor of *Psychic News*.

One major area of controversy focussed on whether ectoplasm from the medium's body could be used to replace damaged tissue or bone within the patient. Harry Edwards – who the author dismisses as a "well-known non-trance contact healer" (in spite of the fact that he had

a huge absent healing postbag, and much experience in researching physical phenomena) was quite clear that:

To assert that ectoplasm can be dissociated from the producing medium and intelligently maintained within the body of a second party is outside all known experience . . . it is incomprehensible according to known facts.

Dr Letari maintained that this was not only possible, but had actually been done, but Harry Edwards remained unconvinced. This is one question among many raised in this book that others will have to answer. This reviewer refuses to take sides.

It would be easy to fill many pages with examples, both illuminating and controversial, from this absorbing book. It is a complex and fascinating work, featuring not only healing, but also the life stories of the author and many others involved in this unique work. It warrants a more detailed analysis of the reported facts than is possible in a short review, a closer look at the philosophy – a mixture of Spiritualism and Vedantic Hinduism – which underpinned them, the implied proofs of personal survival, and the possibilities opened up by the idea of education from discarnate sources. Last, but not least, it has implications for the future study of ways in which science and spirituality can co-operate and not be in conflict..

For the moment, I can only heartily recommend this book to anyone who has the slightest interest in homoeopathy, complementary therapies, Spiritualism and psychic phenomena. It embraces the vision of a future where co-operation between the worlds fulfils the promise which has often been glimpsed but never fully realised, and this is more than enough recommendation for any book.

JIM PYM

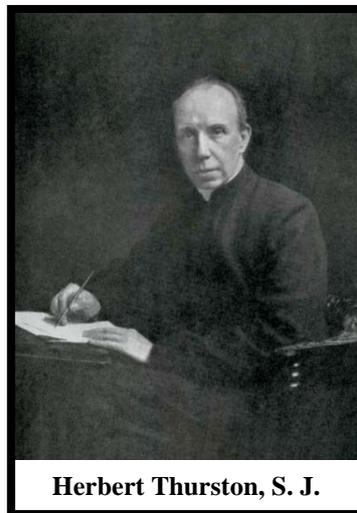
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THE ACCORDION PLAYING OF D. D. HOME

Herbert Thurston, S. J.²

Note by LP: Visitors to the Society for Psychical Research (SPR) office in Kensington may see an accordion which traditionally belonged to D.D. Home. This may have come to the Society via Russia, as indicated by a note in JSPR March 1927:

“Certain letters and other manuscripts which had belonged to the medium Daniel Dunglas Home, together with photographs and a model of his hand, were offered to the Society by a nephew of the late Mr. Alexander N. Aksakof, now unfortunately a Russian political refugee. The Council welcomed the opportunity of acquiring these documents and relics, not only for their intrinsic interest, which is considerable, but also as being in some way a link with Mr. Aksakof, who at his death bequeathed a large legacy which was the basis of our Endowment Fund. Many of the documents have never been published, and throw an interesting light on the career and times of D. D. Home, a fact which members who attended the *Conversazione* in November, when Mr. Dingwall exhibited and explained some of the more important ones, will appreciate.³ With them was presented to the Society a large bronze bust of D. D. Home. A catalogue of the documents has been compiled, and can be consulted by members in the Society’s rooms.”



Herbert Thurston, S. J.

Dr Gauld has kindly consulted his photocopy of the Dingwall catalogue, and reports:

“The final item (900) is written in by hand and is “D.D. Home's accordion.” That is all it says, and furthermore it is not part of the main catalogue, but at the end of two additional typed sheets entitled “Supplementary Catalogue.” This contains items some of which postdate the 1926 Dingwall catalogue up to 1936 but many obviously predate it, and are probably things the SPR had before 1926. So it is quite uncertain when the accordion arrived.”

Dr Gauld goes on to make some suggestions for further research into provenance. Meanwhile, readers may like to read the paper below by Herbert Thurston. This makes it clear that different accordions were used in various places, that the music varied, and that the phenomenon was far from rare with Home. Although the accordion is often mentioned in accounts of Home, not least in the Wikipedia account which offers several explanations, Thurston’s paper has been neglected, and the diversity of the evidence not appreciated.

LP.

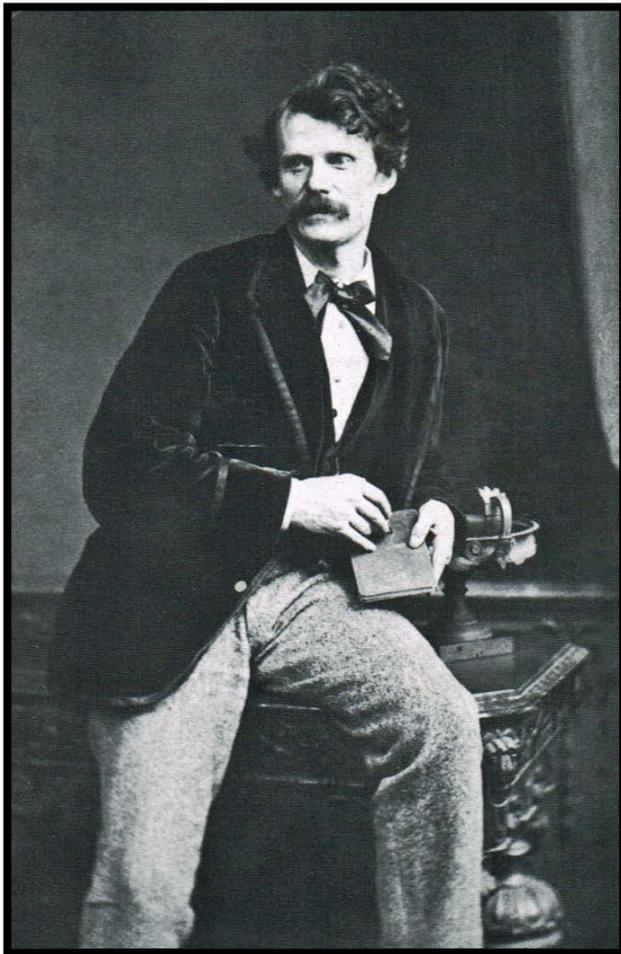
².-Taken from his book *The Church And Spiritualism*, originally published in 1933 Chapter IX pages 167-187.

³.-Dr. Eric J. Dingwall: Noted researcher for over fifty years, former Research Officer of the Society for Psychical Research.

The Church and Spiritualism – more or less?

A West Country reader has reported that the last paragraph of the Thurston chapter on Home and Rome, as printed in Psypioneer, April 2014, is not in his copy of the book. The explanation appears to be that we reproduced that paper, not from the first edition of 1933, but from a second printing (also called therein, the second edition) by the same publisher in 1935, to which the author had made changes and additions. Our reader's copy of the book is a 1999 hardback reprint by Roman Catholic Books, evidently made from the first edition. We notice that other reprints have since become available, and we caution readers to establish before purchase which edition is being reprinted.

The version below of the accordion article is from the first edition:



THE name of Father C. M. de Heredia has already been mentioned, and many of my readers will probably be familiar with his book, *Spiritism and Common Sense*, which, published in 1922, went through two editions in six months and has been translated into German, Dutch, and Portuguese. It is to be noted that this distinguished Jesuit Father does not reject all physical phenomena indiscriminately as fraudulent. On the contrary, in his later work, *Los Fraudes Espiritistas* (1931), he expressly declares (p. 238) that he is inclined to believe that the levitation of such inanimate objects as tables and stools does take place. But the general impression left by his lectures and writings would undoubtedly lead the unobservant to conclude that his point of view does not notably differ from that of Dr. Liljencrants, who, as we have just seen, looks upon D. D. Home as no more than an exceptionally clever impostor. It would be a great simplification of many problems if one were able to say that all the varied manifestations

of Spiritualism were merely tricks. But the strength of the evidence seems to me, as previously explained, altogether inconsistent with such an easy solution. The “common sense” which is appealed to on the title page of Father de Heredia’s book, must compel reasonable men to recognise the validity of human testimony when that testimony remains uniform under very varied conditions, and when the possibility of mal-observation owing to defective light, etc., is excluded by the circumstances of the case. Moreover, I repeat that from the logical point of view, Christians who accept the miracles and other historical incidents recounted in the Gospels, are in an exceptional position.

They cannot consistently throw overboard the reiterated statements of modern witnesses of credit who relate what their eyes have seen and their ears heard, in circumstances which apparently exclude the possibility of deception. Our whole system of apologetic is based upon the belief that the evangelists spoke truly when, for example, they recorded that our Lord walked upon the waters or appeared suddenly to His disciples in a chamber with closed doors.

To discuss the entire range of Home's spiritistic phenomena would need much space and is manifestly impossible here. I propose, then, to confine my present remarks to a simple type of manifestation, not because it seems to me the most conclusive, but partly because it is lightly dismissed both by Father De Heredia and Dr. Liljencrants, and partly because it is particularly well attested by a great variety of witnesses. Father de Heredia refers to this particular matter three times, but the principal passage runs thus:

“Father Ugarte de Ercilla makes much of Sir William Crookes' famous experiment with medium Home⁴ in which an accordion held by the medium was played, supposedly, by the spirits. The accordion is held in one hand by the keyless end and the other end allowed to hang untouched toward the floor, so that manipulation by the medium is impossible. A wire netting is placed around the suspended accordion so that no hand can reach the other end to move the instrument to admit the air necessary for making the sound, or to press the keys to play the notes. Yet, after a few minutes, a tune is heard. This demonstration produces an extraordinary effect on the sitters. It can be done in full light. Usually the accordion is suspended under a table which is a haunt for spirits, or is, at least, so considered. This is generally held as one of the best spiritistic phenomena.

“I offer the same demonstration in my lectures. After a few minutes of expectation, I give a signal to a friend behind the partition, who plays a tune on another accordion. As he is invisible and as the source of the sound is not discoverable, especially when attention is riveted on the simple instrument, the effect is as convincing as the humbug is simple”⁵

Dr. Liljencrants, following Podmore, suggests a quite different explanation. He writes:

“The experiment with the accordion was considered by Sir William Crookes and his assistants as a crucial test. It is evident that Home could not have played the accordion under the circumstances. On the other hand, the alleged phenomenon is so extraordinary that we cannot accept its genuineness unless all possibilities of prestidigitation or other forms of trickery can be eliminated. This, we think, cannot be done. . . .

