

## HISTORICAL PERSPECTIVE

### Mediumistic Phenomena by Julian Ochorowicz

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Part I, published here, includes the sections Introduction, Excursion in Search of New Truths, and A New Category of Phenomena.

Part II, to be published in the Summer 2018 *JSE* issue 32:2, includes the sections Warsaw Experiments with Eusapia Palladino, Official Sitzings, Conclusions Drawn from the Warsaw Experiments.

#### Introduction by Zofia Weaver

*Mediumistic Phenomena* by Julian Ochorowicz is the title of a series of booklets, in six parts, published in Polish from 1913 to 1915 (Ochorowicz 1913—first encounter with Eusapia Palladino in Italy in 1893, and her subsequent visit to Warsaw. Ochorowicz wrote these accounts immediately after the events they describe, but because of the hostility to the subject of mediumship in Poland they remained unpublished in his desk for 19 years. The next four parts, not translated here, cover other material, mostly experiments with Stanisława Tomczyk (who was to become Mrs. Everard Feilding in 1919) and the controversy over the photographs relating to them.

Julian Ochorowicz was a charismatic personality, active at the very center of Warsaw's intellectual and artistic life. Even after he moved away from Warsaw to the far south of Poland, he drew many distinguished visitors to his new abode, and his presence there helped to turn it into a very popular resort. However, his interests (and perhaps his uncompromising manner of promoting them) did not make him popular with the orthodox scientific community.

By now his contribution in many branches of learning, particularly psychology, has been recognized in Poland, and his reputation restored. However, as in the case of many other prominent figures, his “belief in the reality of mediumistic phenomena” is presented as a misguided aberration, especially when “Hugo Münsterberg, in an extremely simple and clever way, proved her [Eusapia] to be fraudulent in moving a table with her foot in 1909” (Ochorowicz 1996). While Münsterberg did nothing of the sort, Ochorowicz knew a great deal about cheating and was always on the lookout for it, as the following text makes clear. There is caution, there is objectivity, but there is also an exuberance and a vitality in these early encounters between Ochorowicz and Eusapia's phenomena which I think make fascinating reading.

More than half of this translation was the work of Casimir Bernard, a Polish researcher now deceased. He lived in the USA and did the translation because he thought it was worth doing, and sent it to me many years ago. Since then, the relevant parts of *Mediumistic Phenomena* have been reprinted in Poland, which meant that I could obtain the Polish text and translate the missing parts—because I also think it is worth doing. However, not everything seemed relevant, and for this reason parts of the text are omitted and parts are summarized. The omissions are indicated by [. . .], while the summaries are in italics and in square brackets.

— Zofia Weaver

### References Cited in Introduction by Zofia Weaver

- Ochorowicz, J. (1996). *O sugestii myślowej*. Preface by Ryszard Stachowski, translated and abbreviated by Zofia Weaver. Warsaw: Wydawnictwo Naukowe PWN, pp. 7–31.
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### Excursion in Search of New Truths

A number of acquaintances, interested in hypnotism, gathered at my home in June 1892, in order to examine a boy purportedly exhibiting the phenomenon of possession by the ‘spirit’ of a woman, which would not leave him in peace, scaring and tormenting him, causing various noises which would be troublesome even to the neighbors. Briefly, the home of this boy was ‘haunted’. We were interested in taking a closer look.

Having sat down, according to all the rules of a spiritualist séance, we quickly determined that the boy rapidly enters a hypnotic trance, and in that state drops to the floor, crawls on all fours and undresses, throwing the items of clothing all around. Finally, he demands that the lights be turned off, all along complaining about the alleged woman, yet promising in her name that frightening events will occur.

And so indeed, after the lights were turned off, ‘frightening’ things began to occur. Chairs turned over, the easy chair bounced up and down, shoes flew through the air. I finally had enough of this—lit a match and caught the perpetrating ‘medium’ red-handed. I put him into a deeper trance, while holding his hands and feet.

Even the second session did not bring out anything beyond the fact that this ‘possessed’ boy would freely enter into ‘active somnambulism’ through the autosuggestion that he was ‘possessed’. Upon awakening, he had no memory of what had transpired.

I decided to free him from this bondage which, while giving nothing to science, interfered with his work. While in a hypnotic state, I gave him the following suggestion: “From this moment on, your ‘lady’ has no power over

you. She has left, never to return.”

In an awakened state, but still sleepy, the boy was taken home. Several days later we had the opportunity to ascertain that all phenomena had stopped and as of that morning humanity woke up the poorer, having lost one ‘medium’.

I would not be telling this story if not for the following circumstance. Among those present at the sessions was a certain luminary who, in answer to my sceptical views of ‘mediumship’ in general, made the following remark: “and yet, in the presence of a certain Neapolitan woman, I have seen occurrences which I cannot explain to myself in any way.” And he began to tell the story, which I will relate later.

When he finished, I answered: “You know, for the past 20 years I have believed in magnetism and hypnotism, but I have never been a spiritualist, and I hope that I will never turn into one, for the simple reason that all I have seen in this regard (and I wanted to see everything possible) led me either to unmasking fraud, or to uncertain results of no scientific value. Finally, it led me to the admission of certain facts, extraordinary only superficially, such as: the gyration of tables as a result of unconscious pressure by those present, or the so-called ‘cumberlandism’, caused also by involuntary muscular movements under the influence of the prevailing thought. Besides, even Slade did not show a thing that could indeed be considered a new group of phenomena. Upon my return home I was able to imitate his automatic writing so successfully that several persons assumed that I also had contact with the spirits.”

I hear and read that others were more lucky, that they experienced this exquisite emotion which results from sensing a new truth, but as far as I was concerned, I initially experienced it with ‘magnetism’. I had such experiences during some of the electrical experiments, and again in some psychological phenomena, but never in the so-called spiritualism, in the course of which naïve people converse with their own unconscious self, assuming that they converse with the spirits. I will not say, as Bouillaud did: “I believe because you tell me so, but I would not believe if I saw it myself”; however, I will tell you this:

“That which you tell me astounds me. I have no reason not to believe you; I do, however, have reason not to include among my beliefs that which I have not been in a position to ascertain through personal observation (I will not call it ‘understanding’ for I would consider that stupid conceit). Convince me!”

“In that case you will have to come to Rome if the occasion presents itself for conducting experiments with this remarkable woman.”

“I will come.”

Several months later I received from Siemiradzki the following letter (Henryk Siemiradzki, 1843–1902, a successful painter, mainly of scenes from antiquity; recipient of awards and distinctions, including a Gold Medal at the Paris World’s fair in 1878; from a noble family, he had studied natural sciences as well as painting. He settled in Rome in 1872, but visited Poland frequently and was part of its intellectual and artistic community):

Rome, September 21, 1892

During my stay in Warsaw I told you about the unusual phenomena which I witnessed at the sessions conducted in Rome with Eusapia Paladino under conditions which definitely excluded any possibility of subterfuge and fraud. I enclose a clipping from the daily *Popolo Romano*, from which you will learn that a group of scientists (there is among them the famous astronomer Schiaparelli and the former minister of commerce and industry, Colombo) had the opportunity to ascertain these facts. Eusapia, on her way to Milan, knocked on my door. Unfortunately I was not home and she apparently was in a hurry. So it is only today that I learned from the paper the purpose of her journey. In any case, I will advise you when a convenient opportunity arises to spend several days with her.

My best regards, Henryk Siemiradzki

The enclosed clipping reported from Milan that spiritualistic sessions of a scientific nature had been held at the home of Professor Finzi, a well-known expert on electricity, and that the object of these studies was the Neapolitan medium Eusapia Paladino, who was purposely brought from Naples by Mr. Chiaia, a well-known spiritualist, and that Lombroso called these phenomena ‘astonishing and inexplicable’, that all possibility of deception had been excluded, and that, finally, the public was awaiting the results of these experiments with great interest.

Clearly, I could not judge the import of these events on the basis of this report.

Newspaper accounts had been contradictory for some time; it had been reported that deception was unmasked, that the scientists declined to sign the report, etc., until, finally, on October 31, the daily *Italia del Popolo*, and then other newspapers, published a report by the scientists that ended with an acknowledgment of the reality of these phenomena, this “inconvenient truth,” and an expression of encouragement for conducting further studies.

This report, in addition to the already known spiritualists’ reports, was signed by four naturalists and a professor of philosophy. It ended with the statement that some of the sessions were attended by Cesare Lombroso, the well-known psychiatrist, and professor at the Medical School in Torino, and Charles Richet, physiologist and professor at the Paris Medical School.

Because they did not attend all the sessions, they declined to sign the report. Was that the only reason?

As far as Lombroso was concerned, I knew that he was already convinced on the basis of previous experiments with Eusapia, and that he attempted to explain the phenomena from a psychiatric point of view. I was more interested in Richet's opinion, firstly because here was a cautious mind, thoroughly acquainted with hypnotism, and secondly, because I knew him well, having worked with him for several months. I knew that no theory would entice him and that he would be strict with regard to the facts.

Richet's report appeared in *Annales des Sciences Psychiques* in February of this year. It was less positive than the former ones. Richet did not discover fraud, did not interpret the phenomena as hallucinations, but at the same time he did not consider the experiments to be fully convincing.

At a time when I was trying to reconcile du Prel's assertive statements with Richet's doubts, and with Torelli's outright accusations of Eusapia manipulating an instrument hidden under her skirt, I received the following letter from Siemiradzki:

Dear Julian,

Eusapia is at your beck and call. Could you not come now? It would be of great importance. I again had, unexpectedly, a session with this powerful medium. That evening I had a visit from the painter [Karol] Miller and my cousin Ludomir Prószyński. Eusapia dropped by, I asked for a small table, a lantern, and some 'magic devices' to be brought in, and we had a séance. We held Eusapia's hands. Apart from her, there were five of us, four at the table and my wife outside the circle, at the window.

Chairs were moving around the room, transferring onto the top of the table. One of them placed itself on top of Prószyński's head. The piano played at the touch of an invisible hand, and then, when I demanded that the other hand should make its presence known, we simultaneously heard the bass and the high notes, while a third hand beat the rhythm and drums on the table.

Mysterious hands brushed against our faces, squeezed our hands, and one of them, at my request, left the imprint of five fingers on a soot-covered plate (the fingerprints were clearly visible while the hands of those present were clean). Little lights floated between us in different directions, the hierophone played and moved from place to place, steps resounded all around us, and for the finale a hand took my wife's hand and led her to the circle, placing her hands between mine and Eusapia's. A bearded face touched mine and Miller's blowing kisses. Finally, a table leg rapped out the word *Addio* and a powerful pounding of the table ended the session.

We parted. Miller and Pruszyński were almost in a state of shock, having never in their lives had such an experience. I also had great difficulty in falling asleep, pondering over the lack of knowledge and study of such interesting and undeniable facts.

It would be a sin for you not to take advantage of this opportunity. Advise us only the date of your arrival and we will bring Eusapia from Naples. She promised that she would gladly come.

H. Siemiradzki

I thought to myself: They have gone insane, or there is something in it, at least some exceptional method of deceiving people.

I simultaneously received two articles from *Nowości Warszawskie*, the daily, where the author, analyzing both reports in detail and basing his conclusions on the speculations by Torelli (editor of *Corriere della Sera* in Milan), and doubts expressed by Richet, reaches the conclusion that it is all a fraud with the aid of some accomplice.

In view of such an interpretation of Richet's report, I decided to obtain a statement from him privately. I therefore wrote to him, asking whether or not there was anything in it.

Richet answered that he intended to study Eusapia's 'productions' further, and he wanted to bring her to Paris. He ended the letter with the following remark: "That which I saw was not unconditionally conclusive but very worthy of further attention."

If that was so, then I would go. I telegraphed Siemiradzki and Richet that I would be in Rome on 12 May, and was getting ready for the trip. I added that I had already demanded previously that Eusapia arrive in Rome alone, and that the experiments should take place in a private home.

Leaving Warsaw on Tuesday night, traveling via Vienna, one can reach Rome on Friday morning, no earlier. I relieved travel boredom by studying Italian grammar and deliberating on the possible outcome of my trip.

My thoughts ran along the following lines: Some maintain that Eusapia has a device with the aid of which she lifts tables. There is no great difficulty in determining that. Others do not suspect fraud but cannot make up their minds. Richet, for instance, is sitting on a fence. What the hell, these things can be resolved. As far as I was concerned, I would be content if fraud was unmasked. So many fraudulent mediums had already been unmasked that catching one more, a famous one this time, who has managed to convince so many scientists, would bring me satisfaction and peace of mind, because I would stop bothering with spiritualists' claims once and for all. This may not be entirely fair, because a hundred contradictory facts do not negate one favorable one, but in the eyes of the majority of investigators, and to some degree in mine, I would be justified.

If, on the other hand, it was possible to verify the reality of the phenomena, I would also be satisfied, because although it would destroy my current worldview—what an upheaval in that worldview this would bring, what an unexpected widening of the horizon, and frightening to consider.

What I was afraid of most was to return undecided . . .

Italy! What a fabulous country! Rain—the first in many weeks—is falling on the fields of Campania. Hay already in stacks, wheat up to the knees, poppies so purple, like nowhere else. Only the sky is not Italian yet—it is grey.

Rome! At the end of via Gaeta, adjacent to Rudini's (the former prime minister) villa stands Siemiradzki's colorful little mansion, surrounded by a garden on both sides. I look to see whether it is twirling or rising—but no.

Palms, eucalyptus trees, cypresses, give me a friendly and peaceful greeting, only the mastif Orso bares his teeth.

"Is signor Siemiradzki at home?" "Yes, signor."

We greet each other. "What about Eusapia?"

"Just imagine! She wrote to me yesterday that she is indisposed and cannot arrive before Tuesday."

"Confound it, it's always like that with women. But maybe her device is being repaired?"

"But I do have a letter for you from Richet."

At this point I must mention that in listing the circumstances which compelled me to become interested in Eusapia, I omitted the most important one. Several weeks previously, I was able to confirm a rare and thus far unrecognized hypnotic manifestation, that of sightless 'seeing'. Such a fact, seemingly, belongs in the realm of the miraculous, and thus the possibility of something even more miraculous (such as Eusapia's phenomena) became a question of degree. I had mentioned these discoveries to Richet when inviting him to come to Rome. This was his answer:

My dear friend! It is impossible for me to come to Rome at this time. My family and professorial duties are many. They have shackled me to such a degree that escaping from Paris at this time is impossible. I regret it bitterly.

I am truly delighted that you were able to ascertain this manifestation. What a tremendous step and progress it would be if you were able to discover the conditions under which it occurs.

You would then undoubtedly publish your findings. If so, then do it in *Annales des Sciences Psychiques*, which I edit.

In this way I think the matter will gain greater publicity than through any other channel.

Best regards, Charles Richet

This communication improved my mood, spoiled by Eusapia, who responded to another telegraphic enquiry that she could not come earlier than the 16<sup>th</sup> of that month.

"Can't do a thing about it," I said to Henryk, "take me to your studio.

Let me console myself with the sight of the theatre curtain you are painting.”

It was excellent. There were three sections to it. With colors of the spring, not too many figures, but each beautiful and clear. It is certain that Cracow will have a curtain like no other in Europe.

But, in addition to the curtain, there were other canvases worth seeing.

The first one was titled *At the Well*, showing a young couple. In front of the well is a basin—and I’ll be darned if that water does not look wet.

The other one, related to the first one, could very well be Siemiradzki’s best, in that category. *The Peddler* sits on the ground with a variety of trinkets spread in front of him. There are two girls facing him. I look at the face of one of them, and see that she has already picked her choice and is now only enquiring about the price, while the other one cannot make up her mind. I turn my eyes to the hands and am convinced that the faces told the truth. The sunburnt peddler, sleepy in the scorching sun, barely condescends to answer these paltry customers. The sun is sifting the noonday swelter through cracks between the leaves. The air, the distant panorama—what delights!

If this painting warms, then the next one, just started, titled *The Demolished Villa*, in the vicinity of Rome after a robbery, sends a chill. There are no people here, but the sky looks so grim as to send a cold wave.

In the fourth one, a small one, a girl is watering a delightful bouquet of flowers. “She is not attractive,” I told Henryk.

I returned to the studio half an hour later and saw that Henryk put a dab of white paint around the mouth and nose. She became pretty.

“Listen,” I told him, “maybe you and Eusapia are playing tricks? You swish your finger through the air and something strange happens? But I warn you, if I catch you red-handed you will be buried forever. I will announce it in *Kurier Warszawski* and you had better not show your face in Warsaw.”

“Wait, wait,” he says. “Wait until Eusapia arrives.”

In the meantime, though, there is no Eusapia!

I swing in the hammock in the shade of the eucalyptus tree, read *Popolo Romano* and sigh, or climb the twisting staircase to the platform of the palace, send a yearning gaze beyond the southeastern hills, or, finally, ask the mastif Orso to give me his paw. He, forgetting his former prejudices, complies. Henryk tells me that I have charmed the savage. What of it, if there is no Eusapia?

Tuesday finally arrived. We waited until noon—nothing, we waited until the evening—still nothing. We sat down to dinner in a sour mood. I taunted Henryk by saying that Eusapia feared proper controls and apparently would not come.

At that moment someone knocked on the door. “Come in!”

A small, corpulent but quite shapely figure rushed in, wearing a rakish hat, out of breath, cheerful, and greeted her acquaintances. She related, in her Neapolitan Italian, that, being scatterbrained, she missed the morning train and has only just arrived.

I was angry because I understood little, but gradually and with the help of the Siemiradzki I was initiated into the secrets of the Neapolitan dialect.

Eusapia is no longer young, nor is she pretty, yet with her liveliness and pleasing facial features she gives the impression of a likable rascal. The large black eyes flash and sparkle when she livens up, while the hands gesticulate in the lively manner of a southerner. In moments of excitement she is very funny: She grabs her neighbors by their lapels, bounces up and down, and at the mention of Torelli she shakes with anger. At the same time she betrays more sensitive emotions and gets easily moved when wrong is done to others.

In order not to lose time, I put aside for another time my plans for the specific testing of Eusapia. Meanwhile, we ask that the table be cleared and get down to the first session.

The servants, sensing what this was about, ran out and locked themselves upstairs, and because there was no one else in the house, we were completely isolated. In spite of that, to make doubly certain, I locked the door myself and looked into all the corners.

The table, which had been specially constructed for such experiments, was quite sizable, rectangular, and made of white wood. First of all I checked it thoroughly, testing all the mechanical possibilities of moving it. Six persons could sit at it comfortably. There was no overhang of the tabletop; there was no way that a foot could push it upward, while a hand on top of the table could move it under certain conditions, but not from the side of the person pressing it.

The table stood by the window, with six wicker chairs placed around it. In the center of the room, on a stone floor, stood a large dining table, upon which I placed a variety of instruments and devices I needed for the experiments. Among them was a magnet which intrigued Eusapia.

“What is it?” she asked. “Una calamita!” I answered. “What purpose does it serve?”

I showed her that it attracted iron. So she tried—with the naïvete of a child she tested whether it would attract her fingers. Upon seeing that it did not, she cast the magnet aside with disdain.

Besides Siemiradzki and Prószyński, no other persons taking part in this first session had ever met Eusapia before. Prior to that session I subjected all the participants to a hypnoscope test, in order to determine whether they are susceptible to suggestion. Only one person turned out to be sensitive,

but to a degree which would not result in hallucinations. Siemiradzki and Prószyński were not sensitive.

The room was full of light.

Eusapia sat down at the narrow end of the table. We held her hands and legs from both sides, so that no movement on her part would escape our attention.

From the moment Eusapia sat down at the table she became serious. No more than 30 seconds passed when the table became restless. It moved, tipped, lifted somewhat and finally all four legs lifted off the floor rapidly; and just as rapidly the table dropped to the ground with a lot of noise.

Throughout this entire process, Eusapia barely touched the surface of the table with her fingertips, sometimes even letting it go momentarily, and her legs did not change their position (I held one at the knee). Only her face would show as if in an expression of pain, she sighed and her grunts would increase with the intensity of the table movement.

At the time I sat on her right side, and it seemed though that all the movement originated on the left side. As if reading my thoughts, Eusapia demanded that I change seats, which I did. It was then, while holding her left hand and touching her left leg, from the knee down to the foot which I held down with my foot, that I felt the brush of her skirt billowing and nudging the table leg. At that moment I grabbed the fold of the dress, but there was nothing underneath.

Levitation of the table occurred a few more times (I saw it in total 15 times) under various conditions. The less light there was, the easier were the manifestations.

Under one of the conditions, Eusapia pulled both her legs from under the table and put them in my lap. With one hand I held both her knees, with the other I held both palms, while Siemiradzki, who sat next to me, held her feet by the tips of her shoes. In spite of that, the table levitated as before.

Another experiment was made under the following circumstances: I asked that the unseen force press down on a dynamometer which was in the center of the table (in the form of a weighing scale with a plate). In full light nothing happened. In a weak red light nothing occurred either. While we waited in vain, the table rose and the leg registered five taps, which in the conventional system means: 'less light'. We extinguished the lights and almost immediately heard that the dynamometer was depressed so powerfully that we heard the springs vibrate.

Because the indicator did not lock in at the highest reading, we did not have a record. I went for another dynamometer and requested that the invisible hand give us a reading of its strength.

After a while (in the darkness), we heard movement of the instrument

and suddenly something inserted one corner of it into my hand very carefully, so I would not touch the dynamometer's indicating arrow. I turned on the light and we got up. Eusapia, whose hands were held all along, also got up. I looked at the instrument and showed it to the others. The power indicator, which was depressed to its maximum reading, showed more than 200, the equivalent of 80 kg (an exceptional degree of masculine strength).

"This would be very convincing," I remarked, "for none of us has this much strength, if not for the fact that the indicator could have been moved by hand . . ."

At that moment, the table, which no one was touching anymore, bounced angrily twice, which in the table-bouncing parlance means "No."

"Therefore the dynamometer was pressed?" I asked. "Yes." (Three taps of the table leg.)

Seeing that the table tilted by itself, we asked that it levitate by itself. After a few attempts at lifting and side motion, the table elevated the leg closest to Eusapia and slid over to her. The leg touched her dress below the left knee, and for several seconds the entire table was off the ground.

I was not quite certain whether Eusapia touched the table with her hand, for I was concentrating on her legs. *I did not see the table levitate without actual contact.* When I demanded that the table levitate with Eusapia on top, the table answered that this was not possible.

Table levitation is also not possible if the medium sits along its longer side, that is farther from the table legs (later experiments convinced me that such assurances were not to be accepted unquestioningly).

Since the stronger levitations occurred only in very weak light, we set up, with the aid of the well-known painter Mr. Bakałowicz, an instant camera with an automatic magnesium lamp. At the moment of levitation, on a signal, Mr. Bakałowicz would step on a rubber ball that injects magnesium into a continuously burning alcohol lamp. This would result in a flash of light allowing the camera to capture on film everything that was visible at that moment.

During one of those exposures, we all raised our hands off the table except Eusapia, whose hand (the one I held) remained in contact with the table. Eusapia maintained that she was unable to part from it, and indeed I felt that it was as if glued to the table.

During another levitation Siemiradzki asked that the table become heavier. Putting our hands under the table we attempted to lift the table higher than where it was suspended. This turned out to be difficult. The table, which weighed no more than 7–8 kg, hung in the air and would rise a little, as if there was a strong, elastic pressure from the top. After that, as usual, it noisily dropped to the floor.

As I did not share the “spirits” preference for tables, and assuming that simpler experiments can be more convincing, I brought a compass, which was tightly sealed behind glass, and placed it on the table, demanding that instead of the dynamometer, she try to move only the magnetic needle, which should be much easier.

For a while nothing happened. Eusapia held her right hand, with fingers held together, just over the compass, but the needle did not budge. Several times she withdrew her hand, maintaining that her fingers hurt, but angry that although she really wanted it there was no movement.

After several minutes the needle deflected about 15 degrees in one direction, then in the other, and swung back and forth slowly. At that moment Eusapia withdrew her hand, complaining about a strong pain in her fingers, which I had to massage for a while to bring them to a normal state.

The movement did not resemble magnetic or electrical influence. It was a mechanical move elicited on a basis unknown in physics. The electroscope which stood on the table did not detect the presence of electricity either. In the darkness various evolutive actions were occurring within the unit, but these were mechanical in nature.

In a similar manner, a lamp-black coated sheet of paper was transferred to a cupboard behind the medium, and placed under a glass fruit plate, while we all held hands. I found no fingerprints on the paper.

A second session was held after a short pause. Manifestations came ever more easily and even at the beginning we heard several strong blows to the table; one of the hands coming from above brushed against my waistcoat.

After a while the chair upon which I sat next to Eusapia was tugged, while I continuously held her hand. At that time I sat near the window, with the curtain allowing a little light on the floor. At the moment of tugging I saw the billowing of her dress and as if a hand was moving along the ground from under Eusapia toward the chair leg.

I instantly felt the medium’s legs from both sides and searched thoroughly, but in the pocket I found only a few copper liras wrapped in a handkerchief. These Eusapia took out and placed on the dresser.

After a while the chair I sat upon began to be pulled from under me, forcing me to stand up, and suddenly I sensed it going over my head, coming to rest on the table. There is no need to add that while this was happening we checked continuously, verbally and through touch, for any breaks in the chain of hands, the position of the medium, and personal impressions.

Besides us, there was no one else in the room, and the doors were locked. Additionally, the corner of the table at which I sat was in the corner of the room, so no one could enter from either side without jostling me or moving Eusapia aside.

As I stood up, Eusapia moved closer and clasped one of my legs between her knees, giving me both hands to control. Under these conditions, in answer to my question as to what I was supposed to sit on, I felt a reassuring tap on my arm above the elbow, while simultaneously the chair came down from the table and was pushed under me, with an invisible hand pressing lightly from above and compelling me to sit down. *Behind me was a wall.* Eusapia again took her legs from under the table and placed them in my lap. *I held both her hands.*

At that moment the hierophone, which stood on the large table, was transferred to our table, slid along our hands to Eusapia's legs, lay there for a while, then dropped to the floor in the corner of the room.

"It is I who let it drop from my knees," said Eusapia, "but pay attention now, for it wants to move now at two widely separated points."

And so we simultaneously heard the rattling of the hierophone in the corner of the room and a pounding on the table.

Eusapia moaned "O Dio!", and lurched forward listlessly. I had to support her. Her head inclined toward mine, and then a hand, or maybe two (I felt one distinctly) brought our heads together, so that our temples touched, following which some very strong manifestations occurred: Our table flipped on its side, the drapes were pulled away from the window and pulled over above our heads, while at the same time I felt the touch of two, and at times four, fingers on my back, elbows, knees, and chin. These were always gentle and adroit; one wicker chair standing outside our circle was placed on the piano by the wall, the other one, a heavy stuffed chair, floated over our heads and then, as if the force weakened, it stopped. Next, the window curtain draped itself over me, as if to create shade, while the chair moved to the other end of the table.

Simultaneously, the others were being exposed to a variety of touches, and in the air one could hear clapping of hands, interrupted by snapping of fingers and heavy raps on the table, or audible pats on the hands or backs, which were heard by everyone.

When we praised the alleged spirit for treating us all gently despite the darkness, we could hear the clapping of two hands in the air.

A number of times, the invisible hand would tug at my hand (the one which was holding Eusapia) at the cuff, pulling both of our hands away from the medium and toward the center of the table.

All these manifestations occurred most frequently in the vicinity of the medium; however, even those sitting farthest away were touched.

At the moment when I questioned those present regarding these experiences, Prószyński, who sat at the other end of the table, announced that he felt a cool breeze on his face. When the breeze reached Countess

E. (wife of a Hungarian diplomat), who was holding Eusapia's right hand, while I held the left, the countess offered her opinion that the cool breeze must be the result of waving the large photograph which lay on the table, for she simultaneously felt as if the photograph had touched her temple. But she barely said that when there was a double tap to deny this statement.

At the same time, I felt that something was slipping the photograph under my palm, moving it around, as if to say that the photo was still where it had been. Simultaneously I felt a cool breeze on my head. It was as distinct as if someone was blowing the bellows. I add here that I felt a similar breeze at experiments with Slade, while I held the hand under the table. That was the only manifestation which intrigued me, as it occurs occasionally during magnetization. It is in this manner that the apparently intelligent but unknown force tried to prove that the breeze phenomenon was independent from the movement of the photograph.

From this stormy session, there remains but one more item to underscore.

At the time that the chair clambered up to the top of the table and appeared to lose strength, one could hear snapping sounds in the air above the medium, or what sounded like the opening and closing of the hand, a method used by magnetists to "concentrate the fluid." Simultaneously, two hands began to lightly touch the medium and the person standing next to her, doing magnetic passes from the top down. Only then did the curtain, which was thrown over us, shield the chair and begin to tense, as if held by the medium's hands (these, however, as I instantly checked by touch, did not touch it at all, yet the pulling force seemed to emanate from under Eusapia's hands), and it was only then that the chair began to move again.

When we turned on the light, the chair was still on our small table. Another chair, a lighter one, was on the piano, while on the paper, and on the plate which was covered with carbon black, and which had been carried over from the large table to the dresser, there were marks, apparently made with a finger. On the paper this had the shape of a 3 or the letter E, while on the plate there were the letters J.O., which were not very well shaped (Eusapia cannot write but she does know letters).

Countess E., who held Eusapia together with me, took the first mark to be the initial of her name. I must mention, however, that a mark similar to J.O., or 70, had been seen previously in sessions with Eusapia.

The hands of all those present, including Eusapia, were clean.

Eusapia, very tired, kept shading her eyes for at least half an hour, and seemed dazed—"un po' stonata" [a little tired], as she expressed it.

That night I did not sleep more than 2 hours. It was not because I had been disunstrung by the experiments, for they did not unnerve me or those present. Everything took place in such an easy and natural manner, that with

the exception of the sudden, strong raps of the table with a fist, which might alarm one for a moment, everything appeared to be an exceptional, original, pastime, during which we constantly spoke in French, Polish, and Italian, laughing and sharing our observations.

That which disturbed my ability to sleep was simply the desire to orient myself in this chaos of sensations, unfortunately left unsatisfied.

Before we continue with the description of the séances that followed, we must get better acquainted with their 'priestess'.

Eusapia is 38 years old (she assures us that up to the age of 40 she will speak the truth), and she does not appear to be any older. In the dimmer night-time illumination I would consider her even younger. In daytime, the salt and pepper temples and a solid grey streak from the crown of her head betray her age. Her face is swarthy if slightly marred by traces of smallpox, but the features are regular. The chin is substantial and rounded. The forehead is intelligent. Facial expressions are regular, somewhat sour, but pleasant when smiling, and slightly gruff. The voice is not very resonant, with a hint of bass. The eyes are large, the eyesight average. She sees newspaper headline letters from a distance of one meter with the right eye, and 1.25 meters with the left. The pupils are moderately contractible, somewhat widened. I did not check her field of vision.

With the left ear she hears the ticking of a clock one-quarter of a meter farther than with the right ear. She senses the smell of perfume better with the left nostril. The sense of pain in the entire left half of the body seems clearly greater than in the right side. Discernment of points of contact, when using Weber's aesthesiometer, is more or less normal, but rather unsteady. Left ovary is sensitive to pressure.

The pulse is rather elevated, but also constantly changing. Before the session: 90–110; after the session 88 and full. During stronger experiments it weakens, and at times disappears completely.

At 13 she was fully developed. In this respect she presents no abnormalities. She miscarried twice, with no ill consequences.

Right knee reflex is normal, none in the left. When the hypnoscope is applied to the right hand, it evokes a lasting feeling of cold, and somewhat dulls the sensitivity. The effect is the same in the left hand, but to a greater degree. There is an insensitivity to pain, without rigidity. All this indicates the medium's sensitivity to hypnosis, which is greater in the left half of the body.

She suffers from dizziness before storms, and senses pressure and an unpleasant irritation in the left half of the head, particularly in the scar which she obtained in childhood, on the left side of the crown of the head, parallel to the cranial plate junction. Pressure at this point causes a tingling sensation through the entire left half of the body. Sensitivity to metal is

weak: tin, zinc, and new silver appear to be somewhat warmer than others. She wears a nickel ring.

Muscle strength of the hands: before the session: right = 40; left = 51  
 after the session: right = 31, left = 49  
 after magnetizing the right hand: right = 65  
 (feminine strength rather lower than normal)

During the experiments she senses an effort and pain on the left side of the pit of the stomach; following movement of the objects being attracted, she feels muscular pain in her arms and forearms.

Eusapia has no education at all. I could see for myself that she could not read when I witnessed her trying to decipher a word that interested her. She dictates letters to friends and they are quite well-structured. By profession she is a seamstress (she sews shirts), and her current husband is a machine operator in a theater in Naples. Her first husband died of tuberculosis. She has no children; eight years ago she adopted a 10-year-old orphan whom she married off.

She conducts no public séances, and private ones only through her friends as intermediaries. These she gives seldom, as she tires easily. She does not ask for any fees and is not mercenary.

When the touch of the person who asks is unpleasant to her, she declines the invitation to experiment, for she knows that they will not succeed. Neither do they succeed when she is ill or irritated.

She said that at times when she is angry with a person, she wants to play a prank on them, in the form of manifestations occurring in trance. It does not work. She has to be well-disposed toward the participants, and they likewise toward her. A simple feeling of being indisposed also interferes with experiments, and that was the reason for delaying her arrival.

She has no memory of the more important experiments and so cannot give any explanations. By nature she is sensitive and hot-tempered, sober in her outlook, strong-willed, determined and stubborn, not very idealistic but not practical, not a dreamer. She is sincere in showing sympathy and antipathy, not a coquette; she is ambitious and revengeful—at least in theory.

She does not suffer from attacks of hysteria and has not had any nervous disorders.

Such is the roughly outlined (if I have managed to grasp it) psycho-medical portrait of this small figure, who has already succeeded in upsetting the scientific opinion of a number of biologists, philosophers, and doctors in various European countries.

The following day, during the next séance, I controlled Eusapia's left

hand and leg. The right side was controlled by Dr. Soulier, author of a work on Heraclitus (*Saggi di filosofia ante-socratica, Eraclito Efesio*, Roma 1885).

In addition to several levitations, which were captured on photographic film, and other previously mentioned manifestations, we had the following:

Prior to the session, I myself placed a heavy piano right up against the wall, with the keyboard against the wall, so the piano keyboard cover could not be lifted without moving the entire piano away from the wall. The piano was two to three meters away from our table.

Following a few introductory manifestations, the table began making sizable turns and approached the piano in such a manner that Eusapia and the several persons near her, while continuing to hold hands, were placed with their backs a short distance from the piano. Suddenly, the piano began moving away from the wall and, turning one side toward us, slid toward our backs and began pushing us all toward the center of the room.

I turned my head (of course without breaking our hand-holding chain and feeling with my entire right side Eusapia's presence), and it was then that, thanks to the reflection of a beam of light on the piano's highly polished surface, I saw the keyboard cover open and close several times, *without seeing a hand*.

On demand we heard a few chords being played simultaneously which were humanly impossible, apparently by inexperienced hands (Eusapia does not know how to play), bass and treble simultaneously. Following that, our table began to express the desire to transfer to a different, darker, corner of the room. Seeing that, we wanted to carry it in the indicated direction, but at that moment the table angrily rapped twice, and reared up on two legs, in the manner (please do not laugh) of a circus horse. Then, lightly touched by our fingers, it began its march toward the door. Here it dropped down and at that moment I felt above my head a large box, which turned out to be the box for Bakałowicz's camera, left by him in another corner of the room, at a distance of 5–6 metres. Shortly after, the tambourine lifted from the large dining room table and rattled and drummed for a few minutes, seeming to be fairly high above the table; then, going over our heads, it landed on our table. Owing to a beam of light penetrating through the crack under the door, I saw its shadow in the air.

Again, because of the light coming through that crack, I saw Eusapia's hand raised, along with her neighbor's hand hanging on, as he was holding it, in the direction of the center of the room, i.e. toward the large dining room table—large enough to accommodate a dozen or so persons. When Eusapia, showing signs of pain and strain, flicked her hand, the table moved and with a great deal of noise took a step toward us. With the second flick

of her 'pulling' (attracting) hand, the table took another two steps and then I felt that it moved right up to me, as the table-top bumped into me lightly.

On demand, a pencil which was placed in the middle of our table made a few squiggles on a piece of paper placed on the table (instead of writing what I had requested), after which the paper was inserted between Eusapia's and my heads, and two hands brought our heads together so that the paper would remain in place.

The table tapped 7 times, which meant 'light!'. The paper was still found to be between our heads; the piano was still in the center of the room, and the dining table was next to our séance table.

I am omitting the fourth session as less important, and in part already covered by the first session. From the fifth session, I will describe only the following manifestation:

On demand, tiny lights began to appear over our heads. They were clear and similar to fireflies. The ones I saw, and I could not see all as they would quickly disappear, were gold in color. They seemed to originate above the medium's head, would travel in a straight line toward the center of the room, then they would make a sweep, similar to the squiggles on the paper, or in the shape of a carelessly drawn letter O. They would then circle in one spot and disappear. I saw three such lights and followed them step by step. These lights could not be made by phosphorus, neither were they similar to sparks, but rather to tiny golden spheres, gleaming but not sparkling.

The sixth session began with an investigation of various table rappings, which repeated themselves many times in full light. In addition to the mechanical raps, which would occur when the table would tip sideways and then fall back, there were raps which were generally known and which can be explained (although seldom in the case of Eusapia) as being the result of the pressure of hands on one side, followed by a rapid removal of hands—in addition to these raps there were sounds and murmurs within the table, which were independent of the mechanical raps.

Whenever one of us would tap the table a certain number of times, or would drum out the rhythm of a melody, with the request that it be repeated, there would follow after a while the same (although considerably weaker) pattern of raps in the table top, coming as if from the underside. If Eusapia performed the movement of rapping or scratching the table top, without touching it, but also expressing the wish that it be repeated, then after a while there would be a weak performance of sounds (which in reality did not occur). It seemed as if someone tapped or scratched the table's underside.

There was always some delay in these manifestations, as happens with a physical echo. The less light there was in the room, the stronger the sound would be.

Upon seeing how conscientiously I placed my ear to the table top in order to determine where the sound originated, Eusapia performed the same movements immediately above my hand which lay on the table. I heard the echo right under my hand. The echo would occur only if the taps or movements were accompanied by the thought, the visualization of the sound which was to manifest. These experiments took place in bright light. At times, the sounds as well as touches occurred immediately after mentally expressing the desire. For example, the touch would occur in the mentally suggested location.