“The music consisted of a few sounds, several notes in succession and a simple air. What could have been easier for Home than to produce this quantity of music by a music box carried concealed on his person? The most natural conclusion is, then, that the accordion did not play at all, and that the experimenters simply took for granted that the

⁴.-This observation refers to a book entitled *El Espiritismo Moderno*, p. 168, and to a series of articles contributed by Father Ugarte de Ercilla to the periodical *Razón y Fe* in 1922.

⁵.-De Heredia, *Spiritism*, pp, 67-68; cf. pp. 63 and 138.

sounds from the concealed music box issued from the accordion. There is nothing in Sir William's account to suggest that he ascertained the exact source of the music."⁶

Dr. Liljencrants proceeds to discuss the matter further in some detail, but apparently with no fuller knowledge of the facts than might be obtained from Sir William Crookes' brief summary printed in his article and from Podmore's *Newer Spiritualism*. He entirely adopts the latter's suggestion that "no other apparatus was required for the trick than a small musical box, a loop of black silk, and a hook with a sharp end."⁷

Reading the account given by Fathers de Heredia and Liljencrants, one would be led to suppose that the accordion phenomena had only been produced in the séances with Sir W. Crookes in 1871. In point of fact they were constantly exhibited by Home during a period of nearly twenty years, and they have been described in detail by a variety of witnesses far too numerous to specify here. The earliest account I have met with belongs seemingly to March 17, 1855, before Home had ever come to England. Mr. Rufus Elmer states:

"An accordeon [sic] held under the table in one of Mr. Home's hands, the other being on the table, with the keys downward was played in strong tones, three parts being maintained, and any tune performed that was called for—even foreign music. The instrument was played upon while held in the same manner by each person present—all hands except the one which held the accordeon being upon the table in sight. These manifestations were all made in a room well lighted by gas."

I quote this, not for its evidential value—all that I know of Mr. Rufus Elmer, in whose house these manifestations took place, is that he was a gentleman of some social standing at Springfield, Massachusetts—but for its early date. The account is printed in Professor R. Hare's book, *Experimental Investigation*.⁸ But assuming the truth of the statement that the accordion played in a private house, not only when held upside down by the medium, but also when similarly held by each person present, it would be difficult to suppose that either a musical box and a black silk thread or a confederate provided with another accordion in the next room could adequately account for the music heard.

For a second witness let us take Mr. R. Bell, the lifelong friend of Thackeray, and himself a man of letters who has earned a place in the *Dictionary of National Biography*. Mr. Bell contributed to the *Cornhill Magazine* (August, 1860) an article on Home, under the title "Stranger than Fiction." Thackeray, in printing it, guaranteed "the good faith and honourable character" of the writer. The description of the accordion playing is far too

⁶—Liljencrants, *Spiritism and Religion*, pp. 136-137. He pursues the subject, pp. 138-39. But surely it is not easy to believe that a musical box can be made to sound like an accordion.

⁷—Podmore, *The Newer Spiritualism*, pp. 50-57.

⁸—*Experimental Investigation of the Spirit Manifestations*. I quote from the fourth edition of Professor Hare's book printed at New York in 1856, p. 84, What we do know of Mr. Rufus Elmer is that scientists from Harvard, like Professor David Wells, and men of letters, like William Cullen Bryant, attended séances at this house.

*For more information on Robert Hare see Leslie Price's "Tate" lecture to the SPR in London on October 2nd 2008, published in *Psypioneer* Volume 5. No 11. November 2009:—*Early survival research, is it still relevant – Leslie Price*:—<http://woodlandway.org/PDF/PP5.11November09.pdf>

long to quote in full. Mr. Bell grows eloquent regarding the beauty of the music: “We listened with suspended breath. The air was wild, and full of strange transitions; with a wail of the most pathetic sweetness running through it.” Then he goes on:

“That an instrument should be played without hands is a proposition which nobody can be expected to accept.... The story will be discarded as a delusion or a fraud. . . . But we need not speculate upon what might be done by skilful contrivances, since the question is removed out of the region of conjecture by the fact that upon holding up the instrument myself in one hand, in the open room, with the full light upon it, similar strains were emitted, the regular action of the accordion going on without any visible agency. And I should add that, during the loud and vehement passages, it became so difficult to hold, in consequence of the extraordinary power with which it was played from below, that I was obliged to grasp the top with both hands. This experience was not a solitary one. I witnessed the same result on different occasions when the instrument was held by others.”⁹

When a newspaper controversy arose, occasioned by this article, Dr. Gully (of whom more anon), who had also been present, fully corroborated Mr. Bell’s account. The séance had taken place in the house of a cabinet minister, Mr. Milner Gibson.

But let me turn now from Mayfair to a country house in Hampshire. This is what Captain Chawner declares to have occurred in his home at Newton Vallence in May, 1864:

“An accordion was played in the most ravishing manner in Mr. Home’s hand under the table, but we had full opportunity of looking under the table while it so played. He held it in one hand, keys downward, the other hand being on the table. I asked for the “Last Rose of Summer,” and in that position, with no human or visible touch of the keys, it entranced us with its sweet notes, which appeared to grow fainter and fainter, and at last died away in the distance, ending with a mournful echo that seemed out of the room. I requested that the instrument might be played upon whilst in my hand. I held it upside down with one hand. With no visible agent near, it was first gently shaken, then pulled, and a few chords struck. Afterwards the pulls and jerks were so forcible that it was with difficulty I could hold it. Another note or two was sounded and then it remained quiet. I was sitting three feet off Mr. Home when this occurred, between my wife and sister. Mr. Home had both his hands on the table. The accordion I had borrowed a few hours previously in our post town, and Mr. Home never saw it until that evening. My wife then took it, but though distinctly feeling something pulling, no sounds were elicited.”¹⁰

Captain E. H. Chawner, of whom an obituary notice maybe found in *The Times* of December 23, 1916, was a justice of the Peace, and a well-known county magnate. In the letter just quoted, which is dated May 24, 1864, he declares: “Collusion is out of the question; delusion I equally repudiate. Every facility was offered us for examination. We looked under

⁹.-*Cornhill Magazine*, August, 1860, pp. 221-222.

¹⁰.-*Spiritual Magazine*, August, 1864, p. 378.

the table and some of us even sat under it. I am as convinced as I am of my own individuality that Mr. Home could not have caused by any human agency the phenomena we witnessed.”¹¹

Mr. Frank Podmore, in his final discussion of the accordion phenomena, makes two very astonishing statements. “I know,” he says, “of no instance in which it is recorded as playing in a good light”; and he adds, “I am not aware of any good evidence that the keys were ever seen to move, and any conjurer, in a light of his own choosing, could make the instrument contract and expand while he held it by a loop of strong thread.”¹² For a man whose life was spent in the minute scrutiny of evidence this is a surprising misrepresentation. Take, for example, such testimony as the following. Writing of Dr. Carpenter’s article in the *Quarterly Review* for October, 1871, on “Spiritualism,” G. S. Thompson, M.D., of Clifton, Bristol, remarks:

“He [Dr. Carpenter] seems to express a desire that the experiment be tried in open daylight, and above instead of under a table, and in the presence of trustworthy witnesses. I think I can satisfy him on all these points.... At a séance in my own house, the accordion, while suspended by the lower end from one of Mr. Home’s hands (while the other hand rested on the table), by which he held it at least two feet above the table, did play, and the whole party consisting of seven persons, heard it, and, moreover, saw the keys and the bellows move simultaneously. . . . I may also add that the room was fully lighted, every part of it being distinctly visible.

“I should also like to state that Mr. Home did not see the accordion till it was given him after we were seated at the table, and that during the time the accordion was playing, I passed my hand all round it, in order that I should be perfectly satisfied that nothing was attached to the keys.”¹³

But let us take a more scientific witness. Sir William Crookes, F.R.S., speaking of a séance held at the house of Miss Douglas, 81 South Audley Street, London, W., on May 9, 1871, records in his contemporary notes:

“I took particular note that Mr. Home’s feet had boots on and were both quiet, at some distance from the instrument, and that although the keyed end was rising and falling vigorously and the keys moving as the music required, no hand, strings, wires or anything else could be seen touching that end.”

He goes on to remark that the room. was lit by four candles, one on the table, two on the mantelpiece, one on a side table, and that there was a wood fire in the grate, though this was rather dull. The accordion was then given to others, Home’s two hands remaining on the table, and while they held it, it played for a time.¹⁴ Similarly Crookes’ notes of another sitting at the same house record that “we then heard and saw the keys clicked and depressed one after another, fairly and deliberately, as if to show that the power doing it had full control

¹¹—*Ibid.* Cf. Capt. Chawner’s report of another seance with Home, printed in the *Spiritual Magazine*, January, 1865, p. 47.

¹²—Podmore, *The Newer Spiritualism*, pp. 50-51.

¹³—*Spiritual Magazine*, January, 1872, p. 42. Dr. Thompson gives his full address.

¹⁴—*Proceedings of the Society for Psychical Research*, Vol. VI, P. 102.

over the instrument.”¹⁵ On this occasion three spirit lamps were used to examine the phenomenon at close quarters.

I have already made reference to Dr. J. M. Gully, MD., a physician living at Malvern, who maintained close relations with Home for many years. Dr. Gully, of whom an account is given in the *Dictionary of National Biography*, was the father of the well-known Speaker of the House of Commons, who, before his death, was created Viscount Selby. In a series of articles contributed to *The Spiritualist* in 1873, Dr. Gully describes at great length the wonderful music played by the accordion on different occasions when Home was staying with him at Malvern.¹⁶ These enthusiastic appreciations must be omitted here, but the following precise statement deserves to be quoted:

“Frequently the accordion was played whilst lying on the floor or on the sofa, not near to any of us; and once I recall how it was played whilst in the air over our heads, but very soon it fell, in consequence of our movements to observe, and the consequent disturbance of the conditions. I have myself held the instrument close to a bright lamp, Home only standing by the side, but not touching it, and marked the bellows’ movements and those of the keys while the spirits were executing the chords.”¹⁷

Dr. Gully was 65 when he wrote this and he lived for another ten years. In view of the other independent evidence of precisely the same kind, it is difficult to believe that in so writing he was either hallucinated or insincere. One striking piece of testimony by Mr. Serjeant Cox is in effect identical with Dr. Gully’s. Home had been spending the day at Mr. Cox’s house. After supper, on leaving the dining room, Serjeant Cox tells us:

“As Mr. Home and myself were entering the drawing-room lighted with gas, a very heavy chair that was standing by the fire, thirteen feet from us, was flung from its place through the whole length of the room and fell at our feet. No other person was in the room, and we were crossing the threshold of the door. Mr. Home seated himself at the piano and commenced to play and sing. As I was sitting by his side listening, it occurred to me to try if the accordion would play in my own hand as in his. I took from the box in which it had been sent, an instrument I had that day purchased at the Soho Bazaar, and re-seated myself, holding it by the end opposite to the keys, and suspended thus between myself and Mr. Home as he continued to play the piano. Presently I felt the accordion lifted up and down, and then some notes were sounded, and then it joined, though but imperfectly, in the tune he was playing. This was in the light, and, therefore I am sure it was not, indeed could not be, touched by him, for he was playing the piano with both hands. I then requested him to hold the accordion with his left hand (I was sitting on his left), and play an air on the piano with his right hand. He did so, and immediately the accordion held by him with the keys under, played beautifully in accompaniment to the piano, for at least a quarter of an hour, three or four tunes. The accordion was then

¹⁵—*Ibid.*, p. 119.