Remembering that during one of the first sessions it seemed that bringing my head close to Eusapia's would intensify the manifestations, I performed the following experiment: Mentally, I formulated a request that unseen hands give a sign, whether the contact of my head with Eusapia's is or is not helpful at this time. Having projected that thought, I inclined my head toward Eusapia's, whose hands continued to be held, but I inclined it in such a way that in the complete darkness there would be nothing to indicate that move. Several seconds later two hands gently separated them.

When in the course of various banal manifestations I mentally expressed the wish that, regardless of the degree of expenditure of my energy, experiments could be conducted that were objectively certain and proved the impossibility of ordinary mechanical action, at that moment I would feel the familiar three taps on the arm of my left hand, the one which held Eusapia's right hand. I am completely certain that I did not let go of it at that time, but at the same time I must add that Eusapia used the same gesture when animated.

*An unknown force, even in this case, appeared to be a reflection of Eusapia's own individuality.*

Should I really put down all of this?

A man of science, who relates matters of this kind, of necessity risks two censures:

- 1) that he is easily fooled;
- 2) that he messes up others.

It would therefore be safer to omit the stranger portion of facts, and relate the less controversial part of the story in such a manner that the reader would gain a high regard for the author's cleverness in solving the most complex puzzles. This would not present any difficulty to someone acquainted with hypnotism, electricity, and sleight of hand (I should add here that I also studied this latter manifestation, which is of great interest to psychologists). One needs only to stretch some facts, drop certain others, here and there round out certain details with assumptions, and end with a tirade against the gullibility of certain scientists. It would then be said that

the subject is of interest and very soberly written.

But because flattery of prevailing concepts, scientific or otherwise, does not lie in my nature, and I am convinced of my strictness in judging these so-called marvels, besides the positive method which I embraced, I prefer to err on the side of good faith, rather than weigh in in favor of tendencies and theories over presentation of facts; thus after consideration of the matter I decided to tell all.

Did I do the right thing? The future will decide that.

As far as the second criticism is concerned, that would be appropriate were I stating facts of which I was not sufficiently certain.

In the meantime, as long as I was not certain, as long as I knew mediumistic phenomena only second-hand or as a result of insufficiently strict and clear observations, I kept quiet.

As recently as this year I was asked to write an article on the topic of spiritualism. I declined. If I write now, it is because of facts that I observed and I see no reason why I should withhold telling the truth.

Those times, when truth had to be withheld from the masses because it was deemed an indigestible fruit, have passed. As far as any moral harm that I may suffer as a result of being accused of mysticism and gullibility—I don't really care.

However, at the same time, I emphatically and clearly state that all I have mentioned above refers to facts and not theories. Mediumistic phenomena are one thing—spiritualism as a theory, as an interpretation of such phenomena, as a certain type of faith—that is another matter. I relate exclusively facts, and these, the more shocking, the more they serve to encourage minds to investigate—the more desirable they are in the cause of progress.

And so—let us plunge deeper!

This time, there were no strangers at the table. Siemiradzki controlled the medium from one side, I from the other. We instantly obtained levitations and rocking of the table in the air, and, what was most amusing, we witnessed what I would call the vitalization of the table, which began to behave as a living, feeling, thinking entity. We spoke Polish almost exclusively.

The table, now and again halfway raised off the floor, would answer our questions by nodding, if in the affirmative, or by sliding horizontally, as one would with the hand, if in the negative.

When the table demanded that we speak (four taps of the table), someone in our group suggested that maybe we should sing—so we began to sing *Santa Lucia*. It was then that something unusual began to happen in the table: It began *to tremble with emotion*. It was of course taking it from Eusapia, who was unconscious, while the table was very animated, and both

trembled as a tuning fork would after being hit. Do not, however, assume that Eusapia was moving around—she sat peacefully, but if touched, one could feel a tiny vibration through her entire body. Her pulse, however, could not be detected. When we finished, one could hear throughout the room, as if above us, the laughter of satisfaction. Following the laughter, we heard, seemingly above the table, a voice which attempted, with difficulty, to pronounce my last name. (Eusapia, when asked later, after coming out of her trance, whether she liked the song *Santa Lucia*, answered “So, so,” and simultaneously one could hear clapping.)

The trembling of the table during those voices was indeed a moving experience.

As far as the voice itself is concerned, although I did not have the impression that it emanated from Eusapia, that in itself is not yet proof, for in the dark orientation as to directionality is very difficult.

I should add that Eusapia continuously complained and murmured “O Dio!”, and every now and then had hiccups, which did not leave her during the trance.

After a while the table began to be restless. We surmised that it wanted us to recite the alphabet, following which it spelt (not without difficulty) *riposo* (rest).

Because I had to hurry back to Warsaw, we conducted several séances per day. Today, the promise of a convincing manifestation was to be fulfilled. We sat in darkness, which apparently was insufficient for our table, for it moved to another corner of the room where there was no longer any reflection of the light. In the center of the room, on the large table, stood a large bowl filled with sculpting clay, and there were several pieces of carbon black-covered paper.

I held the medium’s right hand, while Countess L. held her left. After a while Eusapia began to be restless and to moan. Suddenly she said in Italian, in the name of the supposed spirit: *I am going to lift my medium, along with the chair, to the top of the table.*

We concentrated our attention. I am positive that I did not let go of Eusapia’s hand and that she did not lean against mine—she only began to moan more and hiccupped. Before I realized what was going on, and how it happened, I felt that she was on top of the table along with her chair.

Countess L. assured me that she did not let go of Eusapia’s hand.

And so several minutes passed, when my right hand, which was above the table, was lightly touched by some hard object. I fingered it—it was the bowl with clay which we had left in the center of the room.

I thought to myself that there must be an impression left in the clay. I therefore doubled my attention and continuously monitored Eusapia’s

movement. She was writhing but not leaning over, and without a considerable leaning over there was no way in which she could put her hand into the bowl. Suddenly she drew herself up, stood up, and stretched her hand forward.

“Catalepsy . . .” she stammered.

I did not hold her motionless, but purposely fingered her arm continuously. Her arms were stiff and I could feel no pulse. I kept asking Countess L. for the position of her left hand and kept getting told that she was holding her left hand, but suddenly the Countess announced: “Eusapia slid out her hand . . .”

“Look for it,” I said.

“It is stretched upward and stiff.”

I was angry because for a moment I did not know where it was. If therefore the imprint in clay was of the left hand, the experiment would be of no value. But what could I do except to wait?

“I will lift my medium into the air,” said the “spirit” through Eusapia’s lips, speaking quite good French, which she does not know in her normal state.

Indeed she was lifted, and for several seconds; sliding my hand under her shoes, I sensed that she was in the air, about five or six inches above the table. Then she dropped down. She asked everyone to hold hands, and the two of us who were next to her were to hold the sides of the chair with the other hand.

I had assumed that she would be brought down along with the chair; meanwhile she slid to the floor, on my side. I do not know how the chair came down. Upon turning on the light we found, as if through a scarf, a deep impression of the right hand in the clay.

I am certain that I did not let go of her right hand at any time; besides, the one in the clay was larger than Eusapia’s and had longer nails. Eusapia’s scarf did not show any marks of clay.

I asked later, after the experiment, that Eusapia’s hand create an impression in the same position, with her own scarf, for the purposes of comparison. A plaster of Paris cast was made of the impressions, and these were photographed. We obtained in addition another impression of the hand holding the leg of the chair, while it was lifted to the table, also an impression of five fingers, and other marks on carbon black-coated paper, which we fixed with varnish.

Immediately following these experiments, everyone’s hands were examined by all those present, and found to be clean.

On the paper we found various pencil marks, which could be reduced to three types: 1. a question mark, 2. a ditto sign, and 3. as if of a finger. On the backs of three persons there were chalk marks, most frequently in the shape

of a question mark. On Siemiradzki's and my shirtcuffs were numerous s-shaped pencil marks. The direction of the marks varied greatly. Finally, on the inside of two slates which were one on top of the other, on the table, there was a very clear chalk mark which looked like "87", with a dot over "8". We do not know what this was supposed to mean.

After the session, my muscle strength dropped from 135 to 60, although I did not feel the kind of tiredness that comes after magnetizing a dozen or so persons. Siemiradzki was so tired that it was noticed by Eusapia's "spirit", who asked him to leave the circle before the end of the session, and his place was taken by Prószyński, who had not yet taken part that day. I do not need to add that Eusapia was the one who was most tired. The room temperature was in excess of 20 °C, but due to the need for control the room had to be completely closed off.

When we sat down to the last session, Eusapia almost immediately asked that we break up the chain, as she wanted some water. At this time, the table rapped twice, which meant that it was opposed to it. Not many minutes later I heard in the dark that Eusapia was drinking water. I held her right hand. "Mr. Prószyński, are you holding her left hand?" I asked. "Yes, I am holding it, but Eusapia is drinking water and we would like to have some too."

He had barely said that when he added that something was holding a glass of water to his lips. After a while I felt the same, but before I was able to drink some water the glass withdrew. "May I have it again?" I asked.

The glass came back immediately; I drank some water, and at the same time imperceptibly let go of my neighbor's hand and grabbed the hand which was serving me water—but fast as my movement was, the invisible hand slipped out even faster, gave me a light slap and spilled water on my fingers. I accurately sensed only that the hand was rather large, somewhat bony, not cold, and that it held the glass from the bottom and not the sides.

I asked John King (for that is the name of Eusapia's "spirit", most likely a cousin of Katie King, who was photographed by Crookes. Later studies have shown that there were no family ties, not even a spiritual entity, and that the said John King, who by the way, did not understand a word of English, was merely a suggestion of the spiritualists) that he allow me to touch his hand simultaneously from both sides—for I became convinced that he could see perfectly well in the dark, and I could not match his adroitness.

He promised, but as many times as I tried to grab for it, it would disappear. I thought therefore that he would not keep his promise, especially since, when requested that he extend his hand for a handshake, he would pull our hands (not Eusapia's) across the table and bring them close together, as if to say "shake each others' hands." Only toward the end of the last session

did he allow me to touch the hand from both sides, but only very briefly, so that all I could check was the thickness of the middle finger of a man's hand, nothing more. Others were even less fortunate.

"In any case," I said to John, "I know you have hands. Do you also have legs?"

At that moment one could hear the stomping of feet in boots, behind, on Eusapia's left side. Some of us also heard a few steps. I was not certain whether it was stomping in one place, or walking. I pressed both of Eusapia's feet with mine, therefore I am certain that she did not move them.

I already see my readers laughing at my "spirit" boots. I am also laughing, but what can I do? I must relate things as they happened.

In other words, John was a "person" who had palms without arms or torso, for he never touched anyone with another part of the body, not even the elbow, although he continually moved among us from one side to another, on the table or under. Sometimes the feet (in boots) and a bearded head joined in (it brushed against my forehead), although I would not bet my head on that, for it could have been Eusapia's hair. In all fairness I must say though that I did not see any suspect movements on her part, and John's lips kissed the hand of one of the ladies loudly, and from a distance Eusapia could not possibly reach.

Such was our parting with John King. "Are we going to see each other again?" I asked. "Yes." "In Rome?" "No." "In Paris?" "No." "In Warsaw?" "No." Someone remarked: "Maybe in Petersburg?" "Yes."

This answer was probably the result of the news that a circle of some wealthy persons was proposing to Eusapia a trip to St. Petersburg. As far as I was concerned, I had not the slightest intention at that time to accompany her on that journey. The future would show whether John prognosticated correctly. In any case, if I did go there, it would not have been to confirm his prophecy. (He was wrong, for we saw each other in Warsaw, and I did not make it to Petersburg).

The following detail from this session deserves attention, in connection with what I said regarding the rappings. Because all the doors around the house were locked, two houseguests returning from a walk were unable to get from the entrance hall to the antechamber. We did not hear their clamoring, but they unanimously relate that when they knocked on the door they heard, in the form of an answer, three knocks on the door from the inside. Assuming that someone was at the door, they vocally demanded that the door be opened. Instead, they again heard three raps.

I assume that if John was an entity who could hear the pounding on the door and answer it by knocking on the door, then, judging by his expressions of courtesy, he would have advised us or opened the door

himself. Nevertheless, if this was mediumistic knocking, it is noteworthy that it took place at a considerable distance from the medium.

Having exhausted Eusapia totally, I wanted her to rest, and seeing that she was sitting on the sofa in a dazed state, I put her to sleep and had her stretch out comfortably. Half an hour later we had to wake her up for supper; her rest thus was not sufficiently long, and she was still dazed. Slowly, her complexion became normal. Her eyes regained their expressiveness, and she began answering questions.

After we sat down to supper, in full light, and after Eusapia was fully awake, in the midst of a lively conversation, from time to time one could still hear occasional raps within the large table, and two members of the group maintained that they had been touched a number of times. These observations, however, were passed around quietly, in order not to frighten the servants, as they had already come out of their hiding places.

Shortly afterward things became quiet; except that at night, in the room where Eusapia's dress lay (for the experiment she was asked to change into a dress we provided), there were still some raps, but these were chaotic and unintelligent. Apparently a residue of the "spirit" had remained in the dress. There were no phenomena in my room.

Because, as I already mentioned, we thoroughly exhausted Eusapia, who on her part had shown total willingness to being subjected to all forms of control, I wanted to thank her and for that purpose offered her a brooch, with an appropriate inscription. She was very curious about the inscription, and because "it was not written down in her presence," her attempts were in vain. The thought then came to my mind to determine whether the inscription could be projected mentally. Thus, two of us holding her hands thought about the inscription. Eusapia spelled out in syllables: "Re . . . sta . . . te . . . Si . . .," but she could go no further. The inscription was: *Restate Sincera* (remain sincere/honest) 18/V 1893.

I was already in my carriage when, saying farewell to Henryk Siemiradzki, I said: "You know what? I don't think I will go directly to Warsaw, but instead stop off at Tworki [an asylum for the insane—translator's note], because when I start telling people what I saw here they are bound to send me there anyway."

In a while the train was speeding in the direction of Ancona, and I was busy with a chicken leg provided by Mrs. Siemiradzki and sipping a Chianti . . . Was I really eating a chicken? Was I really drinking a Chianti? It seemed so.

Crowds of noisy passengers entered and left the train. How different did these people look to me on that day. First, I noticed that in addition to hands they also had bodies. But that was insignificant. It was their preoccupied air that puzzled me the most. They thought of nothing else but their personal

affairs. No face betrayed any curiosity as to how a table could rise without visible support. But was it truly without support?

Maybe Eusapia has an unusual left leg which splits in two, so that one part can press upward, while the other presses down. Maybe. My head turned into some mechanical workshop in which the four-legged hero of the past several days tilted every-which way, seeking Archimedean support . . .

It was of no use. Between the closely spaced white buildings of Falconara I saw the sea—quiet, majestic sea, toward which I always felt a great attraction. Greyish-green, separated from the now steel-colored sky by a now dark and then light line of the horizon, it swayed in its stillness, as Victor Hugo would have described it. The train raced along the shore, forming a boundary between two worlds: the dry one and the wet one.

The wet one must have had a medium of its own, for it undulated constantly; however, if one looked only out of the window on the right side of the carriage, one could reach the conclusion that there was no sea at all.

It was already dark when we reached Ancona. I asked to be taken directly from the railway station to the ship, as I intended to make the whole trip with no interruption. The porters responded to my Italian with a highly attentive “yes” . . . How courteous they are! Apparently they took me for an average Englishman—did not my face betray that I was going to the insane asylum in Tworki?

The ship which was to take me across the Adriatic did not have much beauty or comfort, but it did make a great deal of noise trying to attract travelers. However, as it was the night before Whit Sunday, the travelers were not arriving and it turned out that I was the only passenger on the ship!

Even John King would have been company! But, undoubtedly, he had long ago fallen asleep in the unconscious circumvolutions of Eusapia’s brain. On the adjacent ship someone sang a lively canzonetta to the accompaniment of flute and harmonica, and our ship’s cook danced in circles. I sat down on the deck and, resting my chin on the railings, looking out at the city. Houses rose on the steep slopes, here and there street lamps shone and windows reflected their light. Bells rang in several churches, calling the faithful to late prayer . . . (maybe I sold my soul to the Devil?). The sounds of the city gradually faded, only that traveling artist kept finding new songs with which he tried to move heaven and earth. Neither took his melodies to heart.

What was missing was our kind-hearted table, which could get very emotional, to the depth of its drawers.

Ancona, according to the *Baedeker* [travel guidebook], is famous for its beautiful women. So what! But I would like to know whether within its walls there is anyone who knows that one can be levitated without any

support. If there is someone like that, he must be a fool who will believe anything . . .

I turned my gaze skyward.

The moon, following the custom of the Italian *lazzarone* (rascals) turned its horns up, and dozed among the clouds, which did not show any desire to move on either. In reality, why should I be so surprised that a table could float in the air? After all, it did nothing more than the much larger solid objects: the stars, the moon. After all, who was supporting them?

Finally, we were on our way. A white lantern was raised on the main mast, and a green one was ‘pinned’ to the side of the ship, like a boutonniere. The ship gave its final farewell blast, the propeller turned, and we were on our way.

“We are having a pleasant journey,” said the captain—a poor medium, for the moment he said it the sky turned black, the waves began to churn, and a wet wind picked up my hat.

It was time to go to bed. To tell the truth, I had not slept well the whole week. Well, perhaps that is an exaggeration—what is more important, I have learnt a lot.

In the midst of countless levitations, I fell asleep. I slept like an angel, non-ideational sleep. Suddenly . . .

Suddenly I heard a dull thud, as if a table, raised to the ceiling, dropped to the ground. I slid the curtain out of the way: everything was in its place, and the table could not have bounced, for it was screwed to the floor. In its turn, the sun, which would not be held back by any spirits, rose out of the water as peacefully as it had gone down last night. To the left, the yellow shores of Dalmatia were becoming clearer and more visible.

Fiume! We disembarked.

“Haben Sie was zu verzollen?” (anything to declare?), asked one of the customs men in German.

I showed him one of the photographs of levitation. He told me to close the trunk and waved me on—just as if he were a member of some distinguished Academy.

There was a four-hour wait for the train, so I decided to visit the city. I looked around and it seemed to me that by going to the left and then to the right I would reach the center.

However, I kept going up and up, with sweat rolling down my forehead, passing ox-drawn carts, hundreds of them, and still there was no road to the right. Finally I reached the conclusion that if I continued along that road I would end up in the mountains without ever seeing the city. Let us imagine Fiume to be a mediumistic manifestation, and this road to be the chosen path to knowledge. If one were not to deviate from this road, one would

never attain knowledge. Maybe in the future the paths will be straighter.

I entered the carriage which was to take me directly to Budapest, and read Brofferio's *Per lo Spiritismo* with interest all day. Professor Brofferio is one of those converted by Eusapia—converted too well, for he forgot that within the human soul there remain yet forces which have not been studied, and there is no rationale for invoking “spirits” until we know more about those, even if one has photographs of the “spirits.” But that is a complex question. My dear reader, would you not prefer me to discuss it at a later date? If I hurry too much, I may get things wrong.

And again, the night was upon us. John King was already far away, across the sea, and yet how I would love to discuss these questions with him! Spiritualism condemns itself by one circumstance: For all the thousands of spirits who sent their communications to the mortals, none have thus far answered simple questions, such as: By what means do the tables lift?

Dear reader, do not despair. Science will not be lost; it will reform, or at any rate expand.

Hypnotism has shown that today's physiology is but the skeleton of the living body. Spiritualism, when finally explored, will add muscle to the skeleton. Who knows whether, in the near future, the mediumistic phenomena will not show themselves to be simply a higher level and a new category of hypnotic manifestations. In the meantime, the one thing I find certain: *Man does not end at the surface of his body* . . .