¹⁶—Note also Dr. James Gully’s involvement with the photographs of “Katie King” see *Psypioneer* Volume 8. No 7. July 2012:—*The Katie King Photographs Four “Katie King” Photographs – Psychic Science*, and also *Paul Gaunt comments*:—<http://woodlandway.org/PDF/PP8.7July2012.pdf>

¹⁷—*The Spiritualist*, March 1, 1873, P. 125.

passed to my hand, and while I held it by the end opposite to the keys, played a tune perfectly. The force of the upward pressure of the bellows was so great that it required all the strength of my arm to resist it.”¹⁸

Naturally, here again, everything depends upon the credibility of our witness. Who was he? The *Dictionary of National Biography* will tell us that he was a successful barrister, as his legal distinction of Serjeant-at-Law implies. He wrote many books on jurisprudence, he founded and edited the *Law Times* (as well as several other newspapers), and down to the time of his death, in 1879, he retained the important official posts of Recorder of Portsmouth and Chairman of Middlesex Sessions. As he was a wealthy man, he could have had no conceivable interest of a pecuniary kind in lending his support to Mr. Home. Serjeant Cox was keenly interested in psychology. He founded and was president of the Psychological Society and was a member of the Dialectical Society. He never became a spiritualist, but, like Sir William Crookes and some others, he ascribed the phenomena he witnessed to what he called “psychic force.” All things considered, one would be inclined to say that no better testimony could be offered with regard to any strange happenings than that of this keen and successful lawyer, who was also a shrewd man of business.¹⁹

An apology is undoubtedly due to the reader for this dull reiteration of statements identical in purport. I can only assure him that the number of the witnesses to Home’s accordion phenomena who are crowded out for lack of space, is considerably greater than that of those for whom I have found room.²⁰ But I must still beg indulgence for two more citations. The first of these is from *The Times* of December 26, 1872. After the issue of the *Report of the Dialectical Society on Spiritualism*, in 1871, *The Times*, then at the zenith of its prestige, felt constrained to take some notice of the subject. A commissioner was appointed by the editor to investigate the alleged phenomena. He attended some séances and drew up a statement. But the article was kept back for more than a year, and was eventually published in a much edited form, so as not to jar too rudely upon the prejudices of unsympathetic readers.²¹ Still, the commissioner was allowed to say that he was utterly at a loss to explain the manifestations he had witnessed. The most important séance took place in a private house, at first in good light. Mr. Home and Miss Kate Fox acted as

¹⁸—*What am I? A Popular Introduction to Mental Philosophy and Psychology*, by Edw. W. Cox, Serjeant-at-Law, Vol. II, pp. 388-89 (London: Longmans, 1874).

¹⁹—For Edward William Cox see *Psypioneer* Volume 2. No 11. November 2006:—*Was Sergeant Cox a Spiritualist?*:—<http://woodlandway.org/PDF/PP2.11November06.pdf>

²⁰—For those who may pursue the subject, I set down, without by any means exhausting the list of first-hand testimonies to Home’s accordion phenomena, more than a dozen more references: (1) Robert Owen in *Yorkshire Spiritual Telegraph*, June, 1855, Vol. I, p. 30; (2) Garth Wilkinson, M.D., in the *Morning Advertiser*, October 12, 1855; (3) T. D. Barlee in *Yorkshire Spiritual Telegraph*, 1856, III, p. 20; (4) “A Plain Man” in *Sunday Times*, February 17, 1861; (5) J. Enmore Jones in *Spiritual Magazine*, February, 1861, p. 69; (6) James Hutchinson, *Spiritual Magazine*, February, 1861, p. 90; (7) E. T. P. in *Journal of the Society for Psychical Research*, July, 1889, Vol. IV, p. 130; (8) General Boldero, *Ibid.*, Vol. IV, pp. 124-125; (9) Lord Dunraven (père), *Experiences with D. D. Home*, p. III; (10) Professor von Boutlerow, in Mrs. Home’s *The Gift of D. D. Home*, P. 345; (11) F. N. Brodrick in *Spiritual Magazine*, 1871, PP. 383-84; (12) P. P. Alexander, *Spiritualism, a Narrative with a Discussion*, 1871; (13) Dr. Philip Davis, *La Fin du Monde des Esprits* (Paris, 1892), pp. xiii-xiv. Several more testimonies will be found in the Dialectical Society’s Report on Spiritualism, and in Home’s *Life* by his widow.

²¹—See, regarding this, *The Spiritualist* for January 1, and January 15, 1873.

mediums. “On the table,” says the commissioner, “was an accordion which we took to pieces and tried and found to be in every respect an ordinary instrument.” I pass over all the other interesting manifestations and confine my extracts to what concerns the accordion. While the light was still good:

“Mr. Home holding the accordion under the table in his right hand and by the end farthest from the keys, it played a distinct tune, Mr. Home’s left hand being on the table and his feet so raised as to be visible. All other hands were on the table.”

After the dark séance began:

“Presently, Mr. Home’s and Miss Fox’s hands and feet being in strict custody, we felt the accordion pressing against our knees. We put our hand under the table, when the instrument appeared to be moving round till its wooden base was placed between our fingers. In that position we held it with its keys downwards; it seemed to be pushed up towards our hand and played a few bars.”

Finally, the commissioner reports in general:

“Mr. Home seemed to wish to conceal nothing, and gave us every opportunity consistent with the above conditions for satisfying our scepticism. Yet we need hardly say that we were unable to satisfy it. At his request we got under the table with a lamp a great many times, insisted always on seeing his hands and feet, or on having them, as well as those of Miss Fox, held firmly. As to the hand with which Mr. Home held the accordion under the table, all we know is that on one of our sub-mahogany expeditions with the spirit lamp, we saw the hand quite still, and we saw the accordion moving up and down and playing music.... We tried our best to detect imposture, but could find no trace of it. We searched Mr. Home and found nothing upon him but his clothes.”²²

The last occasions known to me in which the accordion phenomena were exhibited with Home in England occurred in April and May, 1873. The sittings took place in Miss Douglas’s house, 81 South Audley Street. Mr. Stainton Moses, Sir William Crookes and his wife, and Mr. Serjeant Cox were present. The first named, in some contemporary notes published later by the Society for Psychical Research, records how:

“He [Home] took the accordion up in his right hand and held it under the table. Soon it played. . . . Finally it played ‘Home, sweet Home,’ very sweetly. At one time Mr. Home’s hand was withdrawn from under the table, and he allowed it to go where it was impelled, still holding the accordion. It drew steadily towards the reading lamp and in full light we saw it playing, expanding and contracting steadily. Mr. Home held it by the bottom, the keys being downward. After this it was replaced under the table, still in Mr. Home’s hand, and Serjeant Cox was told to look under the table. There he saw the hand—a full-sized man’s hand, apparently—playing the accordion. About that he is absolutely certain. It was light enough to be quite visible.”²³

²²—*The Times*, December 26, 1872, in an article of three and a half columns. The commissioner who wrote the article was Mr. Broome, afterwards, Sir F. Napier Broome, Governor of Western Australia and later of Trinidad.

²³—*Proceedings of the S.P.R.*, Vol. IX, p. 307. The hand here spoken of was a spirit hand, with no arm attached.

At a similar meeting held on May 7, 1873, “the accordion (held as before) played a strange weird melody unlike anything earthly I ever heard.”²⁴

A still later séance at Florence is described in *The Medium and Daybreak* (August 7, 1874), where we have first of all a letter from Cavaliere Sebastiano Fenzi, dated Florence, July 27, 1874, and, as an enclosure, a letter from Mrs. B. Webster. Cavaliere Fenzi pledges himself to its truthfulness and he himself assisted at the first séance mentioned, which took place in his own house. Mrs. Webster names the witnesses present, seven in number, all people known in Florentine society and one of them a senator. The phenomena included the apparition of many materialized hands which were felt and grasped, a candle all the while burning on the table. Two features, however, are of special interest. In the first case “the table was tilted up at a very sharp angle, a pencil laid on the cloth never stirring, nor an accordion and a glass candlestick that stood on the table making the least movement, which at such an inclination would have been impossible in ordinary conditions.” Further “the whole table rose horizontally from the floor to the height of several inches.” Later on, Mr. Home, we are told,

“took the accordion in his hand, or rather the harmonicon,²⁵ this being the only substitute that Mr. Fenzi had been able to procure in the city. It was a most unwieldy instrument, too heavy almost to hold in a single hand, and nearly unmanageable, the bellows being so long that the keys, which were downwards, nearly touched the floor, Mr. Home holding it by the bellows end upwards, his other hand resting on the table. Presently the bellows, unwieldy as it was, began to move, and a few long-drawn notes were sounded. Count Finocchietti was then requested to look under the table and endeavour to see the spirit hand playing. At first he only saw the keys playing apparently untouched, but at last he vaguely distinguished a hand on the keys. Others looked but failed to see the hand. When it came to my turn to crouch under the table, after a while I distinctly descried three fingers that looked as if they were transparent and made of gray gauze pressing down the keys.”

A second séance took place in Home’s apartments in the Pension Anglaise. Here again there was a company of seven, including the “Director-General” of the Tuscan prisons, as well as two prominent Florentine ladies—the Countess Passerini and the Countess Parrigai. Apart from other phenomena of materialized hands, and moving chairs and tables, we are told that:

“The accordion, a more moderate-sized one, brought by one of the visitors, was held by Mr. Home bottom upwards under the table, his other hand, like everyone else’s, on the table. The influence being so strong, I was permitted to crouch under the table, and with a candle throwing its full light on the instrument, I distinctly saw a very large masculine hand, looking like very robust flesh and blood this time (and, by the way, as unlike Mr. Home’s hand, whose fingers are thin, tapering and wan, as anything could possibly be) playing on, and pressing down the keys. *Nota bene* that the keyboard nearly touching the ground, it would have been necessary for any human hand to so touch the keys, that the person to whom it belonged should have been lying or crouching on the floor, or that the hand should have come through the floor itself.”