But I promised to hold my tongue . . . besides, I must gather up my belongings. Some dashing Hungarian cavalryman gallops on the suburban meadows. We should be in Budapest soon.

I found myself in Budapest on a great national holiday. The unveiling of a monument to those who died in 1848, in the battle to capture Buda. The entire city was draped in flags, and along the streets, under colorful banners, marched societies of gymnasts—boys, straight like ramrods. I also saw the surviving remnants of those heroes of 1848. My God, what they looked like today. . . . How different they must have looked forty years ago.

Time . . . what an ugly invention! and to think that in a few years they will be no more or, what is worse, they will start entering tables and perform those antics. . . . What a glorious fate!

The locomotive blew its whistle impatiently. Only one more sleepless night and one more day . . . Oderberg! The border! Ever closer to Tworki . . . God! how my heart is pounding! . . .

Oh well! Whatever happens, happens! I am returning to Warsaw. . . . After all, they won't cut my head off!

## A New Category of Phenomena

### ***What Is Impossible?***

When, in 1878, Hughes announced the discovery of the microphone, I was studying philosophy of physics in Lvov and considered it my duty to check the reality of the discovery: three pieces of coke, arranged in a certain way and connected through an electric battery with the telephone, were to send speech over a distance. At least, that is how the papers reported it.

Together with an engineer, Mr. Abakanowicz, and Mr. Bodaszewski, an assistant at the Department of Physics, we began our experiments. It seems that we did everything according to the description, but our attempts turned out to be a fiasco. “Humbug,” I thought to myself, “how could a piece of coal transmit speech?”

Several days later it turned out that the pieces of carbon were poorly connected and under better conditions the microphone did transmit speech.

When Edison’s phonograph came into being I was more cautious and did not grab by the throat the one who turned the crank, accusing him of ventriloquism, as did Professor Bouillaud—this despite the fact that several days earlier I would have also claimed, as did that physiologist, that a metal plate could never imitate an instrument as complicated as the human larynx.

I was also more cautious until I saw, with my own eyes, Crookes’s radiometer, a mill turning by exposure to light, although until recently I considered mechanical action by light alone to be impossible. However, when I read in books by magnetists (I, who have been involved in magnetism from the age of 16) that motions and actions can be initiated in some persons by thought alone, without the use of microphones or radiometers, I said: “Humbug! This is against our knowledge of physiology.”

In 1885 I became convinced of the reality of the phenomenon and wrote a book about it. There, I did not as yet acknowledge *translocation of senses*, which the old magnetists talked about, and *mediumistic phenomena*, of which spiritualists told wondrous tales. In April of this year (1893) I confirmed the possibility of the first, and in May of the others. From that moment I became as humble as a lamb.

I began to recall previously observed facts which scientific incredulity would not allow me to understand—and I reached the conclusion that, were it not for the artificial blindness bestowed upon me by my schooling, I would have by now attained much greater advances, and I would not have ignored people who, at the cost of their careers, proclaimed new truths.

When I recall that there was a moment when I considered Crookes—that great inventor of the radiometer and discoverer of the fourth state of matter—insane, only because he had the courage to recognize the reality of

mediumistic phenomena and submit them to strict scrutiny, and that I read his articles with the same stupid grin with which his colleagues at the Royal Society avoided the supposed madness, I burn with shame for myself and others.

Unfortunately, the story repeats itself whenever it comes to a great discovery.

It was the same with blood circulation, with the acceptance of fossilization and of meteorites, with the introduction of steam locomotives and telegraphs. Acceptance of Bell's telephone was denied by a commission of the Paris Academy on the grounds that it had no practical application, and Viennese doctors argue even today about the reality of elementary hypnotic manifestations, verified long ago.

In my book in French, I had to vindicate the brilliant Mesmer who within the human body discovered a natural healing power; I did this in spite of the beliefs inculcated in me over the years by my schooling. This caused some surprise in the camp of writers on hypnotism, who after appropriating Mesmer's discoveries, thought it right to give him a kicking, out of respect for Learning.

One could assume that more tangible discoveries would not be subject to such blind opposition, and that it would be of short duration.

"I am attacked from both sides," said the discoverer of galvanic action, "by scientists and the ignoramuses. Both laugh at me, calling me 'Frog dancemaster'. Yet I know that I discovered one of the greatest forces in nature."

No longer than ten years ago, despite much work on galvanic action, if someone had asked me whether it was possible to hold up a heavy object in the air with the aid of electromagnetism, I would have answered in the negative. Meanwhile, at the last exhibition in Paris, I saw S. Thomson's electromagnet, activated by alternating current, vertically repelling a copper ring or disk with such force that the heavy bodies seemed to float over it. An incandescent lamp brought close to such an electromagnet would light up even if immersed in water, without any wired connection. Was that possible? I think so, since it happened.

Is it possible for a person who is awake to turn on a lamp merely through nervous and muscular currents—and to turn it off just by the act of falling asleep? It was impossible last year, prior to Edison's ideas, but it is possible now.

Similarly, it is also possible to replace telephone wires with the rays of the sun (radiophone), and with Lippmann's discovery color photography begins to be a possibility—etc. [All this was written in 1893, that is, before the discovery of X-rays by Roentgen, radioactive materials, and the wireless

telegraph, all of which of course was considered impossible at the time.]

Impossible is only that  $2 \times 2 = 5$ . It is impossible to go against the so-called laws of nature. However, since we do not know all the laws of nature, which also mutually limit one another, it is safer to study the facts first, and only then to consider the possibility of their existence. Let us not try to be greater than nature itself, and let us remember the caution of the astronomer Arago: "He who, beyond pure mathematics, uses the word 'impossible', is simply imprudent." Of course this does not mean that one should be gullible.

### **The Question of Fraud**

It has been said that the proper judges of such phenomena should not be scientists but masters of the sleight of hand. There is some truth in that. Mediumistic phenomena thus far have escaped the rigors of scientific analysis; this was the case with hypnotic manifestations until they began to be studied on a larger scale—it is therefore not strange that today's scientists view mediumship the way they used to view hypnosis.

Firstly, there is a need to exclude from experiment that which could be the result of either conscious or somnambulistic cheating, and to that effect the help of those versed in magic tricks would be very valuable. Luckily, while still in my childhood, I was interested in that art, and I even possess a two-volume "masterpiece," which I wrote as a schoolboy, entitled *The Secrets of White Magic*. I remember with what pride I showed my classmates that neither Hermann nor Bellachini could fool me. This was one of the manifestations of my passion for understanding everything that had a semblance of the miraculous.

Thus, I saw nothing in Eusapia's behavior that would allow me to utilize my knowledge of magic tricks. She displayed neither the dexterity nor even the presence of mind which is essential for such productions. She would simply say under what conditions the experiment would not succeed—which no magician would do and, contrary to the custom of magicians, she would draw attention to the direction in which one would really see something happening, and not in the opposite one. Very often, while we sat at the table, Eusapia—half asleep—would lay her head on my hand, or, in order not to break the hand-chain, would scratch her face with my hand with the lack of self-awareness of a sleepy child.

During all the more important experiments, she was either completely unconscious and limp, or she would only momentarily gain a somnambulistic consciousness, which she would not remember later. As to the external conditions of control and external possibilities of fraud, please consider the following:

First of all, the question of a permanent accomplice does not arise, since she came from Naples to Rome by herself and no one introduced by her took part in the experiments.

As to the possibility of one of my friends being an accomplice, they were trustworthy persons who wanted to test the reality of the manifestations, and none of them attended every session, yet manifestations took place every time.

It could thus only be Eusapia herself who could be cheating, but how?

The suspicion that she could be hiding some kinds of instruments under her skirts turned out to be unfounded. I would examine her prior to and during the sessions. Before starting a session, Eusapia had to change into clothing provided by us, and she was so lightly clad there was no question that she could hide something. Neither could I possibly imagine the kind of mechanical device that could help her with the experiments.

During the entire session I would not release her hand, not even for one moment. Sometimes I held both palms with one hand, while others held both knees, while with my foot I would press down on both of her feet, which were brought close together. There would always be a similar, simultaneous control by someone on her other side.

One could assume that at times the control would be insufficient—but the control was focused on at least when the manifestations were announced ahead of time, concentrating everyone's attention in the given direction. We never used any partitions for the medium, and everyone, holding hands in a closed circle of 3 to 7 persons, would control one another.

During several sessions there was no one outside the circle; the doors were locked with the key and, in addition, some of the sessions were conducted in full light, both natural and artificial. The room was in Siemiradzki's private quarters. The table was constructed especially for the sessions—it was smooth, with the top not extending beyond the supports, and it stood firmly and evenly on a stone tile floor.

I should add that although the greater part of the manifestations took place in close proximity to the medium, some took place at a distance which was out of reach of Eusapia and the others. Finally, there were manifestations which no manual intervention could explain.

Possibly, then, Eusapia is just an excellent hypnotist, who puts everyone in a state of stupor and orders them to see and hear non-existent things. To that, I will answer thus:

1. None of the persons who took part in the first session was hypnotically sensitive.
2. Manifestations began to occur immediately, in the midst of a lively conversation, with everyone seeing and hearing the same occurrences.

Eusapia was the only one in a stupor.

3. Some of the manifestations left permanent traces in photographs, drawings, and clay impressions. One would thus have to assume that inanimate objects were also subject to her suggestion.

For those who witnessed the manifestations brought about by Eusapia even once, the hypothesis of hallucination would be inconceivable. The manifestations were completely unlike those which occur with the average medium after a lengthy wait and a great deal of concentration.

And if all the manifestations, or even only some, have to be accepted as true, then the question arises: What can be said about them? To what category should they be assigned?

Before attempting to answer these questions, I must describe in greater detail some of the fundamental experiments.

### ***Experiments with a Compass***

I placed on the table a box, covered by a tight-fitting glass plate, within which lay a compass, and requested of Eusapia that she attempt to move the needle from a distance. The table could not be affected by any shocks, and the needle was absolutely motionless. The experiment was being conducted in full light.

Eusapia stretched out her hand in the direction of the compass, with fingers held together, but there was no movement. Impatiently she withdrew her hand and then brought it forward again, holding it there for a number of seconds. At the instant when she hissed with pain, the needle moved about 15 degrees to the right, then to the left, and began slowly to sway back and forth.

Eusapia's hand became numb. I had to massage it for a fairly long time before it returned to normal. I am certain that there was no mechanical jolt. This fact is brand new to science and merits a closer evaluation, for normal action of a human hand on a compass needle is possible only in two cases:

1. The hand conceals a magnet—the action then is at a distance, immediate, fast, clearly repelling one of the poles. None of this occurred, and I am certain that Eusapia did not have a magnet or a piece of iron in her hand. If there were a piece of iron, the action would be that of attraction, and thus also different.

2. The needle is electrified—the attraction then would be from a shorter distance, and the motion of the needle would be of a different kind. Such a case is also inconceivable.

Science knows of no other way of manually acting on a compass needle. Therefore we must be dealing with a new phenomenon.

The assumption that Eusapia's body was highly charged does not stand

up either. If that were so, the results would be identical with the second point, and the reaction would have been instantaneous. In this instance, the result apparently depended on a certain state of her fingers, a state which appeared after a certain lapse of time, at the expense of normal strength and normal feeling, but also under the influence of strenuous thought concentrating on the manifestation to be produced. It appeared as if Eusapia's fingers became longer, passed through the glass, and lightly nudged the needle. There was no magnetic or electrical action.

That Eusapia's fingers can effect mechanical action over distance is borne out by the following experiment, which took place in the presence of Siemiradzki and Bakałowicz:

Two slates were placed, one atop the other, on the floor in front of Eusapia's chair. After having concentrated for a moment, Eusapia made a sweeping motion with her finger in the direction of the slates. The slates were removed and on the inside was found a sweeping mark, as if scratched with a fingernail.

As far as the experiment with the compass is concerned, I would like to add that this phenomenon had already been reported by Fechner with Mrs. Ruf, and by Zollner with Slade.

These facts, and many more, attest to the fact that *under certain conditions, a medium's hand can operate mechanically at a distance as if it were stretched beyond its normal length.*

### **Table Levitation**

There is no need to speak here about the ordinary swayings of a table which are caused by involuntary and unconscious pressure of hands against the table. These are known and have been studied. I speak here of the complete levitations of a table, where all four legs are off the floor, without any apparent support.

These I have seen quite a few times in full light or I felt them in the dark. In the latter case we would photograph them in a magnesium flash at the moment of occurrence. We took four such pictures while in a smaller or larger circle of participants. Two of them represent drawings made from photographs. The third is also a copy of a photograph, obtained in the presence of Richet, Schiaparelli, and others. Richet is holding Eusapia's knees, while the table is floating horizontally—while in our photos the table is always somewhat tilted toward Eusapia, who sits on the left side.

During one of these levitations everyone took their hands off the table, except Eusapia and myself, with my hands holding hers. The medium's hand seemed grown into the table, and, as she remarked herself, she could not tear her hand away. I looked at her knees under the table. They were motionless,

but the table's left leg was touching her skirt. This touching of the skirt is an amusing fact that had been mentioned in the Milan experiments. I noticed the following: At the instant that the table was about to levitate, Eusapia's skirt billowed out and began to stroke the table leg with its fold, sometimes stroking mine as it was close. At that moment I grabbed the fold of the dress; there was nothing in it. It appeared that contact with the dress was necessary, or also as if a shade was needed, the shielding of the table leg by the dress—which of course was bound to arouse suspicion. Nevertheless, I must add that I felt nothing like that in the darkened room, and that the table levitated at times when Eusapia's legs were not under the table, but on my knees, while I also held both of her hands. Finally, once the table levitated by itself, in full light, when we had already risen after completing the session. However, the table leg was touching Eusapia's dress.

In a similar manner, we once obtained a suspension of the table in the air when, having become too heavy, it could not rise any farther.

Thus far this manifestation has not been studied sufficiently to attempt explanation. I will only suggest the direction in which clarification ought to be sought.

If one believes in universal gravitation as a separate mystical force, acting from a distance, or comparably as attraction toward the center of the earth, as taught by physics today, one will struggle in vain. In my treatise, titled *Force as Motion*, published by *Ateneum* in 1879, I attempted to prove that attraction toward the center of the earth is merely an illusion, resulting from the pressure of the ether whose particles, in ceaselessly pressing against the body, are pushing it toward the surface of the Earth.

If, for whatever reason, such as Thomson's electromagnet, the density of ether could be reduced from above, and the motion of its particles increased from below, then a solid body would be propelled away from the Earth's center instead of dropping toward it. It is possible thus, that even here, due to unknown relationships, resulting from the combination of forces of the medium and the participants, something similar takes place under the influence of visualizing such a manifestation.

Dependence upon light is apparent: The table levitates much more readily in darkness, a condition which also favors teleportation of other objects. If, however, the same circle of participants conducts experiments more frequently, then with each session the manifestations become easier, and that which previously was possible only in darkness occurs later in full light.

Even more apparent is the psychic state of mind of those present. When, as a result of a temporary disagreement, pertaining to the need for strict control, we were somewhat irritated, the table, which during the previous

sessions reacted immediately, asked that we wait for some minutes. Eusapia also assured us that when she is angry or depressed there are no manifestations at all, or they are rather weak.

Among other conditions, one needs to emphasize tiredness as a paralyzing factor, and a certain sequence within the circle of participants, which at times favors and at other times slows or stops manifestations, depending on the individual characteristics of the participants.

Frequently, Eusapia, either directly or indirectly, through unconscious rappings of the table, demands changes in the order of seating. She also states that if certain persons, whose handshake gives her an unpleasant sensation, invite her, she inevitably refuses, for she knows from experience that nothing will come of the experiments.

I have not noted the effect of lack of belief on the part of the participants, but what is certain is that if the participants were hostile toward the medium, and all of them treated her with derision, there could be no manifestation at all. This happens also in the more subtle manifestations of the magnetic trance, which also usually failed in the presence of academic commissions.

Sudden turning on of light greatly unnerves the medium, who remains very sensitive to light for quite a while after the session has ended.

Clothing which is too warm appears to harm the medium. On one occasion changing the dress from silk to linen improved the session, but I cannot tell whether it was because the other one was silken or whether the new one was lighter.

Although no mechanical support of the table by Eusapia was ever uncovered, nevertheless it was apparent that levitating the table did demand a certain amount of effort on her part. All our photographs show this expenditure of energy in her facial expressions. In one of our experiments, Eusapia pulled a piano close to our table, and then a heavy table which stood in the center of the room. The next day she had pain in her arms and shoulders, as if she had really pulled them. The pain ceased after magnetizing.

Detailed observations of the levitation phenomenon brought me to the conclusion that it depended on a variety of causes, where sometimes some outweighed others.

The strongest impression of mechanical effects was given by those levitations (in good light) where the table rose tilting toward the medium. Let us imagine that beyond Eusapia's left leg there was some support on which the left leg of the table could rest; if then the left hand of the medium, adhering closely to the table, pulled it toward herself at the same time pressing from above, then with a degree of strength and dexterity the table

could be held up mechanically in this manner, i.e. without any unknown force, for a short while. However, I never found any such support and the only other supposition might be that the left leg of the table held on to Eusapia's left hip by some special attraction.

It is worth noting that Eusapia herself considers levitating a table in full light to be impossible when sitting at the longer side of the table rather than the shorter end. This is possibly caused by the fact that she is farther from the table legs, and the skirt to leg contact is not possible (but later experiments with Eusapia in Warsaw showed that levitation was possible even under those conditions). The significance of contact of Eusapia's dress with the table or the floor, which occurred during a number of experiments, as an essential element of success, is not known. If, however, I am not mistaken, in exceptionally favorable circumstances this requirement seems unnecessary.

Descent of a levitated table is of two kinds: Most frequently it drops to the floor immediately, as if a support were removed. On some occasions, though, it formally floats in the air and, swaying back and forth, it gradually comes down. In spite of the instantaneous dropping in the dark, no one was ever jostled by it.

If I am to trust the dynamometer that had been compressed in the dark, then the force occurring during these experiments would correspond to more than 80 kg. That force is at least three times greater than that exhibited by Eusapia in her normal state—but it is known that in the hypnotic state the force can be considerably amplified. For example, I saw a weak girl who in a hypnotic trance broke a stick 3 fingers thick on command. In addition, although the actual muscular exertion does not enter here, there is no doubt that during these experiments the strength of the medium combines with the strength of the participants. Following one of these sessions, despite the fact that subjectively I did not feel tired, I noted a drop in my muscle strength from 135 to some 60 degrees.

I am inclined to assume that the mechanical mediumistic manifestations consume considerably more energy of both medium and participants than the same exertion done in the normal way. In any case, nothing in these manifestations can be construed as running counter to laws of mutual exchange of forces.

### **Soffio Freddo (a Breath of Cool Air)**

The idea of possible changes in the density of ether during mediumistic experiments finds confirmation, or at least support, in the following interesting manifestation:

When manifestations are about to start, and also independently in the course of the manifestations, one can clearly feel a cool breeze blowing on one's hands and face. It is very much like the coolness one can feel on the hands when bringing them close to an electrostatic machine in use. It is also similar to the cool breeze one feels when a sharp-pointed piece of metal is brought close to the body by the person who is electrifying one.

The same cool breeze occurs very frequently in the course of magnetizing. There are heads from which a breeze is "blowing," as if from a cellar. There are legs (exhausted) around which a magnetist (who is healthy and strong) holds his own, and from which there is a coldness which leads at times to an unpleasant and long-lasting irritation for the magnetist. When this cool breeze ceases and the extremities of the patient begin to radiate heat (as should normally happen), then one may be certain that a positive change has taken place in the patient's condition. The coolness, occurring in various areas of the body, is also a very accurate indicator of the patient's pathological state, a mathematically certain indicator of whether there has been any improvement, where and for how long the hand should be held in order to obtain an improvement.

I deem these matters to be so important, and so useful in augmenting our crude methods of analysis, which in nervous disorders are seldom sufficient, that I expect medicine to undertake studies in this direction in about 50 years. (For further details see my book *De la Suggestion Mentale*, Paris, 1887, p. 178, etc., and 1889, 2nd edition, p. 178, etc.).

I observed similar manifestations some 20 years ago, when doing experiments with tables. Some individuals, and occasionally I myself, felt this cool breeze on our hands—yet this blindness, so characteristic of all school-attained education, had me rather assume that this was merely a subjective illusion, so I stopped pursuing it further. When in 1884 or 1885 I assisted in the Parisian experiments with Slade, at the home of Count de V., I was rather skeptical of all other manifestations, but intrigued by one, in that at the moment of Slade passing to me, under the table, a slate, I felt a distinct breeze. This puzzled me, but then I thought that Slade may have had bellows hidden somewhere on his body, so, again, I decided to drop the matter.

It was not until our more precise experiments with Eusapia and the "cool breeze" that began to flow above us that I finally became convinced that it is an objective manifestation, possibly resulting from the movement of air as a result of changes in the density of the ether. This interpretation does not clash with the notion of a "spirit" blowing cool air or fanning—more on this below. Thus far, however, I have not been able to pinpoint the conditions under which this blowing occurs. I assume, through analogy with magnetic facts, that it is an indicator of loss of neuro-muscular strength

of those present, in favor of the manifestations, or a flow-through of etheric waves.

Crookes has said that movements of a table (and virtually all other manifestations) were usually preceded by a flow of cool air, which at times reached the strength of real wind. He has seen this wind blowing around pieces of light paper. It even reduced the temperature of a thermometer by several degrees. At other times—adds Crookes—he noticed not only the actual movements of air but also a penetrating cold which could only be compared with holding one's hand over frozen mercury.

It is thus an interesting manifestation which is even more worthy of notice in that it provides a point of departure for more precise studies.

The following should be ascertained:

1. its analogy with electrostatic "breezes"
2. its analogy with physiological "breezes" during magnetizing
3. its dependence on states of mind, especially ideoplasty.

At this point in time I judge that this phenomenon is not of an electrostatic nature, for I found no traces of electricity during the experiments with Eusapia.

### ***How Are Spirits Created?***

In addition to simple facts, such as moving a compass needle from a distance, moving heavy objects, changes in the weight of objects, breezes and cooling, etc., which could be counted as purely physical, one should mention also that they are, to a degree, dependent on the attitude of those present. There are additional phenomena that occur in the presence of Eusapia, as well as of other mediums, that indicate the presence of an independent intelligence. As we know, a table not only levitates and drops, but with the aid of signs agreed by convention, it also answers questions.

This fact, together with the feeling that they themselves do not move the table and do not expect an answer, is sufficient for many people to assume the existence of a separate personality which causes these movements—i.e. the participation of spirits. Unfortunately, for the spirit theory, there is not sufficient evidence for it.

Very precise psycho-physiological studies have shown—and hypnotism confirms this—that our awareness represents only a thin surface layer of the wave that makes up our psychic life. They have shown that deeper levels of psychic life can act externally without our awareness; that our personality, being the sum of certain associations, is not quite stable. That there is more than one personality within an individual, and that experimentally we can produce personalities within personalities, giving them individual names.

In mediumistic phenomena of the lower kind, subconscious factors

of psychic life act through the medium of involuntary contractions. Table gyrations, pendulums, cumberlandism, planchette writing, normally belong to this category. These muscular contractions need not be only involuntary, but they can also be logically combined.

Some years ago I was conducting, with Dr. Świątkowski, a series of experiments on involuntary moving of tables. We reached the point where, as the table moved under our four hands, we were able to observe on each other which muscles would involuntarily contract as a result of being tired of the same position, and having exhausted the accumulated strength of one group of muscles, the loosening of these muscles caused a movement of another group of muscles. Finally, we saw how our unconscious daydreams were reflected in the answers given by the table. After we attained a certain degree of proficiency, we were able to guess the answers, although sometimes it was contrary to our conscious thoughts. Most often, however, it was our own conscious notions that would be reflected. This went as far as the "spirit" of the table answering in the negative the question "Are there spirits?"

When in experiments with a planchette we used two persons who knew only one language each, the answers would come out in bits and pieces, now in one language then in the other, depending on who had the greatest influence at the time. When the person holding the planchette did not know how to write, the writing was replaced by zigzags, which would then convert into letters by the mere touch of a literate person. Most amusing were the answers where the person holding the planchette would betray their consciously hidden romantic interest. In this respect one could describe the planchette as the exposé of secret thoughts.

To show how far the separation between conscious and involuntary movements can go, let me relate the following experiment in the area of cumberlandism.

Mrs. D., a very enlightened lady, a writer, would hide some small item in any corner of the room. I had to find it, on condition that she would think of it constantly. For this purpose I chose to lightly hold her hand. I would find these items so quickly that she was convinced that I could really read her thoughts. I kept explaining to her that it simply was not so; that I sensed only the minute movements of her hand, which involuntarily indicated the direction and location of the hidden item. She would not believe and challenged me, assuring me that this time she would make sure there were no movements of the hand. She hid a small card under a flower pot on the window sill. Because, despite her attempts to control herself, Mrs. D's hand would markedly stiffen in the direction of the window, I walked up to it and began touching the flowers, assuming that she wanted me to pick a flower.

At that moment I noticed that Mrs. D's hand, which I held lightly between my fingers, was making a negating motion, and then using the index finger was making a downward motion, letting me know that I should lift the flower pot. I looked at Mrs. D., thinking that she was joking. She was fully absorbed in the action, and so I lifted the pot and picked up the card.

"Well," said my "medium," "now I am fully convinced you read my thoughts, because I was very careful not to make a movement with my hand."

Conscious thought tried to keep the hand motionless, but the subconscious thought betrayed her. On a large scale, such doubling is presented by the various hypnotic states.

In general, a person in hypnotic sleep cannot be regarded as the same person when awake; the differences are considerable, sometimes there are even conflicts.

I have seen so-called clairvoyants who, when in a trance, would recommend for their own health measures or medication that ran counter to their preferences when awake. When in a trance they would recommend that they be forced to follow the recommended actions. Feelings, tendencies, opinions, all these can be different in a magnetic sleep from the conscious state. Various similar examples may be found in my other treatise, *O zjawiskach zdwojenia w życiu duchowem człowieka (On the Phenomenon of Doubling in the Psychic Life of Man)*, published in Lvov in 1877.

It is easy to understand that with the help of suggestion this dualism may be even more emphasized. A certain naïve magnetist, Prof. Dr. Dumonpailier, the head doctor at La Pitié Hospital, showed me years ago in Paris his medium who, as he maintained, was being alternately entered by several spirits. The girl changed her face, voice, disposition, fitting the appropriate role that was unconsciously suggested to her. This was simply a personality change, which was minutely examined by Richet, and currently investigated in even more depth by Krafft-Ebing. He moved his hypnotic subject through her childhood and young adult stages, reawakening complete complexes of associations of former feelings, voice, gestures, writing, etc.

That case introduced fictional personalities into the real personality—here we secrete from the sphere of memory, mainly subconscious, one's own personalities, albeit lost, and crystallize them anew into concrete forms.

On one occasion I was able to put this knowledge of psychic incarnation to practical use. A female patient, in Paris, suffered from attacks of hysterical lunacy, in the course of which she would slip out from under my control. At those times I would not be able to put her into a trance, at least not without great difficulty and not without personal danger, for she would then possess tremendous strength, and defend herself like a lioness.

On the other hand, between those attacks, she would go into a trance easily and present several different personalities, one of which was distinguished by great sensibility, submissiveness, and kindness.

Thus, with the aid of a hypnotic method, I separated this state from others, as a separate person. I associated it closely with all sensible instincts, and gave this hypnotically created person the name "Anita," from an expression which, through an accidental natural association, best fitted this aim. In this way I had in my hands a hook with the aid of which I was able to fish out from the soul of this patient the instinct needed at a particular moment.

It so happened that, on a certain morning, I received a panic call from the hospital that the patient, in the course of an attack, had locked herself in, with the declared intention of committing suicide. It was very early in the morning, when the world around was still asleep.

I ran up the stairs, pounded on the door, announced my name, all to no avail. A locksmith was sent for, but he was nowhere to be found. I lost ten minutes in this way, when suddenly the thought came to me to call out the locked-in spirit.

"Anita," I called, "Anita, open up!"

After a while, I could hear slow, hesitant steps behind the door . . . then the key turned and the door opened. Before me stood my patient, as motionless as a statue, and on her face the gentle expression of Anita alternated with the insane look of the patient. The patient won out, and I had to use force to overcome and save her. If not for the kind-hearted Anita, who took to me like to a father, I would not have been able to do it. When I finally put her to sleep, following some wild attempts to scratch out my eyes, the spirit of contrition came through again: "Please forgive me and thank you," she said, squeezing my hand. "The other one would have thrown me out of the window."

Thus, spirits can be artificially created. *The fact of distinct, separate intelligences occurring in mediumistic phenomena, which may even conflict with the conscious intelligence of those present, still does not provide proof of anything, for such artificial "persons" may develop as a group within the consciousness of one person, or through the group consciousness of several mutually complementing persons.*

### **Can't Tell Whose Hands**

This undoubtedly occurs in mediumistic phenomena of the lower kind, or relatively common ones. The mania of levitating tables, justly condemned by priests and doctors, furnished thousands of examples of this kind:

involuntary phantasizing in answer to consciously produced questions, nervous breakdowns, at times insanity for the more sensitive persons—these are the results of fooling around by the gullible and the unprepared. Despite millions of sessions of this kind, not a single case of scientific proof has been presented for the existence of spirits and their contact with the world of the living.

Does it appear any different with mediumistic phenomena of a higher order? Let us look at it step by step. For the moment, I will only add that, if the ordinary spiritualist sessions are dangerous for some people, then sessions where the terror of other-worldly factors occurs with a hundredfold greater semblance of reality are that much more dangerous.

The puzzling touches and taps belonged to the most common manifestations in the experiments with Eusapia. But talking about them is the least likely way to convince the listener. The facts are so childish, and ostensibly so easy to produce through deception, that unless one has verified them under such strict controls as I have, it will always be possible to say “You were duped and made a fool of.”

Unfortunately, my conscience does not allow me to do otherwise than declare, at the risk of ridicule: *The touching was not a simple hallucination, and the hands that were touching us were not Eusapia’s hands, or our own, but some other hands.*

It would seem that such a confession supports the spiritualist interpretation. But no. I ask you only to wait patiently and not be surprised if the explanation of these specific facts is not as clear as their existence. We are but at the threshold of these manifestations, and we are only exploring possible positions.

Even at the first sitting, when it was still quite light and when all of us, a small number of those involved, together with Eusapia, were holding hands, I suddenly felt that someone was pulling on my sleeve. This happened three times, about 25 inches from Eusapia’s right hand (which I held in my left hand, at the same time pressing on both her feet with my leg). Immediately I made a grabbing movement in that direction, which frightened Eusapia but gave me nothing, since there was nobody there and no hand could have reached that area.

I have felt several dozen of such touches, being particularly favored by the “spirits”: At times I felt two fingers, at times four, sometimes the whole palm, on my head, on my chin, on my back, hand and knees, sometimes quite powerful slapping on my shoulder *in response to my thought* or, finally, the pulling on the sleeve on the hand with which I held Eusapia, in the direction from her and upward.

This was an ordinary human hand, a male, bony one, almost warm,

capable of subtle movements but hanging in the air, without an elbow, forearm, or a body that could be touched.

Sometimes the two hands of my neighbors would be simultaneously touched by the same hand. Sometimes two hands would be present simultaneously (for example, at the piano), but more often just one.

Most often the touches would occur close to the medium, but there were occasions that the person touched would be the one farthest away, while the person sitting closer would not be touched in spite of asking for it, as if some subjective conditions were necessary for it.

Some persons were always touched gently, others always with some reluctance or carelessly.

A “spirit” which particularly persecuted one of the ladies with clapping and tugging, loudly kissed her hand at the end.

Touches occurred at the expense of other manifestations; that is when they began, other phenomena would weaken or disappear. All the manifestations were always of short duration.

The invisible hand only once allowed me to touch it from two sides (i.e. I had the large finger between my fingers. That finger was larger and thicker than Eusapia’s), and it was at my request, for it was so nimble and aware, at other times, that the mere intention of grasping it would be answered with a slap and a disappearance.

In our experiments, the disappearance was always an adroit slipping out, but, as Crookes recounts, when he once grabbed such a hand with the intention of not letting it go, it did not resist but simply melted away between his fingers. Crookes would also experience being touched by a cold hand—those that I touched were never clearly cold. Touches in our experience never made an unpleasant impression. When one of us would get clapped on the shoulder, everyone would hear the sound, and in this regard there were never any contradictions in our impressions. The same hands would clap in the air above us and snap their fingers, imitating magnetizing passes. Double magnetic passes were being simultaneously done from both sides of the medium, with both hands, and at a normal distance.

Once, two hands were moving the objects on the table at the window, and on the floor, which were at a distance somewhat greater than the length of human hands. One of these hands kept hitting our table, with either the fist or flat hand, with such force that everything around us shook. One time, when hitting the edge of the table, the large finger of this mysterious hand lightly touched my waistcoat. On demand, this same hand would tap out, on the table, the rhythm of an indicated melody, although it would be weak and not quite precise.

Hitting a dynamometer with the fist, indicating a maximum of only

6 kg, caused the spring to bottom out with a great force and a resounding twang of the spring. Another dynamometer was bottomed out indicating a force of more than 80 kg, after which this strength indicator was passed to me, in complete darkness so adroitly that I could not hit the indicator needle, and I could grasp it between my two fingers without breaking our chain.

I have not seen glowing hands, although I did see points of light that would emanate as if from the medium's head. Only once did I see a dark hand, like the shadow of a real hand, which moved in semi-darkness from under Eusapia's chair, in the direction of my chair's leg, which was then tugged. I instantly searched Eusapia, and found nothing but a few copper liras and a handkerchief. Several times this unseen hand took the chair from under me and, lifting it over my head, placed it on the table, and then on demand brought the chair down onto the floor, placed it behind me and, pressing down gently on my shoulder, indicated that I should sit down.

Once, in a situation where no one's hand could reach my knees, my knee was grabbed and pulled three times, at a time when I pressed down on both of Eusapia's feet, and had both her hands in mine. Another time, this hand made chalk marks on the backs of two participants sitting on Eusapia's right side, and of one person sitting on her left. The marks were so light that we saw them only after the session. It also turned out that Siemiradzki's and my cuffs were marked with a pencil in various directions.

The same pencil zigzags were obtained on white paper, with a finger on a soot-covered paper, and on a slate that was covered by another one, a mark was made with chalk, which most closely resembled the digits "87" with a dot over the "8". On the soot-covered paper there were also impressions of four fingers, except the large one, which were so clear that one could see the fingerprints under a magnifying glass. These were fixed by Siemiradzki with Du-Rosier fixative. Immediately after the session everybody's fingers were examined and no trace of soot was found.

We received no written messages. The keys on the piano were struck helter-skelter. Eusapia was then two steps away from the piano, with her back to it. I held her up with one hand around her waist, as she was swaying. With my other hand I held her left hand, while with my foot I pressed down on her left foot. Simultaneously, Mr. Bakałowicz held her right hand and touched her right leg.

I saw the piano cover come up, as I noticed a reflection of light from the window, but I did not see any playing hands. The same hands placed a chair on top of the piano, which was outside our circle, and pulled it away from the wall, pushing it in our direction. Each movement of the piano was accompanied by convulsive jerks, or movements of Eusapia's hands

through the air, with signs of great pain and strain as she continued to be held by us.

At times, during the transfer of heavy objects, such as a chair, the unseen force would weaken halfway across, and the mysterious hands would remove the curtain from the window, shade the chair, and only then continue to move it forward doing other tricks, such as touching a face with the curtain.

The general impression was: *The mysterious hands emanated from Eusapia's body, either totally unseen, or as a shadow, and the only touchable parts were the tips of their fingers, then the palm, but never the elbows or arms. The longer the duration of the session, and the darker the room, the greater was the semblance of reality of the hand and the ability to act mechanically; always, however, at the cost of the strength and the consciousness of the medium, who would become half-alive, with no pulse and no control in her fingers during some of the stronger manifestations.*

It was, of course, important for us to take a close look at the hands, and because a direct look was impossible (the later Warsaw experiments showed this to be relative), we asked that impressions be made in clay. For this purpose we would place a large bowl with thoroughly mixed sculptor's clay and wait in the dark. We waited in vain for a long time. Once, the bowl was transported to our table and I assumed that making an impression would follow; however, we found only unclear traces of contact with the clay.

Worth mentioning is the fact that my electroscope stood on our little table when the bowl moved onto our table. Sensing that the bowl took its place, I expressed my concern that the electroscope might be broken or dropped on the floor. At that moment, unseen fingers handed the electroscope to me. Its glass leg was covered with clay in the place that the unseen hand had held it. Eusapia's hands were clean.

It was only at the last session that we obtained two impressions of the mysterious hand. One also had the impression of the leg of the chair, which the hand held at the time it was lifting the chair onto our table. The second one was of the hand itself. It was pressed deep into the clay, as if it wanted to remove a handful. There were traces of clay on the chair, which later came down from the table by itself. The impression of the hand in both cases did not show direct contact, but rather through thin material of unknown origin.

Suspecting that it was Eusapia's scarf, we looked at it immediately: It was clean. For the purpose of comparison, I later asked Eusapia to make an impression of her hand, through her scarf, in the same clay, and as much as possible in the same position. We made plaster of Paris casts of these forms. These I have, and I have photographs of them.

The photographs are not sufficiently clear, in that their reduction has reduced the differences that were obvious in life-size, but they can be verified on the plaster casts using a magnifying glass; thus:

1. Eusapia's hand is smaller;
2. The fingernail of the mysterious hand's large finger is considerably longer and wider;
3. The base of Eusapia's hand is flatter and less muscular;
4. The texture of the cloth on the mysterious hand's impression is evenly thin, while Eusapia's scarf has thinner and thicker threads.

There is a different photograph, deemed to represent John King's hand, impressed in Naples in the presence of Countess Kapnist. Here the fingers show up clearly and the entire hand is decidedly larger and more bony and muscular than Eusapia's.

Why did we use clay, instead of paraffin, which is recommended by many authors?

The drawback of paraffin is that, because it flows all around, the cast then has to be cut through. When casts showed up empty and not cut through, this was regarded by some as proof that they had been produced by mysterious hands which "dematerialized." Unfortunately, spiritualist conjurers found a very good method for dematerializing hands. They began producing them out of collodion, in the shape of gloves, which they would blow up with air and, after the cast was made, all they had to do was let out the air. However, this cannot be done with hard clay, which means that paraffin moulds would not be more convincing.