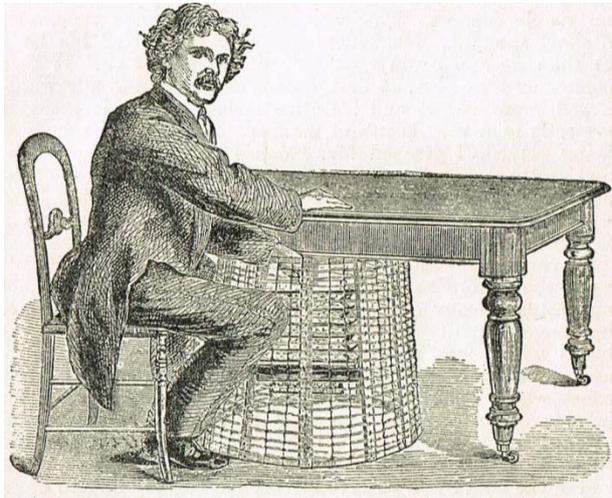
²⁴—*Ibid.*, p. 310.

²⁵—In the newspaper the word is printed “harmonium,” but it seems more probable that the writer must have written “harmonicon.”

Finally, Mrs. Webster gives some account of a third séance at which she was not present, but the details of which she heard from those who were. She tells us among other things that:

“Count Corbelli, at whose house it took place, having asked for his wife’s favourite air, the accordion played throughout one of the airs of ‘Marta’ which was precisely the one asked for. It would have been as impossible for Mr. Home to have guessed what air this gentleman’s wife preferred, as to play it with one hand.”

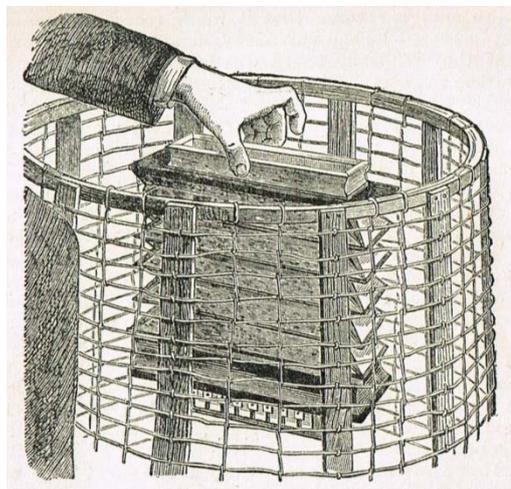
No doubt the writer means to play it with the one hand which held the accordion.



Finally it would be unreasonable to omit any mention of the test experiment carried out by Sir William Crookes, the more so that this seems to have been the only account of which Mr. Podmore and Dr. Liljencrants thought it worthwhile to take notice. Crookes tells us that the room was lighted by gas, that the accordion used was a new one which Home had neither handled nor seen before the experiments began, and that the wire cage, provided to exclude the possibility of contact from outside, just fitted under the table at which Home sat. Dr. Huggins, afterwards Sir William Huggins,

F.R.S., was also present with two of Crookes’ assistants. Held by Home with the keys downwards in the manner so often described, the accordion inside the cage began to expand and contract and to play several notes in succession. The hand by which it was held was quite still, and Home’s other hand lay flat on the surface of the table.²⁶ Then a simple air was played. “But the sequel was still more striking, for Mr. Home then removed his hand altogether from the accordion, taking it (*i.e.*, his hand) quite out of the cage and placed it in the hand of the person next to him. The instrument then continued to play, no person touching it and no hand being near it.” Later on, as Crookes tells us,

“I and two of the others present saw the accordion distinctly floating about inside the cage with no visible support. This was repeated a second time after a short interval. Mr. Home presently reinserted his hand in the cage and again took hold of the accordion. It then commenced to play, at first, chords and runs, and afterwards a well-known sweet and plaintive melody, which it executed perfectly in a very beautiful manner. Whilst this tune was being played, I grasped Mr. Home’s arm, below the elbow, and gently slid my hand down it until I touched the top of the accordion. He was



²⁶—Both photographs are taken from *Researches in the Phenomena of Spiritualism* by William Crookes published by James Burns circa 1874. Article titled “Experimental Investigation of a New Force,” reprinted from the “Quarterly Journal of Science,” July 1st 1871.

not moving a muscle. His other hand was on the table visible to all, and his feet were under the feet of those next to him.”

Here then is a selection of the evidence, extending over nineteen years. It will be noticed that every sitting which I have cited took place in a private house, a fact which seems to me fatal to Father de Heredia’s theory of a confederate with another accordion, even if we could believe that an observer under the table could be mistaken as to the source of the sound which he judged to proceed from an instrument only a foot or two away from his ear. As for the musical box suggestion, the nature of the music described in many of these experiences is utterly inconsistent with the theory of a mechanical origin, while the silk-thread hypothesis is preposterous in the case of an apparatus which passed into other hands round the table and was often visible in a strong light.

Then, as to the good faith of the witnesses, it is impossible to suggest any serious doubt. Out of more than fifty independent testimonies to this phenomenon which I have read and for which I am prepared to supply accurate references, the majority come from well-known men who could have no interested motive for misrepresenting the facts. Apart from Count Tolstoy and the distinguished Russian scientist Butlerov, nearly a score of these witnesses find a place in the *Dictionary of National Biography*, and its supplements. They are, to be precise: Robert Owen, Robert Bell, Dawson Rogers, Sir William Crookes, Sir William Huggins, Dr. Garth Wilkinson, Dr. Gully, Robert Chambers, W. Stainton Moses, S. C. Hall, two Lords Dunraven, Serjeant Cox, Sir F. N. Broome and the 26th Earl of Crawford. Others, like Mr. James Hutchinson, for many years chairman of the Stock Exchange, and Dr. Lockhart Robertson, editor of the *Journal of Mental Science*, were not so widely known, but were deeply respected within their own circle of acquaintances. It is as impossible to believe that these men were speaking untruthfully as it is to suppose that they were in each separate case hallucinated. If Home’s manifestations had taken place in his own rooms, and with his own accordion, and in such darkness as that demanded by the Davenport brothers, we should very reasonably suspect some imposture, but it seems certain that he always offered every facility for thorough investigation.

Could anyone suggest a plausible theory as to how the accordion trick is worked by mechanical means, I should be only too glad to accept a natural explanation of the marvel, but meanwhile, one’s trust in the validity of human testimony when founded on the simultaneous evidence of three senses—sight, hearing, and touch (I refer to the tugging of the accordion when held)—constrains me to the belief that in Home’s presence the instrument did play without any normal human agency. Whether the influence at work was psychic, or spiritistic, or ectoplasmic, or diabolic, is a problem which I can make no attempt to solve.

I must add at the end of this chapter that I feel I have not half done justice to the strength of the evidence for the phenomena here discussed. To appreciate its full force one must read for oneself the testimony of witness after witness to the fact that in a well-lighted room the accordion moved of its own accord from place to place, that it played, even when lying at some distance when no one was near it, and that the beauty and variety of the music performed were something much beyond what anyone could expect from so unpromising an instrument. When Mr. Podmore speaks of “some simple air” and suggests that it was produced by a musical box, he can never have read, or at any rate must have failed to remember, the description given by more than a score of independent witnesses. No doubt the accordion often played familiar tunes

like “Home, sweet Home” and the “Last Rose of Summer,” but we also hear repeatedly of a quite different style of music.

From the one book which records Lord Adare’s experiences we obtain such references as these: “The accordion then played something like a voluntary on the organ. The peculiarity being that the last few notes were drawn out so fine as to be scarcely audible—the last note dying away so gradually that I could not tell when it ceased” (p. 55). “The accordion was now played with great power, like a sort of jubilant hymn. It was pulled with such force that Mr. Home was obliged to hold it with both hands” (p. 268). “The harmony could be heard dying away and then swelling again. The accordion was drawn out from under the table, Home still holding it, lifted over his head, and brought round to Miss D. R. It was lifted up and presented towards her; the same was done to me, and it was rested on my left shoulder, and while there, close to my ear it breathed out the softest sounds” (p. 67). “I expressed a wish that it might be played without being held by Mr. Home, upon which he withdrew his hand, placing it on the table; the instrument was just touching the under edge of the table, where it remained, as it were suspended. It began playing very gently. He clapped his hands several times to show he was not touching it. Later ‘Oft in the stilly night’ was softly played” (p. 193). “A sort of prelude was played with tremolo effect. We then had the following message, the letters being chiefly indicated by notes on the instrument: ‘There is spiritual discord, we pray for harmony.’ The word ‘discord’ was given by a horrid discord being played; while ‘Harmony’ was expressed by beautiful soft chords” (p. 267). Mr. Home must have had a wonderful musical box in his pocket if it would do all these things. On each of these different occasions a variety of people were present, and it is to be remembered that when the account was printed and submitted to each of them, they all testified to its correctness. The references here indicated are to the edition of the Dunraven book printed in the *Proceedings of the S.P.R.*, Vol. XXXV.

Again, when Dr. Gully wrote to confirm the account given by Robert Bell in the *Cornhill Magazine* article (1860), he said:

“Then the accordion music. I distinctly saw the instrument moving and heard it playing, when held only at one end, again and again. I held it myself for a short time, and had good reason to know that it was vehemently pulled at the other end, and not by Mr. Home’s toes, as has been wisely surmised, unless that gentleman has legs three yards long, with toes at the end of them quite as marvelous as any legion of spirits. For, be it stated, that such music as we heard was no ordinary strain, it was grand at times, at others pathetic, at others distant and long drawn, to a degree which no one can imagine who has not heard it. I have heard Blagrove repeatedly, but it is no libel upon that master of the instrument to say that he never did produce such exquisite distant and echo notes as those which delighted our ears. The instrument played, too, at distant parts of the room, many yards away from Mr. Home and all of us.”

This letter is reprinted in the *Spiritual Magazine*, Vol. II, (1861), p. 90.