The greatest feat achieved by the mysterious hands, or force, was to transport Eusapia, sitting in her chair, to the top of the table, and then levitating her, standing up, several inches above the table. At that moment Eusapia seemed to suffer the most; her joints were rigid (in a partly contracted shape), she moaned and hiccupped. The levitation took place so quickly that, although it had been announced ahead of time, and so minutely observed, I would not be able to describe it precisely. The levitation did take several seconds, therefore there was enough time to slide my hand under Eusapia's right foot to check whether she was indeed levitating. Lowering her to the ground took longer, and she lightly leaned against me (with her side, not the hands), as if the force that was reducing her weight was being exhausted. Eusapia is short but stocky, weighing about 60 kg. First the right leg of the table came down, then left, then Eusapia's body slid down my side. We kept holding on to her hands. A moment before levitating above the table, she asked that we all touch her hands. This could, of course, have no mechanical effect, but possibly a magnetic one. It reminded me of one of my hypnotic subjects, who, when in active somnambulism, wanted to

slice meat that was handed to her on a tray. Not feeling sufficient strength in her hands, she asked that I touch her right hand with my fingers. Her movements then were stronger and bolder.

It appears that the medium's levitation occurred on the same principles as the levitation of the table. There we held our hands on the table, here we touched Eusapia's hands. In both cases one may assume that it was the change in the density of ether that surrounds the body that caused the bodies to rise. This would be similar to a situation where an item placed in water sinks or floats depending on the temperature, and therefore the density, of water.

However, to the question as to by what miracle the levitation occurred, the table would answer: by hands; Whose hands? The hands of . . . John King.

### **John King**

The force that is employed in experiments with Eusapia most frequently takes on the name of John King. Where did this English name come from? Well, it came about in this way.

Manifestations were already occurring around Eusapia when she was only 14 years old. Knocks could be heard, something seemed to move around her. These manifestations were only occasional and occurred only under certain conditions. The name of John King had not been mentioned at that stage. The "spirit" was in the process of being born, but had not been baptised.

It so happened that a certain spiritualist from Florence, by the name of P. Damiani, arrived in Naples. Damiani had spent some time in London, and was involved with Williams, an English medium well-known in spiritualistic experiments at that time. Williams's "spirit" was John King. John King, on taking leave of Damiani, told him: "You will find a medium in Naples, and you will recognize me when I play the *reveille* by drumming it out on a table with my fingers."

Damiani thus had a suggestion implanted in his mind that the spirit that would announce itself by drumming the *reveille* would be the spirit of John King. Upon arriving in Naples, some time around 1887, he heard of a house that was "haunted." There he found Eusapia. Because various rhythmic knocks are a common mediumistic manifestation, there is nothing strange about the fact that they occurred in a séance with Eusapia. Because he had John King on his mind, it is not unusual that Damiani heard the *reveille* in this knocking, and assumed this to be the work of John King.

A more accurate proof was difficult to obtain, for, as we know, Eusapia could not read or write. However, the suggestion had been made, and

Eusapia believed that John King acted through her. Her subconscious personality crystalized under that name; various associations united under the banner of a new self, inspired externally, similar to the manner in which the kindly “Anita” formed in the soul of my Parisian patient.

If, however, an examining magistrate wanted to ascertain the identity of John King, he would find himself in a considerable quandary. This personality is very elastic, and its components are dependent not only upon the original suggestion by Damiani and Eusapia’s own mental sphere, but also upon the nervous disposition and knowledge of the session’s participants.

When the circle of participants is joined by another medium, John King is suddenly able to write, as happened recently before our experiments, in Naples, at the home of Countess K., whose daughter is a writing medium. Because the daughter was able to write Russian, John also wrote Russian—and because somewhere in her mind were lodged some Ukrainian legends, John turned into a Cossack. In London he spoke English, in Naples Italian, and when we sat down in Rome in a purely Polish circle, he appropriated from our conversations some snippets of knowledge and began understanding Polish. When asked how he suddenly understood Polish, his answer was that, in the days when he lived on earth, he met some Poles during his wanderings in America.

But a different explanation seems to be simpler—*our thoughts were reflected in Eusapia’s mind*. When we sat down in a circle which primarily spoke French, John also said a few sentences in French, despite the fact that Eusapia does not speak the language when out of trance.

Although a Protestant, he cried from emotion when one of the ladies talked about children’s first communion in church. Although an Englishman, he jumped for joy when we sang the Neapolitan song *Santa Lucia*. Besides, he had become so familiar with Eusapia that he adopted her gestures; for example, he learned to pat the interlocutor’s arm above the elbow and say “O Dio!” very frequently, in the so-called trance, through the lips of the medium.

It is easy to understand that a young girl, having been told that the spirit of a deceased Englishman speaks through her, began in her imagination to give the spirit a face, and if the features do not show English characteristics, it is because she did not know such a person.

Looking at the impressions made in clay of the faces of those “spirits,” instead of radiating some higher vitality, some non-material free facial expression, they simply remind one of death masks. However, since we do not know how one looks after death, let us not criticize. Yet I cannot ignore a certain physiognomic licence that even a personality as elastic as John King should not perpetrate. He, who complying with requests, rubs

his thick beard across the faces of those present, is shown in all portraits as cleanly shaven, possibly even lacking any beard at all! Could it be that, not stopping at his psychic metamorphoses, he also uses fancy dress materials?

It seems to me that in Eusapia's mind the image of John's beard has thus far insufficiently correlated with the image of the face of a dead person she had seen in childhood, and which left a strong impression. She calls this the face of John, following Damiani's suggestion. Certainly, out of trance, she says nothing concrete about it, for she does not remember what happens during the more difficult manifestations. All she says is that the majority of these faces "is to be" a likeness of John's face, and also that one of them reminds her of her mother. All the others seem to reflect the same physiognomy. The shape of the ear, nose, and cheekbone speak in favor of this claim. None of them resemble Eusapia, she cannot then be accused of making an impression of her own face . . . which of course is prevented by the usual control anyway. One detail in these impressions deserves particular attention: All the faces, as well as the hands in the previous impressions (with the exception of traces on soot) are not created by direct contact, but rather through some thin cloth of unknown origin.

On some of the impressions, the cloth is hardly seen, and if not for some folds on the eyes and the nose one would not discover them even through a magnifying glass. However, on one, which is supposed to be similar to Eusapia's mother's face, there are many folds of the cloth all over, imperceptibly covering the entire face. Finally, the sixth imprint shows the impression of the right hand above the face, pulling on the veil, at the moment of making contact with the clay. This had to be attempted twice, as indicated by the double impress of the ear. The left hand, also pulling down on the veil, was impressed on a smaller piece of clay, which was number seven.

**What can one say about all this?** As I was not present when these impressions were made, I must therefore accept them on faith (the reader will find my own later experiments in the description of the Warsaw sessions, which also somewhat modified my opinion regarding the separate types), especially of Ercole Chiaia, a wealthy supporter of spiritism, who kindly sent me this collection, produced under varying conditions and with different persons present. John's larger portrait is at the Roman Spiritualist Society (the *Lux* editorial offices), as an impress in clay. Its plaster of Paris cast is in Siemiradzki's possession. Bakalowicz's photograph reproduces it very well. In the opinion of sculptors, its physiognomy has all the appearances of naturalness.

Two hypotheses are possible:

Either Eusapia, in some unknown manner, hides some artificial death

mask made of rubber, and a veil which shields it, and presses these into the clay at an appropriate moment, having freed one of her hands from control; or it is a natural phenomenon, taking place in accordance with a general mediumistic mechanism.

In the latter case it would be immaterial whether the face that is being impressed is the materialized face of the “spirit,” or a materialized image emanating from Eusapia’s brain—although it is obvious that theoretically these are two widely diverse notions.

I might suspect the authenticity of all the impressions, had it not been for the fact that I myself was witness to hands being impressed (and later also a face), that these same hands appeared by the heads, and that since we have felt these faces, as well as hands, and these left an impression, there is no good reason why the faces could not create an impression.

Varying circumstances indicate that facial impressions belong to the more difficult and rarer phenomena. In the Milanese experiments, only a trace of an ear was obtained—John was complaining that the clay was too hard.

I must emphasize here that parts of the body which tend to cool faster and grow numb (hands and ears) seem to appear more readily in manifestations of materialization. The feet also. And what is most amusing is the following: When I asked John whether, having hands, he also has feet, I heard on the left side of Eusapia the distinct tramping of boot-shod feet. This could not be a bit of fun by Eusapia, for at that moment I was pressing down on both her feet, apart from which the sound of her shoes hitting the floor is very different.

May the other-worldly creator of Eusapia’s miracles forgive me, but I would sooner believe that the medium’s imagination, under certain conditions (of which more below) can evoke aural, visual, and even tactile effects, than believe that spirits walk in this world in boots.

Thus, to me, John is not at all a deceased person, but merely Damiani’s suggestion grafted from Williams’s mind onto Eusapia’s, and indirectly onto her observers—a suggestion brought out of Eusapia’s subconscious as a group of associations, responding to some extent to her ideas about a deceased man, supposedly an Englishman. He has a gaunt face (borrowed from who knows where), a bony, man’s hand, certain preferences and habits, naturally related to Eusapia’s own, and, secondarily and in an unstable manner, to the feelings, opinions, and conscious daydreams of the participants in the session.

John’s personality has no individual limits; it flows in this or that direction, spreads out, shrinks, reshapes, enriches in knowledge or becomes limited, spiritual or vulgar, with no internal consistency, retaining only a

certain general type, resulting from a combination of Damiani's suggestion as a seed, and Eusapia as the soil where the seed fell and rooted. John is a person only to the degree that Anita, whom I created, was a person. Anita even had some very individual psychological traits, and as such she was more of a person than John—on the other hand John is more tactile, more externalized.

On this latter property depends the entire difference between purely hypnotic incarnations and spiritualistic incarnations—*and the entire question of spiritualism.*

To explain and clarify the possibility of tactile exteriorizations of such spiritual doubling will be tantamount to explaining spiritualism—that is if there are no facts that go beyond the scope of mediumship, which I do not anticipate. John King, if he indeed exists, has the right to exact revenge for the above insults. Not only does he have the right, but I personally empower him to punish me in the most convincing and hurtful manner—to mess up my apartment, break the windows and the mirror, break the table and the chairs (I only ask that he does not rip up books and manuscripts). I authorize him to attack me in the dark, alone or with the assistance of other spirits. To grab me by the throat and leave permanent marks on my body as reminders of his revenge. The strength that he exhibited at Siemiradzki's should be sufficient for this purpose. I will seek no compensation for damages. It would be sufficient "compensation" to solve one of the great mysteries with which humanity has comforted itself for centuries, but which science does not want to study. Therefore, Mr. King—until our encounter in the dark!

### ***Trance and Hypnosis***

Before the duel with the spirits takes place, let us continue.

Let us first emphasize that the presence of a medium is an absolute prerequisite for mediumistic phenomena to manifest. That is acknowledged by the more sober spiritualists. But the mere presence of a medium does not suffice. Just as one may spend a lifetime with a person who is highly susceptible to hypnosis and not be aware of it until a hypnotist performs certain appropriate tests, so a highly qualified person may not be aware of their mediumistic potential, and not display it for a long time.

We detect hypnotic sensitivity with a hypnoscope. Having placed a magnet on a finger, after two minutes we can determine, by comparison, the loss of sensitivity to pricking the finger with a pin, which occurs in those sensitive to hypnosis. There is no change in those who are insensitive. There are some infrequent exceptions, but those are due to other causes.

Thus far there is no simple criterion for the detection of mediumistic aptitude. However, if I am not mistaken, it occurs only in those who are

hypnotically sensitive to a greater or lesser degree, although the majority of them is not able to manifest phenomena of the higher kind.

Higher levels of hypnosis may manifest independently of mediumship proper, but mediumship of the higher kind always appears only against the background of hypnotism, and, along with appropriate special powers of an *active* character, it must present also certain *passive* features, which belong to higher levels of hypnosis, namely, the ability to *see in the dark* and the ability to *read thoughts*.

Let us assume that everything that happened during the sessions with Eusapia was sleight of hand. Having assumed that, we must at the same time admit that the conjurer who manifested these phenomena has perfect vision in the dark. This would be the first conclusion limiting the conjuring hypothesis and leading us beyond it.

There is no question that one can place one hand beyond another, tug at clothing, pat backs, deceive as to the source of sounds etc.—but to do this for several days in a row, with frequent changes in the seating arrangements, in total darkness, to perform hundreds of complex movements either with fingers alone, such as the removal of glasses, passing glasses of drinking water, or moving heavy objects, such as chairs and bowls with clay, over the heads of the participants standing next to each other—yet never jostle anyone or step on their toes—for that one needs to be extremely adroit, and able to see in the dark.

Whatever one says regarding the ability to see contours of objects in very weak light, the darkness which existed in the room on a number of occasions was such that it would be insufficient for those with even the best eyesight.

Fortunately, the ability to see in the dark under abnormal conditions has been identified. There are two categories of facts of this kind in hypnosis:

1. Ability to see in the dark as a result of visual super-sensitivity;
2. Ability to see in the dark (or in the light) without the use of sight.

In the first case, the eye becomes exceptionally sensitive, at the expense of the other senses which become de-sensitized. Upon coming out of the trance, the subject continues to be oversensitive to light for some time.

In the second case, which belongs to very rare ones, the eye is completely desensitized, and its function is taken over by a special body-surface sensitivity, which transfers subtle impressions to the brain, which on the basis of hidden relationships translates them into visual language.

Upon coming out of the trance, such a person is not only insensitive to light, but for a while does not see at all. This is the exceptional phenomenon I did not mention when writing the article *Excursion in Search of New Truths*, published in *Kurier Warszawski* this June. The reader may not

accept this, for with Eusapia it was the first category that occurred mostly, or even exclusively. On completion of a session, while she was coming to, her eyes were still very sensitive to light for some minutes.

Of course, I am talking here about the sessions conducted in the dark. As a rule though, we began our sessions in the light, and the first manifestations, namely the movements of the table and at times also the touches, started rapidly, when the medium was still in an almost normal state. I say *almost*, because from the first moment Eusapia would become serious, begin to lose sharpness of expression, her face would become paler, and she would become less conscious of her answers. This state would last only for a moment, then she would return to her normal state, and finally the trance state would take over. If one did not watch her closely, it would seem that she was still in the watchful state.

The longer the session, especially when the light became more subdued, the abnormal state became more pronounced, her pupils would enlarge, her eyes would roll up, and internally, as in hypnosis, her entire body would become desensitized, her pulse would weaken, her complexion would be lifeless and her legs weak.

Yet even this deeper state would temporarily struggle with the watchful state, more frequently than in during hypnosis. This would be finally followed by a deep lethargic sleep, with no memory recall, but without the total lack of control over the physical body, as is true in the actual state of lethargy, when the medium drops to the floor like a log.

I also suspect that we did not obtain all that can be obtained with Eusapia, but unfortunately we were short of time.

This quasi-lethargic state is known as trance, which differs from plain hypnosis in the following ways:

1. It occurs and disappears spontaneously.
2. It is more unstable and changeable.
3. It is always physically exhausting.
4. It is active, rather than passive.
5. It is active beyond the limits of the body.

This last trait is vital. Nevertheless, as we have seen, active mediumistic manifestations would not be possible without the participation of some higher, passive hypnotic powers.

Regarding the abnormal vision, I must cite here the following observations from the days of my experiments with Slade.

We sat at a large oval table. I sat opposite Slade, at a distance of at least 5 feet from him. I asked that the slate which Slade held under the table be passed to me, and for this purpose I slid my hand under the table.

It was evening, and the lamp was burning on the table. Having slipped

my hand under the table, with my hand and forearm I made a slight movement to the left, maintaining a steady position of my arm and shoulder, which were visible. My reasons for this were as follows: If the slate was being carried by a spirit, it would see the hand and accomplish the transfer. If, on the other hand, it was being transferred by Slade, either by his leg or some other method unknown to me, then remembering my previous movement to the right and not knowing about the change of position to the left, he would make a mistake.

As it happened, he did. It was very amusing, for the slate stormed several times in the direction where my hand had been, became impatient, struck my knee, and finally out of pity I took it from the “spirit’s” hand.

It was then, before the transfer of the slate, that I felt a cool breeze. Despite that (the aim was to establish whether the spirits were blind), I rather suspected a sleight of hand—today, not daring to say that everything was a fraud, I just point out that, if the transfer of the slate was a mediumistic phenomenon, then in any case Slade, who was responsible for this manifestation, did not see what was happening under the table. *The translocation occurred under the influence of his notion regarding the previous position of my hand.*

Or Slade was not in a trance state at the time. Eusapia, when in trance, did not make such mistakes. When I asked for a glass of water, it was brought precisely up to my lips. The electroscope was placed precisely under my two free fingertips in complete darkness. There remains therefore one more possibility, namely that the ability to see under abnormal conditions demands that the medium be in a complete quasi-lethargic state.

There is still another way in which Slade could have recognized a change in the position of my hand—he could have read my mind. Apparently, though, at that time he did not have this ability either. It is thus not surprising that he did not convince me of the reality of his mediumship. I do not want to prejudge whether he tried to imitate phenomena that did not come when asked for, or whether I looked upon it in a biased manner.

On the other hand, with Eusapia, who could have been a weaker medium in other respects, I immediately checked out her ability to see in the dark, and the ability to read thoughts. This then very quickly eliminated the original assumption of sleight of hand. The table, remaining under her inspiration, gave answers to questions posed in French, and even Polish (while Eusapia knows only the Neapolitan dialect); at times she would answer questions formulated only in one’s mind. Unquestionably there was what has recently been confirmed scientifically, an inductive, mutual action of two brains, in a manner similar to the inductive action of two telegraph wires over a considerable distance. Those who wish to study this subject in

more depth are referred to my book *De la Suggestion Mentale*.

During the sessions with Eusapia I tried, in addition to specific thought transfer, the general influence of will. Without formulating any specific thoughts, I tried to affect the manifestations through strong exertion of my will. If I am not mistaken, the result was that Eusapia suffered from cramps, and in a complaining tone cried out "*No stringete!*" (Do not squeeze!), although in doing this experiment I tried to hold her hand as lightly as possible, in order not to draw her attention. Sometime later I repeated this exertion of will experiment, and again heard her pleading: "No stringete!" Beyond these two experiments, my behavior was neutral, so as not to change or paralyze the natural course of the manifestations.

Regarding Eusapia's hypnotic sensitivity, I had additional proof. To begin with, the test with a hypnoscope indicated a dulling of the sensitivity of the right hand and a total loss of it in the left hand, along with the perception of cold. Next, when the day after the tiring manifestations of moving the piano or the large table she felt pain in her shoulders, I attempted to eliminate it by laying on of one hand. I would place it at the painful points until I received a thermal (warming) reaction, that is until the pain ceased. I would keep talking to Eusapia while writing down her answers with the other hand.

Thus, when, having removed the pain in the right shoulder, I moved my hand to the left shoulder, and when Eusapia announced that it no longer hurt, she would simultaneously begin to complain that she was losing control in her left arm. This happens after an extended holding of the hand only in hypnotically sensitive persons. I had to use a light massage to bring back the control. Finally, after the last session, when she could not come to for a while, exhausted by the experiments, I would put her to sleep and leave her lying on the sofa for about twenty minutes, in order to rest her nerves. For while a trance exhausts, magnetic sleep strengthens. I was sorry that I had to wake her up earlier than I should, because supper was being served and it was already late. It took some more minutes for her to fully come to.