What perhaps is even more curious, there were definite occasions when the accordion played very ill and seemed to be in the hands of some bungling performer. There is one example of this in the Dunraven book (p. 67), and another perhaps even more striking in a Dutch account of a séance with Home at the Hague (*Berigt van Manifestatien*, 1858, p.12—the anonymous author only styles himself Oogetuige—“Eyewitness”). When the “harmonica” began to sound, someone called out that this was surely the performance of

a beginner, whereupon a chorus of spirit raps heartily endorsed the remark. But those present saw the keys moving, no one touching them, and we are told that there was good light from lamps in the room. At Edinburgh in 1871, Mr. P. P. Alexander records that a clumsy rendering of “Auld Lang Syne” was quickly followed by a perfect repetition of the piece on the same instrument.

As a rule, however, the tributes paid to the manner of playing of the accordion were most enthusiastic, and in many cases the music seems to have been of the nature of an improvisation. More than one auditor professes to have been spellbound by a realistic musical imitation of the tramp of feet, ending after a pathetic interlude in strains of triumph. It is described by some, seemingly on the ground of references made to it by Home himself, as “the March to Calvary.”

What lends a certain importance to all this is the fact that extreme sceptics, who reject all psychical phenomena, are content to refer to the accordion experiences as a matter too foolish to call for notice, or else, like Dr. Liljencrants, appeal to Mr. Podmore’s discussion of the subject as if the whole question were settled by the suggestion of a crooked pin, a black silk thread, and a small musical box in Home’s pocket. I can only invite the reader to examine for himself what is said on the subject by Professor Alfred Lehmann in the third German edition of his *Aberglaube und Zauberei*(1925), or by Graf Karl von Klinckowström in *Der Physikalische Mediumismus*, popularly known as the *Dreimänner Buch*. These critics brush the whole matter aside with a mere reference to Podmore and without a pretence of argument.

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Leslie Price will deliver a paper at this conference about the impact of the Psypioneer project.



Short update on the PHCP conference



Eberhard Bauer (IGPP) and Wim Kramer (HJBF) discuss several Spiritualistic objects at the HJBF office in Odijk, The Netherlands.

Exhibition of Spiritualistic objects

During the conference, there will be a small exhibition of Spiritualistic objects and paintings.

Wim Kramer will give a detailed explanation on these objects at the end of the first conference day, Thursday June 12th. The objects will be on display in the conference room.

You can view the paintings from the famous Dutch mediumistic painter Mansveld and mediumistic drawings from the Dutch artist Verwaal. You can also view different kinds of ghost lights (used during séances in the 1930's), ghost trumpets, planchettes and many other objects.

Additional information about the venue

- Throughout the conference there will be free WIFI for everyone.
- There is limited parking in downtown Utrecht. We advise the observers from The Netherlands to travel to the venue with public transport.
- There have been some shifts in the timeslots. On our website www.hetjohanborgmanfonds.nl you can find the updated program.

For our visitors from abroad

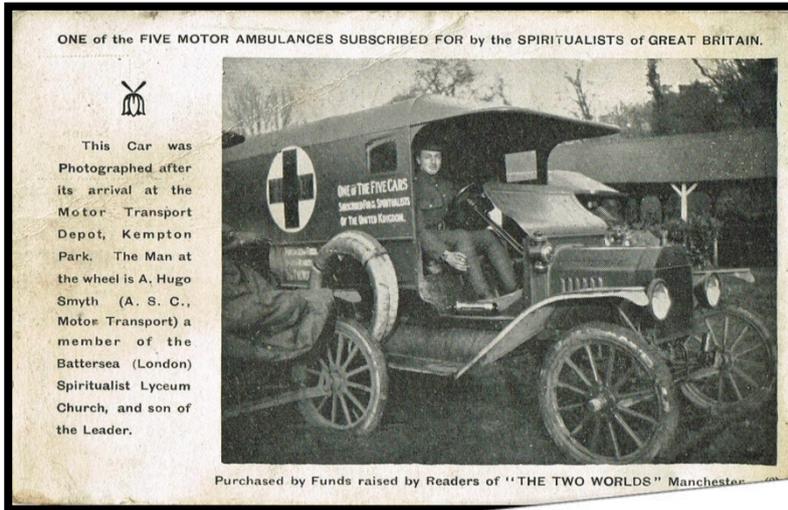
If you are having problems in finding the right flight and/or accommodation during the conference, please contact hjbfinfo@gmail.com and we will help you. Also, if you have any questions about sightseeing Utrecht or visiting the 'must sees' in nearby cities, we are also pleased to help you and make your stay as pleasant as possible!

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SPIRITUALIST AMBULANCES IN THE GREAT WAR

Psypioneer readers will recall that members of the SNU now have their own journal The Pioneer, also edited by Paul Gaunt, which offers further information on the history of the Union.²⁷



In the April 2014 issue of *The Pioneer*, the editor recalls the successful efforts made by Spiritualists to collect funds for motor ambulances to be sent to the Front.

Subscribe free pioneer@snu.org.uk



There are also fascinating features on how healing began to be taught in the Union, and on Robert Owen's contribution to the Movement.

L.P.

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²⁷.—The Pioneer Journal:—<http://www.snu.org.uk/spiritualism/pioneer.html>

AN “APPORT” MEDIUM, MR. T. LYNN

By the HON. PRINCIPAL of the College²⁸

Note by LP: In *Encyclopedia of Psychic Science* (1934), readers find a short article about Lynn, T. who is also mentioned in the entry on “Apports.” The full account of the experiments there described, had appeared in *Psychic Science*, and is reprinted below. Major Mowbray published his own recollections in his booklet *Transition*. There is some uncertainty as to the author of this paper. Mrs Barbara McKenzie had taken over the post of hon. principal by the time of publication, but the report (with its grammatical omission of articles) may be notes by her husband, Hewat.

Of all the physical happenings manifested through psychic powers, “apports” are perhaps the least well verified to the mind of the critical student, not only Sir Oliver Lodge but many others holding their judgment in suspense regarding these, perhaps through lack of opportunity for observation, perhaps from a disbelief in the idea that a solid object can be disintegrated, or be made to disappear, and can subsequently be brought into a closed room and reintegrated or made visible in its original form, apparently none the worse for the magic handling, although in many cases it has been noted that the object so produced is warm and even on occasions hot.²⁹

The recent articles on the “Direct Voice in Italy,” (see January and April PSYCHIC SCIENCE, 1929) bring this phase into great prominence, and the incidents of apports in this mediumship provoke interesting comments from Professor E. Bozzano,³⁰ supplemented by explanations from Cristo D’Angelo, the “guide” in the Centurione mediumship, as to how the wonders are achieved; notes as to similar happenings which have come under the Professor’s notice with other mediums are added. Those who have not read his remarks would find it well worth while to send for these two issues of PSYCHIC SCIENCE, still available at the College.

Some mediumship seems to be rather closely confined to this aspect as in the case of Charles Bailey of Australia, and of Herr Melzer of Dresden; both of these have been proved genuine mediums on many occasions, although like so many physical mediums they have at times been under grave suspicion, and sometimes not without reason. Many other physical mediums have on odd occasions produced apports. It might not be going too far to say that

²⁸—Taken from the *Quarterly Transactions of the British College of Psychic Science* Vol. VIII.—No. 2. July, 1929 pages 129-137. Mrs McKenzie had recently become hon. principal reported in *Psychic Science* October 1928, Vol 7 No. 3 page 184.

²⁹—Apports see also: *The Physical Phenomena of the Past ... (Apports Flowers, Birds and Precious Stones Brought into Closed Rooms)* – W. Leslie Curnow, B.A. See *Psypioneer* Volume 8. No 6. June 2012:—<http://woodlandway.org/PDF/PP8.6June2012.pdf>
See also the British College’s negative experiments with the Flower Medium—Hilda Lewis. See *Psypioneer* Volume 6. No 6. June 2010:—*The Flower Medium — Mrs. Hewat McKenzie, Oct 1935*:—<http://woodlandway.org/PDF/PP6.6June2010.pdf>

³⁰—For Professor Ernesto Bozzano see *Psypioneer* Volume 5. No 10. October 2009:—*The strange case of the Marquis’ transportation – Massimo Biondi*:—<http://woodlandway.org/PDF/PP5.10.October09.pdf>
The book review of this case by Theodore Besterman would cause Sir Arthur Conan Doyle just prior to his death in 1930 to sever his long connection with the Society for Psychical Research. See *Psypioneer* Volume 5. No 8. August 2009:—*Conan Doyle’s resignation from the SPR*:—<http://woodlandway.org/PDF/PP5.8August09..pdf>

probably all physical mediums have this power. John Sloan of Glasgow, chiefly a voice medium,³¹ and Evan Powell in his earlier mediumship in Wales,³² had such experiences. Aaron Wilkinson of Yorkshire, a clairvoyant and trance medium, who has also some physical power, speaking recently at the College, told several incidents of “spontaneous” apports which arrived in his presence, and presumably through his psychic power in a fully lighted room while in a social company of friends. One such apport was a ring which fell into his hands, and which seemed to have been brought from a distance of a mile from the house of one of the guests who had omitted to put it on his hand when dressing. On another occasion an old silver coin, the size of a sixpence, was dropped; its origin was never traced. In the early history of the “Margery” mediumship, some incidents of this kind were noted. The element of spontaneity, taking advantage of unexpected appropriate conditions, is frequently noted in the production of apports.

The work undertaken at the College with Frau Silbert, the Austrian medium, gave many of our members an exceptional opportunity to realise that objects marked and placed in the same room in which the sittings were held, could, in her presence, under conditions of good light and excellent control of the medium, be moved inexplicably from their carefully marked place on the floor, disappear completely from view for a long or short period, and reappear in the air or in the outstretched hands of the medium during the séance. On one occasion I saw, with four other witnesses, a heavy gold cigar case, which a moment before had been verified to be under the table, appear five feet over the table, and fall into the outstretched hands of the medium in a curving direction. It came into view at a distance of at least two feet from the hands of the medium. This was only one of many remarkable happenings.³³

If then, articles in the same room as the medium, can, under conditions which preclude all conjuring, be hidden from our view and reappear without injury of any kind—watches were frequently used in these experiments without harm or stoppage—we may surmise that if another dimension or grade of matter of some kind at present unknown to us is utilised for such experiments, the walls of a room need form no impediment. Mr. Bligh Bond postulated something of this kind in an article on Frau Silbert’s mediumship, (see “PSYCHIC SCIENCE,” April, 1923, Vol. II, No. 1). On the other hand, we find a statement in the Bozzano notes, referred to above, that the guide stated on occasions that the articles, if small, were disintegrated and recomposed for purposes of apport, and that on these occasions they might be hot on arrival, but if large, that a wall or a door could be dealt with in the same way, and the article be transported in its integrity.

³¹—See *Psypioneer* Volume 8. No 12. December 2012:—*John Campbell Sloan (1869-1951) – Paul J. Gaunt and also A Scotch Materializing and Voice Medium – Mrs Hewat McKenzie:—*
<http://woodlandway.org/PDF/PP8.12December2012.pdf>

³²—See *Psypioneer* Volume 7. No 7. July: 2011:—*Sir Arthur Conan Doyle and Evan Powell – Paul J. Gaunt and also Evan Powell’s Mediumship - Leslie Curnow:—*<http://woodlandway.org/PDF/PP7.7July2011.pdf>
See also *Psypioneer* Volume 7. No 8. August: 2011:—*Evan Powell the Welsh Physical Medium – Psychic Science:—*<http://woodlandway.org/PDF/PP7.8August2011.pdf>
And also *Psypioneer* Volume 7. No 10. October 2011:—*Evan John Powell and Sherlock Holmes – Paul J. Gaunt, and also Last of a Great Line (Evan Powell) – Psychic News:—*
<http://woodlandway.org/PDF/PP7.10October2011.pdf>

³³—See *Psypioneer* Volume 9. No. 09-10. (double issue) September – October 2013:—*The Mediumship of Frau Maria Silbert 1866-1936, and – A Record of Frau Silbert’s Work at the College in June and July, 1922 – Psychic Science, and also: Frau Silbert and Ectoplasm – Arthur Conan Doyle:—*
<http://woodlandway.org/PDF/PP9.9-10September2013.pdf>

A physical medium has always, presumably, a certain amount of loose psychic force within him, and it is possible that in cases when apports are brought from outside the séance room, that at some period prior to the séance, the medium may, while in the neighbourhood of certain articles, quite unconsciously magnetically attract them by the use of this etheric matter, and hold them in suspension in some manner in his neighbourhood, thus enabling the “guides” later at the séance, when conditions are right and more psychic force available, to draw the articles into the focus of the circle and make them visible. I do not know that the apport medium is ordinarily aware of what may be brought at any given séance, although it is noticed that each one seems to have an attraction for a particular kind of article—flowers, stones, curios, live animals in some cases, but if I can argue from observations with Frau Silbert, it was noticed on dozens of occasions that she knew intuitively a few minutes beforehand what manner of article would appear on the table or in the air, and became distressed if the object was long delayed in transit. It was judged that already etheric force in the shape of an ectoplasmic extrusion, both seen and photographed with her at the College, had gone out and touched a particular article, and in so doing, registered the action in her consciousness. The disappearance of the object, followed this cognition. Did this etheric force form a cloud of invisibility—such a cloud has often been noticed in séances—which shielded the object from view, until it was ready to be returned; if so, it is not necessary to postulate disintegration of objects in Frau Silbert’s case.

In 1927, there was brought to the notice of the College, the work of an apport medium in the North of England, a miner, Mr. T. Lynn, and Mr. Hewat McKenzie and Major Mowbray went north to investigate the claims made. Mr. Lynn has been a medium for sixteen years, but has only exercised physical mediumship since 1926. He developed this gift in his home circle, first sitting in the dark, and later using a degree of light. He offered himself for full stripping and examination before and after the séance, and in addition was dressed in fresh clothes and then placed in a bag of black material, tied and sealed at the neck. The examination at the close of séance, of bag, clothes and person, disclosed no interference, but on several occasions, small red marks were noticed on the body, on front and right side of abdomen. Similar marks have been noticed on the flesh of other physical mediums after phenomena; Evan Powell, Franek Kluski,³⁴ and “Margery,” have all reported and shown discolourations on body and limbs, presumably at points where there has been an extrusion of ectoplasm. In Lynn’s case there are certainly such extrusions, taking the form of small coils or rods of varying shapes issuing from the neighbourhood of the solar plexus, which are strong enough to lift small articles, and to rap clearly on a table, or pluck the strings of and play a simple tune on a harp placed in front of the medium, or rhythmically swing bells suspended from the curtain rod of the cabinet. I have seen the end of this rod striking the table; it seemed to the eye to end in a round luminous patch.

³⁴—Mostly spelt Franek Kluski (Teofil Modrzejewski) was born in Warsaw in 1873; his profession was in banking, journalism and also a poet. His mediumship was active 1918 – 1925, taking a break due the Polish / Russian war in 1920. He gave up mediumship due to poor health, a heart condition due to being shot in the chest apparently due to a duel around 1900. Kluski was a married family man; he was not a professional medium and accepted no fee. He died in January 1943 of tuberculosis and was buried in Warsaw. PJG

Mr. McIndoe of Glasgow,³⁵ Secretary of the Spiritualist Association, in reporting a visit from Mr. Lynn in “The Two Worlds,” November 9th, 1928, says, “The psychic rod which taps the tray was plainly visible to all the sitters, though not actually tapping it.” On several occasions, Mr. Hewat McKenzie has stood close to the tray and directly over it, and heard the strings plucked and played, but saw nothing. The explanation of such variation would be that, as the “guide” states, on some occasions and depending on séance conditions, the extrusion can be made solid and visible to the naked eye.

Mr. J. Stewart of Croydon, made careful and detailed observations at several séances with Lynn, and says, “Something in the shape of a small luminous butterfly was seen moving about cabinet. It did not seem to have any connection with the medium.” Again he says, “Apports” are held suspended above tray for twenty seconds in some instances.”

It is stated that in earlier Lynn séances, when held in the dark and sitting round a table, apports of small bottles containing wax in various shapes, and sometimes coloured and stoppered in wax, were received. Some were very crude, but others I have seen seem to have moulded images inside, one a bird which it would seem difficult to achieve by any pouring of melted wax into a bottle. According to Mr. E. E. Noble, a careful observer, one such small bottle, which had arrived as an apport and out of which coloured scent had been dropped on the sitters, was, later in the séance filled with wax apparently taken from a piece of candle, also an apport; how this was achieved in the empty bottle, previously seen and smelt by the group, I do not know, but as these bottles are freely shown by the mediums as apports, it is well to mention them. Since the séances have been held with a degree of light, no bottles with wax have been apported.

Photographic Experiments, with “Apports.”

That apports are not on all occasions simply dropped from nowhere, will be seen by study of some of the remarkable photographs illustrating this article. These and the fine enlargements accompanying them, which reveal so much detail, I owe entirely to the skill and devotion of Major C. H. Mowbray, a member of the College Council,³⁶ who has spared no expense and pains and trouble to get these as perfect as possible. On two occasions cameras, plates, apparatus, smokebag, etc., were transported to Lynn’s home for this purpose, and with Patrick, the “guide’s” consent the first pictures were taken. Patrick first asked for one trial flash upon the medium, in order to understand the reaction of the medium to the brilliant light. It has been so often stated and proved, that a sudden flash of light thrown upon a physical medium while in trance, has had serious physical effects, that care is necessary in the use of the photographic flash and cooperation with the guide, who seems to be able to produce extra strength for the occasion and furnish some kind of protection so that no harm results. At one early

³⁵— President of the Spiritualists’ National Union 1930-1938 see *Psypioneer* Volume 7. No 10. October 2011:— *The Glasgow Association of Spiritualists – Paul J. Gaunt*, and also *Historical Notes (Glasgow Association of Spiritualists) – The Two Worlds*:—<http://woodlandway.org/PDF/PP7.10October2011.pdf>
See also *Psypioneer* Volume 8. No 8. August 2012:—*Mr. J. B. Conklin and the Founding of Glasgow Association of Spiritualists – Paul J. Gaunt*, and also *Early Glasgow Spiritualism – The Medium and Daybreak*:—<http://woodlandway.org/PDF/PP8.8August2012.pdf>

³⁶—The *Quarterly Transactions of the BCPS* Vol. IX No. 3. October, 1930 reported Major Mowbray had resigned his position as Research Officer at the College.

experiment after Patrick had said that he understood the matter, several flashes in succession were signalled by him against our judgment. The medium reported later that he had suffered from swelling on the temples after this séance. After this experience we limited the taking of photographs at our own discretion, and no further complaints were made.

The first visit North for photography was made in July, 1928. Mrs. Lynn had kindly removed all furniture from a bedroom and fixed up a corner cabinet with a rod and two curtains. A few chairs completed the furnishing. Several members of the medium's home circle were present, but neither they nor Mrs. Lynn approached the medium after he was searched, clothed, put in bag and placed in cabinet. Major Mowbray, myself and several College workers controlled the conditions entirely on this and all subsequent occasions, and were satisfied with the conditions provided. A small white night lamp was used for illumination, quite sufficient to see each other by, and to see the cabinet. This was maintained during the séances, and was only lowered slightly on one or two occasions. The medium becomes entranced within ten minutes or so, after some singing, and Patrick then makes himself known and takes control throughout, though there are others in the band of guides said to give assistance with the phenomena.

Two cameras were used, one whole plate ordinary lens, and a half plate camera with quartz lens. The flash is timed to one-thirtieth of a second. On July 28th, the result shown in Fig. 1 was secured, and a cheap pearl necklace picked up immediately after from the tray placed on table in front of medium on which the apports usually fail,³⁷ showed us that this had probably been successful, as the photograph shows. Fig. 1A, a fine enlargement of this result, shows some of the larger beads on the necklace, which is held by some kind of extrusion. The medium is seen in the bag sitting in the cabinet. Other apports at this séance consisted of a small reel of cotton, a button, a shell and a screw nail. The medium always drinks a glass of water with salt in it immediately after the séance—this on instruction of guide, it is said. This may replace some fluidic element drawn from the body during the phenomena. I have known other physical mediums drink thirstily after a séance.

On July 29th, the same conditions prevailed, and in addition the medium's hands were bound to his knees firmly with tape previous to his being placed in the bag. This binding was found intact at close of sitting, and did not seem to interfere with phenomena, but the medium complained of discomfort. The apports on this occasion were two thimbles—a hair slide, followed by a second which fell on my head as I picked the first off the tray. Two photographs were taken, both showing a small patch of luminous material gathered apparently at end of a "rod" suspended over the harp placed on the table, and probably used for striking. This luminosity was seen by all the sitters—see Fig. 2 and 3. A third flash, which resulted in Fig. 4, presents puzzling phenomena, a finger-like projection is seen as if extending to strike harp (*see* enlargement of this, Fig. 4A). In addition, when photograph was developed, there is seen in the medium's nose what looks like a bone ring, and hanging from his lips a cord or appendage with a teat almost like that used in a baby's bottle. The medium's features seem slightly transfigured (*see* enlargement Fig. 4B), Nothing of this was known at the time, as the plates were not developed till we returned to the College, but on our next visit, when

³⁷.—The original says "fail" but could it mean "fall"?