All these experiments indicated a median hypnotic sensitivity, which seems to indicate that all mediumistic manifestations occur with the need for this exceptional suggestibility that ordinary, highly sensitive hypnotic subjects possess. Maybe even that special form of hypnosis known as trance is to some degree contraindicated for hypnotic subjects? In effect, to succumb to suggestion and to work as a medium are two completely different matters.

As I have already mentioned, a trance comes close to hypnotic lethargy, but generally it is a rapidly changing form, and it can momentarily assume different traits, i.e. active somnambulism or ecstasy. The latter even

seems to predominate in a complete trance, combining with lethargy and catalepsy. In ecstasy the patient is lost within himself and cut off from the surroundings, while in hypnotic ecstasy he has visions and in mediumistic ecstasy he creates apparitions.

In general, we consider trance to be a special form of magnetic sleep, created with the participation of several non-volitional magnetists—the participants in the session. As a result, the medium finds herself in a “relationship” not only with one magnetist but with the entire circle.

The Indian fakirs seem to be self-sufficient, but Eusapia maintains that without one or two participants she cannot manifest some of the more difficult phenomena; moreover, some persons aid and others detract from the effectiveness of the manifestations, and finally there are those whose hand gives her an unpleasant impression. They completely paralyze the manifestations.

The influence of the chain, that is the holding of hands, is more or less apparent. It appears to be decidedly helpful, and may even be essential at the start of a session, by setting up a kind of dynamic harmony between the medium and the surroundings.

Thanks to this harmony, the medium becomes like a center collecting within it the energies of the participants, being a mirror reflecting their thoughts, while at the same time ejecting the resultant combination of these forces.

Later, when a shared psycho–physical atmosphere has been stabilized, the chain appears to be superfluous. At times, in the dark, I would break it to have one hand free for purposes of control without detriment to the manifestations. On photographs of levitation this is also visible when it was necessary to expose the table to the camera. Nevertheless some authors, such as Dr. Gibier in his report on experiments with Slade, state that manifestations (in light) ceased at the instant when the chain was broken, and started up again when the hands rejoined.

The fact of the influence of those present during mediumistic experiments presents analogies with certain magnetic sleep manifestations. Following tradition, I call magnetic sleep a form of hypnosis, in which the patient is “in tune” only with his magnetist and not, as it is in ordinary hypnosis elicited by staring at an inanimate object, a blind instrument of anyone who wants to present suggestions. In addition, he does not have his own, new spiritual independence, which appears in magnetic sleep. In this latter case, if the magnetist wants the person in magnetic sleep to hear another person, he must not only join their hands, which sometimes shocks the “sleeping” persons excessively, but must join them with his own hand, for the purpose of facilitating and soothing the action. It also often happens

that the “sleeper” ceases to hear the other person if the magnetist pulls back his hand, but begins to hear again if the hand contact is renewed.

In other words, from what I have said thus far, one can assume that mediumistic phenomena can, with time, be brought into hypnotic and magnetic ones as a special case.

Let us now proceed to the most difficult issues.

### ***Beyond the Body's Physical Limits***

The possibility of eventually bringing mediumship into the field of hypnosis should not make us unaware of the difficulty of such an undertaking. The difficulty arises mainly because of the fact that mediumistic manifestations go beyond the limits of the physical organism, at least as it is understood at present.

As long as the spiritual influence operates within the boundaries of the physical body the physiologist concedes the facts. But when he is told to admit the possibility of the psyche operating externally as well, as has been claimed by Van Helmont and Paracelsus in the past when writing about the power of imagination, then the physiologist becomes indignant. This opposition is quite natural and justified.

Unfortunately, we only have two paths to choose from: either to acknowledge the entire world of spirits with its phantasmagories and contradictions, or to attempt to explain the ascertained manifestations through some thus-far-unknown psychological mechanism of our being. This attempt would have to be taken to the limit and shown to be a failure before we could be justified in seeking totally new factors.

Let us then try. Does man really end on the surface of the body?

Col. de Rochas recently announced a series of hypnotic experiments which indicate that dermal sensing on the surface may be moved outside the organism several centimeters beyond the organism, and even several meters away from the surface of the body.

Pricking appropriate points in space causes pain to the hypnotic object, while pricking of the skin causes no pain. De Rochas calls this phenomenon the exteriorization of feeling.

These are undoubtedly interesting experiments but despite partial, recent corroborations by Dr. Crocq, they have not been critically analyzed and therefore I will not use them. De Rochas reported them in a way that is too general, most likely exaggerated, and he insufficiently shielded himself from mixing in mental suggestions, which causes the hypnotist to find support in the more docile subjects for whatever theory he has in mind.

For the same reason, I will not cite the work of Baron von Reichenbach

and his odic force. I will only quote some already well-known and confirmed facts.

Some persons in a magnetic sleep, in addition to the usual skin anaesthesia, exhibit such sensitivity that they cannot stand the approach of anyone except the magnetist, even for a distance of several steps. They do not see and hear the approaching person, but when that person comes too close, they become restless, they twitch, feel cold, their entire body quivers, stiffens, and the more subtle manifestations of their condition may be paralyzed.

It happens that a person with such sensitivity may walk around a room in a state of active somnambulism, and if he happens to enter the personal sphere of some stranger, even if he did not know about that presence, he experiences the same depressing sensations.

We may therefore surmise that the human body extends a kind of more or less subtle atmosphere, and that because of various sensing manifestations it is of a nervous nature. Besides, it is possible that this stock of life energy which in a normally active state is held only within the physical confines of an organism, flows out over this organic atmosphere during the abnormal state and, as in a similar manner we feel through gloves, and as the blind sense through a layer of air, here even more subtle layers of matter (maybe ether?) mediate in the reception of impressions.

We know from physiology that nervous energy, which energizes all the senses, concentrates in some and is inactive in others. Here we would have an even more radical conversion: nervous energy leaving all the senses and going beyond the body; and if the brain is sufficiently sensitive to minimal stimuli (because of the absence of the ordinary, coarse ones) it is supplied with them directly from a distant environment.

In support of this hypothesis I could quote a series of facts, but they would draw us away from the subject. It should suffice that, on the grounds of hypnosis itself, we arrive at acknowledging that as far as the passive control (i.e. sensing) is concerned, man does not end at the body's surface.

It is now essential to show that active control can also reach farther.

When people sleep, their muscles rest and are not used. A person plunged into a mediumistic sleep also sleeps, and is also motionless—yet his energy is being depleted, he struggles, exhausts himself and weakens. Why? What is happening to his energy? There are various mechanical manifestations going on around him, after which he is tired. Is it not more rational to assume that the force emanates from him, rather than bringing it down from the clouds?

And if it is so, then we are forced to acknowledge that not only the sensory energy, but also the motive–nervo–muscular energy may, under

certain conditions, flow beyond the organism's limits, owing to the etheric link which fills and joins everything, bringing about the entire thinking, feeling, moving human being, stretching beyond his physical body. Basically, we are forced to accord to the dynamic atmosphere surrounding human beings certain properties of the entire creature, properties that are individual and decreasing as the distance from the body increases.

Acknowledging the dynamic atmosphere is the first point; now, for the second one.

Manifestations of transfer are known in hypnotism. Hysterical paralysis of the right hand or of the right side of the body can be transferred to the left, and conversely. This phenomenon, discovered by the Biological Society of Paris some years ago did not elicit much surprise, because of the body's well-known symmetricity of the nervous system. In any case, it indicated the ability of the nervous energy to flow back and forth within the confines of the body. Great amazement, however, was caused a few years ago by Charcot's assistant, Dr. Babiński, when he announced the possibility of transferring energy from one person to another, and thus creating a new healing method (which, by the way, is impractical). I saw these experiments and I cannot say that they have fully satisfied me. Dr. Babiński, ignoring the Nantes School (Bernheim), did not sufficiently protect his hysterical patients from the unintentional influence of suggestion. Later observations led me to suspect that, independent of suggestion, such a transfer is possible.

If the lack of control of a hand or larynx (aphonia) can be transferred from one person to another, then by the same token we must acknowledge the possibility of externalizing of neuro-muscular states, for obviously a foreign organism is external with reference to our organism, and the connector between them can no longer be nerves but ether. Let us take one step further and say: Mediumistic phenomena depend on a temporary transfer of neuro-muscular energy from the organism to its environment.

The neuro-muscular energy (I am using this concept in the meaning given it by Bain, of "unintentional energy") accumulated in the organism, and having no outlet, pours outside the body as a result of a temporary idleness and inertia of the tissues. As alertness and activity of the body return, mediumistic manifestations cease. This "pouring out" of energy is, however, not such a purely physical process as, for example, the pouring of liquids. It generally takes place under the direction of the imagination, and only thanks to that takes on a purposeful and coherent character.

Assuming the imagination to be the method, let us now move on to the third point, which needs to be considered more closely. In order to understand the possibility of action by imagination beyond the boundaries of the organism, let us consider the following:

First of all, until very recent times, even the action of imagination within the limits of the body, upon its bodily functions, was considered impossible. Only imaginary changes in function were admitted.

It has, however, been shown that the influence of the imagination can be very real, and not only on the functions but indirectly on the tissues. In this way the fact of stigmata became a physiological phenomenon. I myself have observed swelling, reddening, and even bloody effusions appearing in a matter of minutes on the skin through suggestion—even defined shapes, appearing almost on command. In one of the experiments at Dr. August Voisin's in Salpêtrière, through a simple suggestion, the letter V appeared on the patient's forearm, as if cut with a sharp lancet, within 20 minutes.

Experiments by the apothecary Fauchon are also well-known. It is confirmed by many doctors that true vesicants may not be effective if they are countered by suggestion, while imaginary vesicants may be effective if suggestion demands it. These are exceptional facts that cannot be repeated with everyone, but they do exist, and there is no doubt for me that the imagined, under certain conditions, may act upon all functions and all tissues.

On what basis is this possible? Let us take a simple example.

I say to the patient whose hands are hot: "Your hands are cold," and after a while the hands cool down. Why? Imagining the cold after multiple exposures to the state of cold creates this cold state. There is no need to consider the basis for this. It suffices to know that the imagination created a single associational link and that, like the freezing of hands many times resulted in the imagining of freezing hands, so conversely, the imagining that the hands are freezing could cause the freezing of hands.

I call such facts *ideoplasty*, a realization of such an idea (visualization), while the connection enabling such a realization is the *ideo-organic association*, or the joining of the imagining of a certain organic state and the organic state itself (the reader will find more detailed information relating to ideo-organic connections in my communiques to the Biological Society in Paris, which were reprinted in the supplement to the second edition of *De la Suggestion Mentale*).

On a similar basis, the picturing, the visualization of a movement may result in a movement, the visualization of lack of bodily control—in lack of control, picturing goose pimples—goose pimples, and so on.

In the latter cases the associational connector is hidden deeper: We do not know in what way the changes on the skin connect internally with the visualisation of these changes, but this is only a question of degree, for even with the simple wagging of a finger we do not subjectively know which muscles and tendons must be moved in order to result in the movement; we

ascertain only that imagining wagging causes wagging, imagining a yawn results in a yawn, and so on.

The higher degree of ideoplasty manifestations consists of those in which the action of the imagination is reflected in another organism, which is dependent on the previous one. I am referring to the consequences of the so-called imprints; I know facts that are undoubtedly of this type; that imagining a mouse which frightened the mother was reflected in the child's body, as a protuberance covered with mouse-like hair and endowed with the tail of a mouse; a mother's sudden strong desire specifically for raspberries resulted in a child being born with a raspberry-like protuberance on its forehead, etc.

Those who are not sufficiently familiar with the evidence may not accept these facts, but if they are acknowledged, one must admit:

1. that a lively imagining of a certain shape may create that shape on the body of a newborn.

2. that such an action may take place without the nerves being involved, for the body of the fetus is not connected to the mother by the nerves.

This therefore will be the first level of action by imagination from a relative distance.

The question now arises as to whether a similar phenomenon can occur over a greater distance and on non-living objects.

If, theoretically, we had to declare ourselves for or against, we could say "no", and find all kinds of rationale for this denial; but here we are dealing with facts, and facts exist, and what is involved is the explanation of the existing facts. For me it has already become a certainty that Eusapia's mental imaging may cause the movement of a compass needle, that imaging of a knock may result in knocks, imaging of light—light, and even imaging of a hand may be the stimulus for the formation of something like a hand.

By using this method we are undoubtedly entering the sphere of ancient magic. We are erasing the clear separation between thought and object, renewing Platonic ideas as prototypes of things. . . . But what else can we do? Either the facts are true and then one must talk about them in this way, or else they are delusions—and then it is necessary to explain the possibility of such an illusion, and that I do not feel qualified to do.

Having declared myself on the side of accepting the reality of these facts, I must accept the consequences. Let us try to examine those.

Our sensory worldview demands that we believe that human beings, as "objects among objects," have a strictly limited surface. We have seen, however, that some of the hypnotic phenomena speak against this limitation. An organism is the abode of constant motion, constant conversion of matter internally and exchange of matter between it and the environment; it is a

dynamic center of activity that must radiate to the outside; it does, therefore, have its own atmosphere, both material (Jaeger) and dynamic (Richardson), which extend the individual boundaries to a greater or lesser degree.

Besides, being the seat of various forces, the organism must be in some kind of relationship with the forces of the environment.

In my work on mental suggestion I have analyzed these questions minutely; here I will develop only one significant point, while adding that it will be an expansion of our view of psycho-physical matters in a manner that is possibly somewhat risky.

Let us imagine that in a particular organism arose the thought A. That thought is something we do not know, but we may speak of it as an occurrence, similarly as we speak of other occurrences, although we do not know their nature. That thought is itself either a state of mind, or it is accompanied by a certain state of mind. The dynamic state of the brain must be reflected in the state of the ether, the invisible matter that fills everything. Thought, whatever it is in itself, is simultaneously a certain movement of ether, and ether is not limited to the body's surface.

And if this is so, then we must acknowledge that for every thought A there is in the ether a certain corresponding state a. We do not know what it is, but we may assume that, similarly, as with the organic states of our bodies, and with the organic states of the fetus, the dynamic state of the ether unites with the state of the mind/brain which corresponds to it, that is known as thought. We may assume, on the one hand, that we continuously receive from the entire world millions of impressions, which generate subconscious impressions within our psyche, in addition to those conscious and subconscious ones that are generated by the ordinary, rough sensory impulses. On the other hand, there is a certain cosmic state that corresponds to every imagining of our soul.

This means that both in the centripetal and centrifugal direction we are an indivisible, continuous part of the universe, and it is our sensory worldview, which is based on coarse, incompetent senses, that sets the constraining limits.

Under normal conditions, all these activities and influences are imperceptible.

Let us assume though that (as it pertains to the sensory set of facts, action in the centripetal direction) ordinary impressions and thoughts, which dampen these minimal universal impulses, disappear. What is going to happen? These minimal impulses, imperceptible up to now, will become factors that are meaningful and influence the remaining course of thoughts. It is owing to them that mental suggestion, sightless seeing, and distance sensing, etc., will manifest.

Similarly (as it pertains to the motor set of facts, action in the centrifugal direction), if we assume that, thanks to a particular organic state (trance) which facilitates the dissociation of forces from the tissues, thanks to the narrowing of the psychic field, a single image (monoideism) will enter with an exceptional force, and, losing its organic association, due to the paralysis of its tissues, it will regain its cosmic associations—then this single ruling image, concept, for instance of a sound that is to occur, will reproduce in the environment those vibrations of the air with which it was frequently associated, moving from the body of the medium and participants to the environment the energy needed for this purpose. (For a precise understanding of this hypothesis, acquaintance with the general theory of ideoplasty is necessary. This is given in the supplements to the second edition of *De la Suggestion Mentale* (Paris, 1889)).

According to today's concepts, the various states of ether may only be in the form of changes in density—but the changes in its density may also explain everything: the motion of heavy bodies, changes in weight, light effects, and the formation of etheric haze that develops into appropriate bodily forms with an unstable existence.

And now, dear reader, laugh as much as you like at this hypothesis, calling it a fantasy bridge between imagination and reality, between spirit and matter. I will tell you only this: If this hypothesis is basically false, then there is no other. It may be insufficiently precise in details, that is true; it is fairly difficult to understand and too general—that is also true, but there is no other. Alleging mass hallucinations (which can be photographed and produce impressions in clay), as is done by Hartmann, is even more difficult to conceive.

And, dear reader, do not be under the impression that the spiritualist, calling in the “spirits” for help, explains more. The difficulty encountered by the “ghost” in creating an impression in clay is as difficult as it is for the imagery coming from the medium's head. Both are facts of the psyche, and both require ideo-cosmic associations in order to be in contact with the environment; in the same way, materialization can take place only through the mediation of cosmic ideoplasty, no matter what you choose to call it.

The spiritualist adds a third, totally unknown factor, that of spirits, to the two insufficiently known ones. I must say that, even independently of the question of the *existence* of spirits, it does not appear to me rational to think it easier for a spirit, who is disembodied, to materialize, than to imagine such a spirit that still possesses a body.

Such materialization takes place at the expense of the medium's and participants' strength. That is obvious. After our experiments in Rome, the participants were so exhausted that they rested for three days, while Eusapia

was so tired that she canceled an already accepted and financially rewarding invitation and returned to Naples. As for myself, although I did not feel tired, owing to a strong constitution and being used to magnetizing a great many patients, which is even more exhausting, I ascertained a 50% drop in muscle strength.

Yet, after all, we seemed not to do any physical work. We merely sat at the table or walked about the room. "John" did not exhaust himself for us, it was we who did it for him, and Eusapia even suffered for him. "John" was merely a name adopted through convention for the work done, under the direction of conscious and unconscious imagination, by the secret forces of our own making . . .

"But those hands!" you the reader will cry, "These faces firm enough to make an impression in the clay!"

We shall come back to this. In the meantime, we will perform a number of unusual experiments, mentally climbing the rungs of the ladder of wonders.

### ***Up the Rungs of the Ladder of Wonders***

Looking for an explanation of how imagining a manifestation may lead to it becoming real, let us examine the information available at present.

#### **1. Imagination may hide reality.**

On a certain evening in Paris, in the apartment of Anna Bilińska, a highly talented artist who died prematurely, I was putting Mrs. G. into hypnotic sleep. Shortly before awakening her, I suggested: "When you wake up, Władysław (the artist's brother) will be invisible." "And where is Władysław?" asked Mrs. G. when woken up. "He left," I said. Shortly after, I asked him to play the violin; he stood up and played it in the center of the room. Mrs. G., who had already watched with some disquiet the movement of the violin without a violinist, became scared when it began to play and asked the meaning of this. Was she hallucinating? Was the violin really playing?

At another time, through suggestion, I made myself invisible. I was smoking a cigarette at the time. It, as well as everything I had on myself, was invisible. After a while, however, I lit another cigarette (which was not under the spell of the suggestion). Mrs. G., who was still not aware of my presence despite the fact that I was pacing back and forth in front of her, suddenly saw the cigarette, bobbing up and down in the air and smoking. Slowly, she became accustomed to these unusual experiences, and, no longer taking them to heart, would only say with a smile: "Eh, the doctor is undoubtedly playing pranks again!"

Another hypnotic subject, a Mr. S., whom I told that upon awakening he would see me without my head was so terrified by the sight that he threw

himself toward the door to the balcony, wanting to jump down to the street. Fortunately he was restrained in time. I hypnotized him instantly and with a counter-suggestion removed the previous delusion and the memory of it.

In persons who are exceptionally susceptible (at most 10% of the population), this kind of effect can be evoked through simple suggestion that it is so. Objects may levitate in the air, and the most ordinary fraud may not be noticed, thanks to a suggestion.