Patrick was asked about the appearance, he said a Maori guide of the medium might have had something to do with it. Lynn and his circle said they had never had anything of the sort before nor has it occurred in any other result.

Criticism has been offered by some groups with whom Lynn has sat as to the trivial nature of the apports, many of which have a Woolworthian aspect. It was reported on one occasion that a paper bag crumpled into a ball was given as an apport, and that this was identified as a paper bag used by a local Woolworth. The triviality is immaterial; a sixpenny necklace is of as much value as a diamond one, provided the conditions of the séance, and the search of the medium, are satisfactory. It may, as I said before, depend on some magnetic attraction of which we are ignorant.

A second visit to continue the experiments was paid by the same College investigators in September, 1928, The same strict examination and conditions were observed. At a sitting on September 15th, the first apport was a two-barbed, one inch fish hook (a sufficiently difficult article to conceal in any way), a small ring followed, and then after a photographic flash, a small glass bead bangle was picked up from tray and found quite cool and dry. Fig. 5 shows this, and Fig. 5A shows the curious round attachment in the region of the solar plexus of the medium, to be noted in so many of the photographs. A cord or "rod" seems to issue from this, and a similar mass appears to grip the article. The looping of the rod in this case is curious.

On September 16th, 1928, conditions as before produced a steel bolt, a watch key, a ring of beads and a thimble, all at separate intervals. Tapping was heard on the table, as if made with a light rod, and the patch of luminosity was seen. Several photographs were taken, all showing extrusions apparently used for tapping. Fig. 6, and enlargement 6A, and Fig. 7, and the remarkable detail given by its enlargement in 7A, give some idea of the formation of these "rods." They are not straight, but coiled in a fine way. On this occasion, while examining the bag previous to the medium being placed in it, I held it up to the daylight, and found a considerable number of small holes, about the size of perforations which could be made with a stout knitting needle. These were in both back and front and in the region of chest and abdomen, though several were placed lower. I pointed these out to another worker who was examining with me, and we spoke to Mrs. Lynn about it. She said they had never noticed anything of the kind, though they had noticed a white mark occasionally **in inside** of bag after the séance. **actual wording**

After the séance I spoke to Lynn on the matter, saying that it was well that everything should be noted if further light was to be gained on the subject. Dr. Crawford found with Miss Goligher that the moulds of ectoplasmic rods often had the pattern of her stocking upon them, showing that the exudation had assumed this formation in its way out.³⁸ The bag used by Lynn is of close black material, sateen, and could not give same escape as a woollen fabric. In the process of return to body of medium, some such aperture as the holes may have been formed, but few know anything of the nature of ectoplasm and its methods, and I cannot dogmatize. If any reader has any knowledge of similar appearances after physical phenomena, I should be glad to hear.

³⁸—See *Psypioneer* Volume 9.No. 12. December 2013:—*Five Experiments with Miss Kate Goligher by Mr. S. G. Donaldson*, and also *The Confession of Dr Crawford – Leslie Price*:—<http://woodlandway.org/PDF/PP9.12December2013.pdf>

When later Lynn came to the College, a new bag was provided, and though the strictest examination was made of the bag before and after the phenomena, nothing of this nature was again noticed. On this visit Lynn announced that he intended to give up his mining work and devote all his time to mediumship. For a few months he did this, visiting Scotland, Ireland, Croydon, Southampton, Portsmouth and many other places. I have various reports of these visits from competent observers. During this period he agreed to pay a visit to the College as we were naturally desirous, before reporting upon his work, to examine it in the College séance room, although the conditions in the North were quite satisfactory. The visit took place, in March, 1929, and on arrival, he reported to me that he had been consistently losing weight since he had devoted his whole time to séance work, and was somewhat concerned about it; he had on the average been giving three séances a week. The stoppage of muscular work might partly account for some of the loss, but not for all, so we took occasion to weigh him before and after each séance. Readers may be interested to see the results:

Date: 12.3.29.

	Stone	lbs.	ozs.
Before séance (ready to go into bag) ...	10	4	6
After séance (without bag)	10	3	12
Loss	—	—	10

Next morning, after supper and breakfast intervening, his weight was 10 stone 4lbs. 8 ozs., a gain of 2 ozs. on his original weight.

Date: 14.3.29.

	Stone	lbs.	ozs.
Before séance	10	3	12
After séance	10	2	10
Loss	—	1	2
Morning after ...	10	2	12

showing that 1 lb. had still to be made up in weight. On this occasion, one of the sitters at the séance, a College member, Mr. M., who sat on Mr. Lynn's right, was weighed before and after, and we found that he had lost 8 ozs. during séance. Mrs Lynn weighed also, had gained 2 ozs. during the séance. Mr. M. above, reported to me during séance, that just before an apport arrived, both his hands to the wrists became intensely cold with a sensation as if he were wearing rubber gloves. This frozen feeling has often been noticed in physical séances where sitters are giving force.

Date: 16.3.29.

	Stone	lbs.	ozs.
Before séance	10	4	0
After séance	10	3	2
Loss			14

Mrs. Lynn lost 2 ozs., and on this occasion Mr. W., a sitter, lost 8 ozs.

Professor Crawford of Belfast, who made many careful experiments on loss of weight with Miss Kathleen Goligher of Belfast, reported a constant variation in weight, varying from several stones to several ozs., according to the phenomena produced (*see Psychic Structures* (Crawford)). Even a slight tap, he observed, could not be produced without a variation in weight in the medium, and sledge hammer blows meant a loss of pounds, but quite regularly when the phenomena was over, the medium's weight adjusted itself to its pre-séance standard. He noticed too that the sitters contributed in varying degrees, though only slightly as compared with Miss Goligher.

On March 14th a photograph of a curious extrusion was obtained, *see* Fig. 8, and enlargement 8A, which shows a projection striking table, and gives a very good example of a rapping rod with enlarged end, which is curiously indistinct, as if weakened by flash, as compared with rod.

A small salt spoon was picked up after a second photograph was taken, and in Figs. 9, and its enlargement 9A, photograph taken with ordinary camera, and Fig. 10, and enlargement 10A, taken with quartz lens, exposed simultaneously, a fine picture of the arrival of this apport is seen. The curious gripping appendage as shown in Fig. 8A, is very remarkable. Many small apports were received at these séances, in addition to those photographed. On one occasion a large rather rusty fish hook, 2½ inches in length appeared; on another seventeen small brass curtain rings and 4 pieces of a manicure set, all sharp pointed. Levitation of the table was attempted, but an attempt to photograph this was not successful.

At the séance of March 16th, an apport of a penknife with two blades open was apparently dropped at the extreme edge of circle of sitters, and near the medium's wife. A photographic flash taken at this juncture reveals a blurred small object about three feet above the head of the medium in cabinet. An enlargement shows a faintly marked cord extending from this object to neighbourhood of medium. This is the only record I have of an article falling so far away from the medium, and it may be imagined that the flash caught the object prematurely, with the result that it was projected into the circle instead of falling as usual on tray or table. This photograph is hardly good enough for reproduction in these pages, but enlargements and lantern slides show above condition very clearly. The College is indebted to Mr. and Mrs. Lynn for their hearty co-operation in these experiments, which were quite new to them, and which in my estimation have added considerably to our knowledge, as to what may take place in some of these strange manifestations called "apports."

I am indebted to a business man, Mr. E. E. Noble, who has sat with the medium on many occasions in the medium's house and in his own home for very interesting reports regarding the apports. On several occasions he mentions that small piles of soot and of flour were laid neatly on the table on a paper previously marked by sitters. Milk and salt water have also arrived in receptacles on table previously empty; the dripping of the latter was clearly heard, and the former bore no trace of having been carelessly poured into the vessel. On one occasion Mr. Noble provided some carmine, and asked the control to dip end of a "rod" into this and make marks on a paper provided. This was done, but examination of marks obtained, showed no definite structure; Mirror-writing on paper provided by Mr. Noble has also been produced, showing occasional clairvoyance for certain sitters.

ARTICLE PHOTOGRAPHS

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FIG. 1. APPOINT OF PEARL NECKLACE.

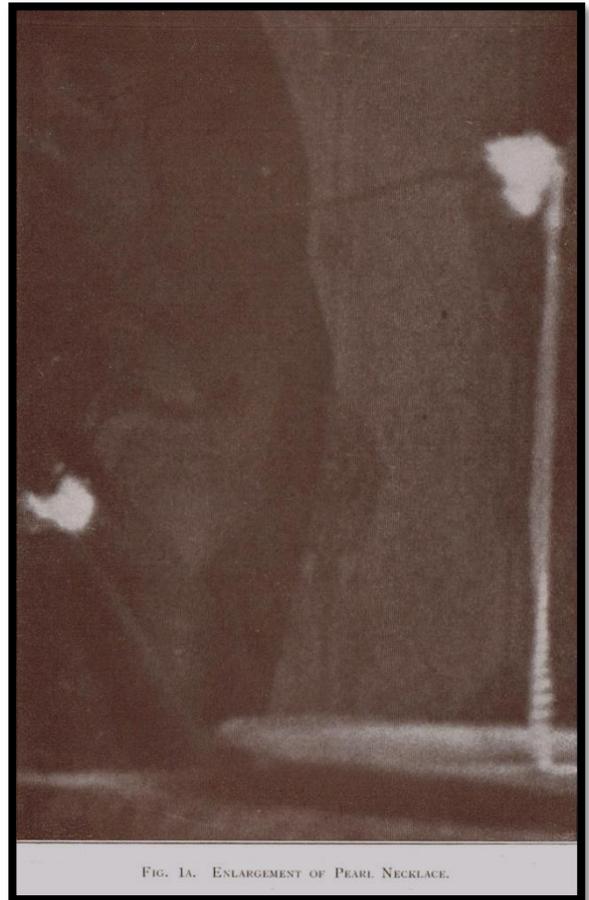


FIG. 1A. ENLARGEMENT OF PEARL NECKLACE.



FIG. 2. "ROD" STRIKING HARP.



FIG 2A. ANOTHER "ROD" OVER HARP.



FIG. 3. FINGER-LIKE PROJECTION AND NOSE-RING, ETC.



FIG. 3A. ENLARGEMENT OF "FINGER" PROJECTION.

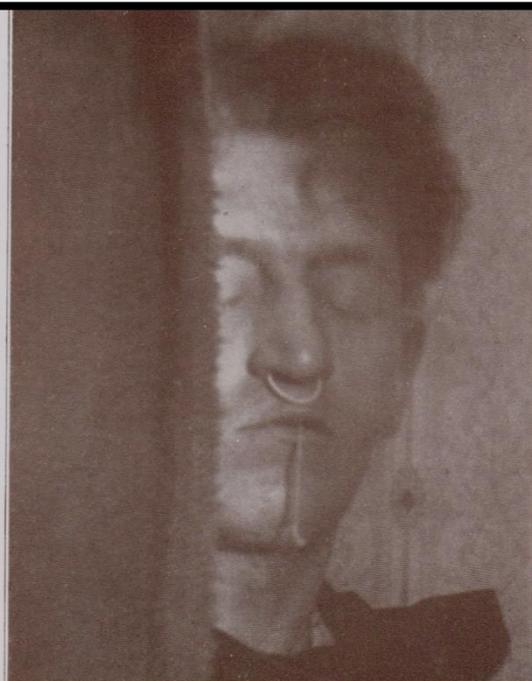


FIG. 3B. ENLARGEMENT OF NOSE-RING, ETC.

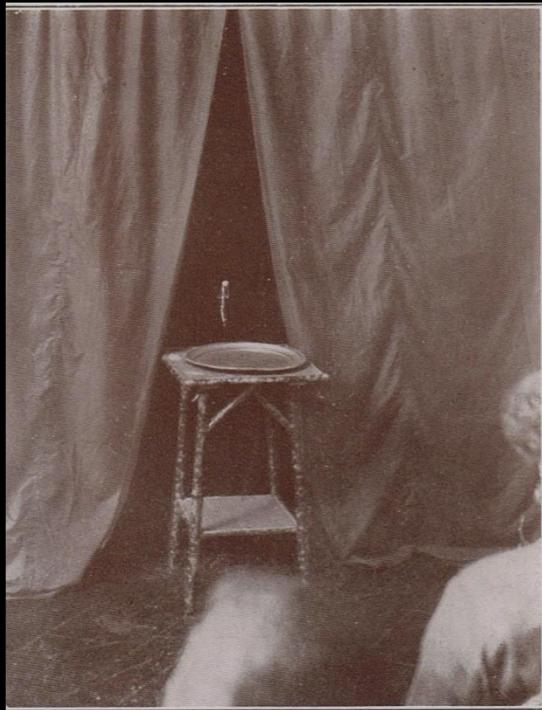


FIG. 4. APPORT OF GLASS BEAD BANGLE.

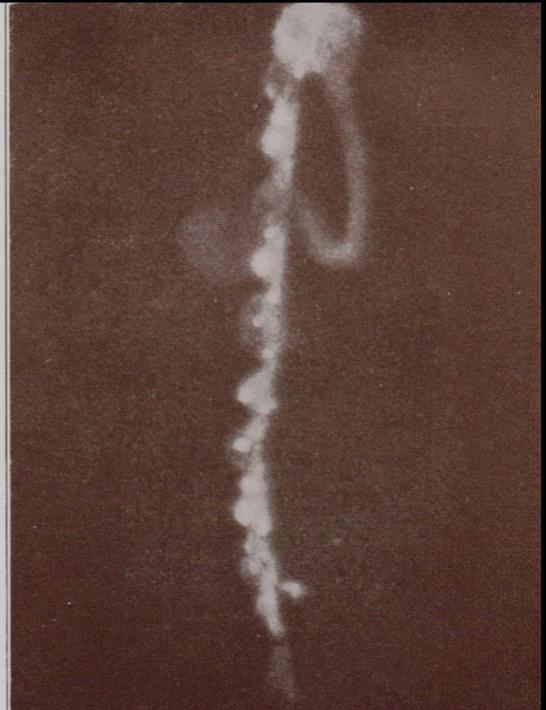


FIG 4A. ENLARGEMENT OF BANGLE AND "ROD."



FIG. 5. A RAPPING "ROD" OVER TRAY.



FIG. 6. A RAPPING "ROD."



FIG. 5A. ENLARGEMENT OF RAPPING "ROD."

FIG. 6A. ENLARGEMENT OF RAPPING "ROD."

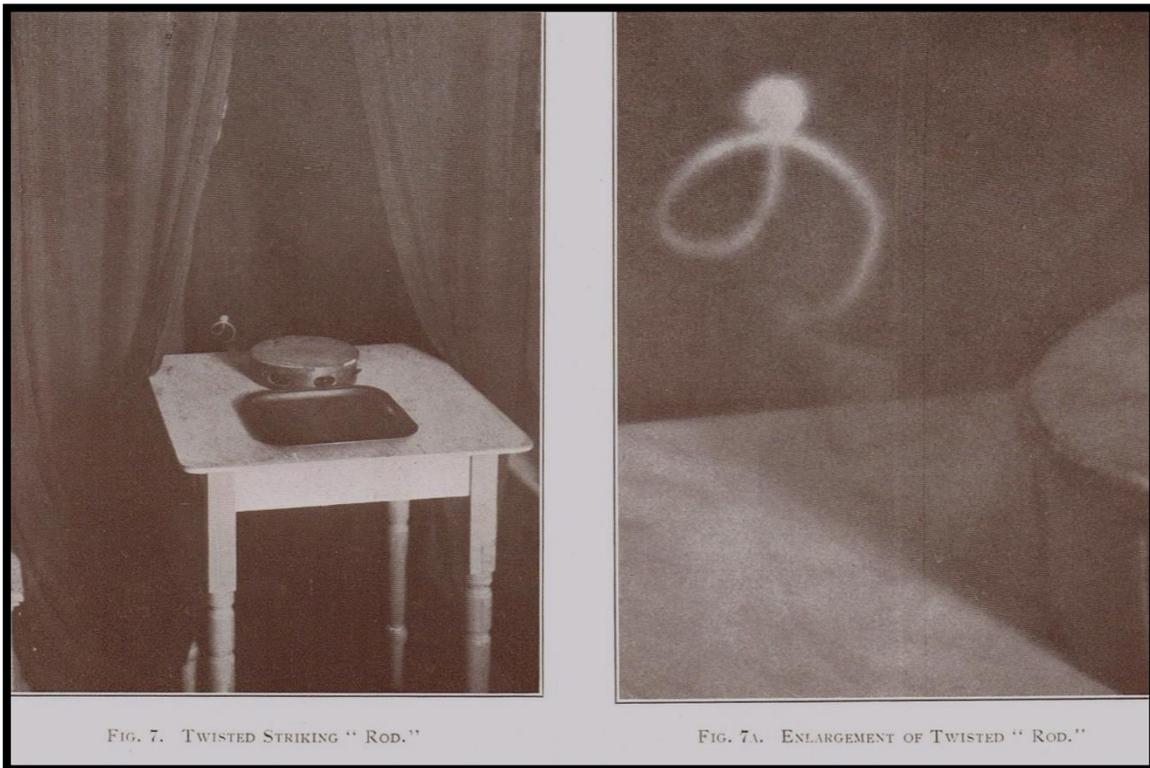


FIG. 7. TWISTED STRIKING "ROD."

FIG. 7A. ENLARGEMENT OF TWISTED "ROD."

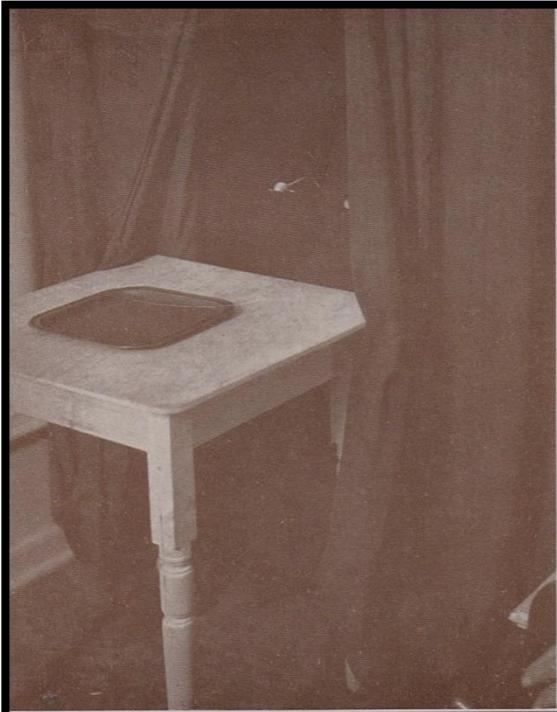


FIG. 8. APPORT OF SALT SPOON (ORDINARY LENS).

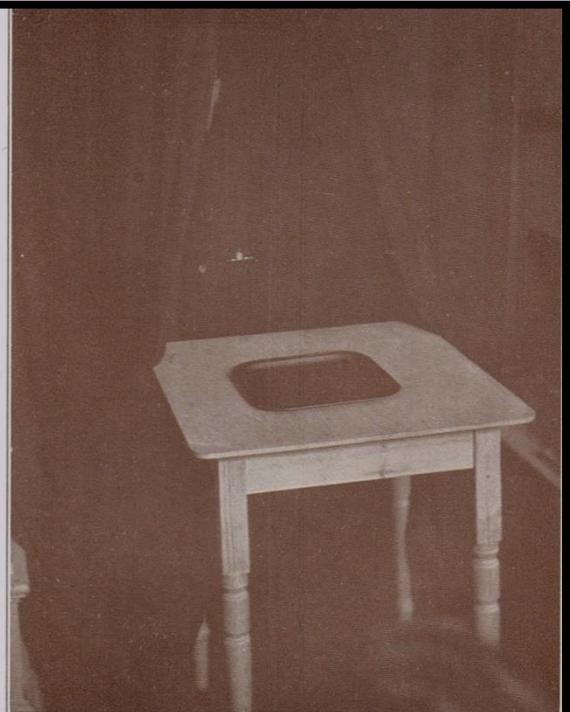


FIG. 9. APPORT OF SALT SPOON (QUARTZ LENS CAMERA).



FIG. 8A. ENLARGEMENT OF SALT SPOON APPORT.



FIG. 9A. ENLARGEMENT OF SALT SPOON APPORT.

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Paul J. Gaunt