### **2. Imagining a delusion may hide reality.**

Positive hallucinations can be produced in addition to negative ones.

In 1881, at the Warsaw Medical Society, I showed, alongside others, the following experiment:

I suggested to Miss H. W. that after coming out of a hypnotic trance she would see a very strong electric light in the corner of the hall, where there was nothing. Upon coming out of the trance, Miss H. W. not only stated that she saw a lamp, but she was also shading her eyes and her pupils were shrinking from the would-be radiance (this was reported in *Kuryer Warszawski* by B. Reichman).

I gave the following suggestion to another hypnotic subject, a Mr. X who was in love with a certain Miss Y but was unable to see her: “Tomorrow at 11 am you will meet Miss Y at the corner of Senator Street and Theatre Square. She will greet you politely, ask for your hand, and chatting pleasantly you will cross Theatre Square. At the corner of Wierzbowa she will bid you farewell and go in her direction.”

Next morning Mr. X showed up in excellent spirits. “I saw her and when parting she gave me her hand to kiss.” That hand-kissing was added by him.

### **3. Imagining may bind delusion to reality to such an extent that the delusion seems to leave a trace in it.**

Several years ago newspapers reported with disbelief the following experiment by Professor Charcot. He showed a hypnotized woman, who suffered from hysteria, a dozen or so stiff white paper cards, telling her that on one, but only one, there was a portrait of him. Partly through his detailed suggestion, and partly through her imagination completing the rest, the hypnotized hysteric saw the portrait. She described it in detail, was happy with it, and asked that she be given it as a memento. This then was an evocation of a clear hallucination, but it does not end there.

Secretly, without the woman knowing, Prof. Charcot put a barely visible mark on the back of the “portrait” card, to differentiate it from the others. When he passed the card back to her, she continued to see his portrait in it, only now she maintained that it was upside down—which was correct, because of the way in which it was handed back to her. The “portrait” card

was mixed in with the others several times, yet each time the patient would select the "portrait" card, and discard the others. Each time she would also recognize whether it was the the right way up. It was always the same and only card. When the cards were slid across in front of a mirror, she would also select only the one card which "showed the portrait" of Charcot. In other words, this imaginary "portrait," in its exteriorization, acted upon her totally in the way it would if it were real. She put it away as a memento. The following day she still saw it clearly, but in two days she complained that it was fading, and several days later it disappeared completely.

What was it?

Those who would find here a "denial of all laws of physics" would be surprised at Charcot allowing himself to be duped by a hysterical woman. However, there was neither miracle nor fraud; the phenomenon was a natural one, in accord with the laws of physiology, and demanded unusual conditions only because it was so unusual.

A person, a portion of whose senses is put to sleep, and whose total attention is concentrated in one direction (as here on a single sheet of paper) sees much better than we do. She sees variations in the paper's weave, in its dots and flaws, that we do not notice. Hallucinations begin on these dots and flaws and link with them, and, according to the well-known law of association, one picture linked with another develops it in the consciousness. The hysterical person thus, having seen the same arrangement on a sheet of paper, sees in it also a portrait.

If this explanation turned out to be unsatisfactory in some circumstances, we would have to accept that attention indeed leaves some traces on an object which has been concentrated upon.

All previous experiments had been conducted with the aid of hypnosis, but with persons who are exceptionally susceptible (5%) they are successful under certain conditions also without hypnosis.

If I am not mistaken, in 1883 I was invited by Dr. B. to attend hypnotic experiments with Miss X. Having noticed, on the basis of hypnosopic tests that the person was extremely susceptible, I asked Dr. B. for permission to perform several experiments without placing her in a hypnotic sleep.

On the table there were an ink-well, a flacon of eau de cologne, a key.

"I will show you some magic tricks," I said. "What is this?" I asked, taking the flacon of cologne in my hand.

"That is eau de cologne.

"Yes, but pay attention now," and, having said that, I covered up the flacon with my hand. "I raise my hand, what is it?"

"I already told you, cologne," answered the patient after a moment of reflection.

“You are mistaken, this is an ink-well with ink in it . . . and the cologne, it is over there, where previously stood the ink-well. This is ink.”

The patient looked at me, somewhat alarmed, became serious and, transferring her glance from the ink-well to the flacon said: “Indeed! . . . how did you do it? but maybe it only seems so to me? . . . “

“In order to convince you that it is so, I am going to pour the ink on your dress . . . ”

The patient jumped away, wanting to avoid damage, but the would-be ink was already on her light-colored dress, and made large spots, which Miss X **saw** clearly, unable to hide her anger at my flippant way of conducting experiments. I calmed her down by telling her that I would remove the spots easily, but in the meantime I asked her to turn her attention to the table, where lay the key.

“The key is here, is that right?” I said. “I am covering it with my left hand, and I am keeping the right one far away. Tell me, where is the key now?” I said, lifting both hands.

Miss X instantly saw the key where it was not, but did not see where it was. Suggestion became real on the basis of a guess.

And all this happened quite openly. If this is so, if this type of deception is possible quite openly, then the reader will ask why I do not explain all mediumistic materializations and telekinesis of objects in this way? I do not explain them in this way because that would not be the truth.

There are so few persons who are susceptible to such a degree that to have two of them around at the same time is next to impossible. Explaining away all this already large evidence as a kind of mass hallucination cannot be justified. Especially in our case, all the persons taking part in the first session with Eusapia were tested by me in this regard, and none of them showed susceptibility to this kind of illusion. Finally, photographs and casts rule out purely subjective explanations.

#### **4. Externalized illusion (hallucination) can fall prey to deviations under the influence of physical factors.**

Thirty years ago, Dr. P. Despine noticed that a patient, hallucinating that a person was levitating in clouds in front of her, saw the person double if he pressed her eyeballs in a certain way, or if he asked her to gaze at an object from a close distance. It is well-known that if we hold our finger close to the face and focus on it we shall see more distant objects double.

And so, in this instance the apparition behaved as real objects do.

Dr. Fere performed an analogous experiment using a prism. He called forth an external phantom in the mind of the hypnotic subject: a hallucination of a bird in the clouds. Then, placing a prism between the eye of the patient and the phantom bird, he determined that the patient was seeing two birds.

This can be explained in much the same manner as Charcot's "portrait." The picture of the bird, when hallucinating, links with a certain background of clouds, and because these clouds split into two as they go through the prism, the image of the bird, which is linked to them, also splits into two.

If this explanation was unsatisfactory under certain conditions, i.e. the background was absolutely flat, we would then have to accept that hallucinations are not always purely subjective phenomena, and that exteriorization of images produces some subtle, physical changes in a given direction in space, changes which link with the image itself and are subject to external influences.

Two instances would then be permissible:

1. Either this hallucino-physical current would emanate from the subject itself, and as a consequence it would possibly appear that in each externalized image there is a tendency to materialize that image, just as in each image of motion there is a drive toward the realization of that motion—which basically would explain mediumistic phenomena.

2. Or this hallucino-physical current would be going in the reverse direction and emanate from another person, as it seems in the so-called phantasms of the living, a subject which was studied by the Society for Psychical Research in London—which again would explain telepathic phenomena.

In these latter circumstances, a hallucination has some external stimulus of an unknown nature, and it is in itself something more than an illusion, i.e. it is a veridical hallucination.

**5. Imagination, feelings, urges, and movements of a given person leave their traces on the object to which that person's attention was directed over a period of time, or which was worn by that person for a longer period of time.**

This, seemingly mystical, assertion will undoubtedly meet with much skepticism. I also was a skeptic for many years; however, facts forced me to acknowledge that this type of infecting of objects with our individuality through the medium of our etheric atmosphere cannot be denied. First of all, the magnetizing of objects belongs here, and that is not easy to prove, for suggestion or autosuggestion usually erases much more subtle influences, but in some higher levels of hypnotic sleep this occurs prominently.

For example, Mrs. G. could not stand her brother's touch when in a hypnotic sleep, but she took it perfectly when he was hypnotized by me without her knowledge. In hypnotic sleep, she would pull out the calling cards of persons who were repugnant to her from among many others and toss them away, despite the fact that she could not see the names. She did not hear anyone except me, her hypnotist, but she would hear a person who

was hypnotized by me. She did not hear when someone played the piano, but she heard when I pounded the keys in the next room etc. . . .

Miss G., Miss B., and several other persons who ate in a hypnotic trance could enjoy eating and drinking only when the food or drink were magnetized by me—and they would not be fooled.

Mrs. de W. and Miss H. were put into a trance at different times, and having been given a letter from a person totally unknown to them, and a foreigner at that, described that person's character, and likes and dislikes, so perfectly and in agreement that I could not have done it better myself. It was only years later that I verified certain traits of character as correctly sensed from the letter.

Here, then, belongs the entire battery of experiments in what is known as psychometry, in which an object applied to the forehead, the solar plexus, or simply held in the hand, wakes up a whole series of pictorial traces of unknown nature, with which the object is connected. The first attempts of this kind were reported by Dr. Korner in his *The Seeress of Prevost*, and by Denton in 1891.

We need to take only one more step forward, in order to accept that:

**6. Sensory imagining may, under certain exceptional circumstances, realize its essence with all appearances of objectivity.**

This means, for example, that imagining a sound may evoke a sound, that of warmth—warmth, imagining light—light, and so forth.

### ***Physical Ideoplasty***

The most common manifestation of the higher mediumistic properties is raps on the table without the table moving.

I heard and read about it many times, but it never occurred in my own experiments. I heard it for the first time in Paris, during a séance with the “clairvoyant” Eugenia Garcia, but the raps were so weak and uncertain that they did not convince me. Later, at the home of Princess de Komar I met Madame Blavatsky, the famous initiator of the theosophical movement in Europe, and when I asked her to demonstrate any fact that would go beyond the range of the known phenomena, I heard those raps in a somewhat unusual form.

Parenthetically I will add here that even then I considered Madame Blavatsky to be a very intelligent person, but one not selective in the means of getting results. A fairly romantic story has been woven around her, according to which she had been a strong medium in her youth, but a magnetist whom she spurned cast a spell on her in revenge, and through suggestion took away her mediumistic abilities. Only traces remained,

those which she showed me—the rest she made up through sleight of hand.

The phenomena showed to me were as follows:

1. Madame Blavatsky would stand in front of a wall, or a mirror, and make movements simulating knocking on a wall or a mirror, without actually doing it. Despite this, very distinct raps could be heard.

2. Madame Blavatsky would place both her hands on my head, and after a while I would feel clicks under her fingers, as if of one fingernail against another, yet she did not move her fingers.

In addition, Professor Charles Richet told me that he heard a sound of tiny bells when she moved her hands through the air. Later on I heard of similar manifestations of sound produced by a private medium, but mixed in with movements of a table. Slade did it, too, although clearer, and yet again without sufficient controls. Cumberland's productions (he imitated raps by clicking his toes inside his boots) convinced me that everything was sleight of hand. It was only with Eusapia that I could study this manifestation in various ways and convince myself that indeed an illusion of rapping—real rapping—could be heard without mechanical means—weaker in full light, stronger in twilight, and very strong in the dark.

These noises are by no means limited to rapping. Crookes quotes a score of variations of murmurs and sounds. I myself have heard a dozen or so. Sometimes they occur by themselves, and then it is possible to study them.

From the many observations of this kind, I will quote one from the exhaustive study by Aksakov, first published in German under the title *Animismus und Spiritismus*, then in Russian (in the St. Petersburg edition, Volume II, page 368). This is an excerpt from an extensive treatise on mediumistic phenomena observed in the V. A. Shchapov family in 1870.

. . . One night, when Akutin sat guarding the medium who was in a deep sleep, he called us from the adjacent room in order for us to determine what he had been hearing. He explained that there was an inexplicable rustling, as if along the pillow and the covering of the medium, which attracted his attention. It occurred to him to scratch the pillow with his fingernail and then, to his great surprise, the same scratching noise repeated itself in the same spot. Not wanting to trust himself, he called us in to confirm, and in fact, as soon as he scratched the quilt covering the medium, the same sound repeated itself immediately. When he scratched the quilt twice, the scratching was repeated twice. When two scratches were stronger and the third weaker, the combination was repeated with striking precision. The same thing happened in the wood of the bed, on the wall, and farther from the medium. All the noises were immediately imitated . . .

This manifestation could be called a mediumistic echolalia, through

analogy with hypnotic or spontaneous echolalia, which can be found in certain mental disorders.

Recently I observed echolalia in one of my hypnotic subjects, along with a translocation of hearing. Hypnotized, she sat motionless in an armchair. She murmured something in her sleep, but did not hear my questions at all—when, however, I leaned over and spoke to her cleavage, she would repeat my questions like an automaton: “Why don’t you answer?”; “Why don’t you answer?”; “What did you see?”; “What did you see?” and so forth.

Echolalia is sometimes so precise that the subject repeats entire sentences in a foreign language, showing absolutely no consciousness of the fact. In both cases we are dealing with the monoideic state; one mental image, or a series of mental images rules the mind to the exclusion of all other associations, comparisons, and remembrances, and, at the same time, of awareness and reflection.

Such a mental image, losing its psychic associations, regains its organic associations (as in the instance of the occurrence of certain cramps of the laryngeal, mouth, and tongue muscles) and for that reason must externalize itself, like the hypnotic subject who has to repeat the words heard.

Let us move one step further and let us assume that the organic associations are also canceled as a result of a temporary lifelessness of the body. What will follow then? The mental image, losing its psychic and organic associations, regains its cosmic and physical associations, discussed in Chapter 10. It is a most subtle union, and for that reason it may manifest only when it is not hampered by stronger physiological associations, and even stronger psychic associations occurring between the mental images themselves.

In these exceptional instances, the image of the noise will ring out in the air surrounding the same vibrations with which it was associated many times in the act of perception—thus the mental image will be materialized. This will be physical ideoplasty.

For example, then, if “John,” in answer to our request, let us hear the stomping of his boots, this does not mean that he really had boots on, only that the mental image of stomping, once it took over Eusapia’s mind, became externalized through physical ideoplasty through such vibrations as to recreate in our ears the well-known sound of stomping boots. In this case, Eusapia’s mind played the role of Edison’s phonograph, with the difference that in the latter case the sounds are recorded on a sheet of tinfoil, whereas in Eusapia’s case they were recorded in her own brain.

However, a word of caution is in order. The above explanation (if indeed making a reference to a new principle can be called explanation) does not

suffice. For example, the hand which made impressions in the clay, knocked on the table with its fingers—if it could make an impression in the clay, then it could also knock on the table. In that case the knocking was already quite natural, and in order to explain it there is no need to bring in physical ideoplasty. The sound made by the knocking does not need an explanation here, but the creation of the hand itself, which was real enough to knock. Explanation of how such a hand came about is the second, and harder, part of the task. At this point I will only say that, for me, in order to explain mediumistic sound manifestations, two principles are needed: physical ideoplasty, which we already know, and material ideoplasty, otherwise known as materialization by the spiritists, which we are about to discuss.

In theory, they have to be separated—in manifestations, one is joined to the other; at times they blend into one, at other times they occur independently. Let us ignore other groups of impressions (visual, tactile, etc.) in order to avoid repetition, and ask whether in reality physical ideoplasty is such a new principle as it seems to be. In the next chapter I will attempt to demonstrate that it is only a specific instance of a general law of nature that can be verified at every step of the way.

*[Chapter 13 on the law of reversibility is omitted.]*

### **How Is a “Spirit” Body Produced?**

After the experiments with Eusapia, I have no doubt that mediumistic phantoms can not only represent a semblance of a figure, i.e. light rays combined in such a way as to give an *impression* of a figure, like a mirror reflection, but that they can achieve a greater degree of reality than a reflection or an illusion.

Degree of reality! . . . At this point the reader may well shrug and ask: Are there degrees of reality?

Undoubtedly so, from the point of view of our senses.

The situation with mediumistic figures is as follows:

The first degree is a simple hallucination by the medium. The medium claims that she sees a figure. This also happens under hypnosis, but since other people see nothing, we regard it as a simple hallucination.

Second degree—another medium, not just the one who calls up the phantom, can see it. Others present, not being psychic, see nothing, but a photograph confirms that the sensitives saw something with a form corresponding to their description.

This time we have to admit that something objective, something real, corresponded to the medium’s hallucination. Aksakov calls such photographs of figures invisible to the general public, “transcendental.”

At the third degree, the figure, or just the hands, are visible to everyone,

but only as a transparent shadow, or as luminous, nebulous forms that cannot be touched and offer no resistance.

At the fourth degree, the phantom becomes not only visible, but touchable. Hands, or body in general, can be touched and give the impression of being a real body; it leaves an imprint on blackened paper, on clay, in paraffin, and feels like real skin to touch.

Finally, at the fifth degree—and here I rely on the opinions of other experimenters—the body of the phantom does not differ in any way from a real body apart from the fact that it disappears after a time. Such a phantom can not only be touched, but *weighed*!

Since I have seen four degrees of this marvellous creation, I have no reason to doubt the fifth. “John’s” hand undoubtedly gave the impression of a living hand; it hit the table, made an impression in the clay, pressed the dynamometer, so presumably it must have had weight.

In any case I have an outline of its epidermis imprinted in soot.

This was not the hand of anyone present, because only a trustworthy circle was present. It was not Eusapia’s hand, because I held it in mine, and anyway the imprint was made at a distance inaccessible to her, and in the second experiment inaccessible even to the hands of the participants.

There is thus no point in trying to avoid the issue—it was a real hand, which did not belong to any of us, and it is the appearance of this hand, without an elbow or a body, in a locked room, which needs to be explained.

But how?

The first thing to ask is: How do things of this kind happen in nature? What is the history of their development?

I did not see the formation of that hand and these faces; they touched us when they were already formed, and we saw nothing beforehand. I only saw a shadow of an arm, which at that time could not be touched, but I did not see its genesis. [Footnote added at a later date: In my recent experiments with Stanisława Tomczyk, I succeeded in obtaining photographic evidence of degrees of materialization of hands—see my articles in *Annales des Sciences Psychiques* from 1912, i.e. “Radiographies des mains” and “Les mains fluidiques et la photographie de la pensée.”]

*[Description of the evidence provided by Messrs Beattie and Thomson, reported by Aksakov]*

Theoretically we would ascribe these changes to *physical ideoplasty* stimulated by the dream images of the medium or other participants, which causes in the environment such a combination of light rays that tries to realize the phantoms existing in the monoideic human mind.

Is this sufficient to explain the phenomenon?

No, because the arrangement of light rays by itself, i.e. the vibrations

of the ether, does not explain the formation of hands that are resistant, touchable, and leave impressions in clay; also in the photographs we see not only the evolution of outlines and shapes, but some kind of *matter* that forms into a body, clusters, becomes dense, and organizes itself.

Where does it come from? Is it ether, which is present everywhere, or exceptional power of imagination? Or does that matter have specific origin and form, not necessarily dependent on the momentary influence of imagination?

I will try to show that both hypotheses are possible, but the second one is indispensable.

*Summaries of Chapters 15–18:*

*Chapter 15, “Doubles,” a discussion of amputees who feel pain in the missing leg maybe because the nervous system is aware of something we cannot see. Discussion of animals that reconstruct the missing part when it is cut off; human hair and nails; development of embryo—perhaps all of these provide a pattern, an etheric body of a kind. Impression of Eusapia’s fingers elongating, as if the etheric hand had moved beyond the physical hand; same with knocks, clay impression, etc., at a distance. Appearance of full figures, quoting Crookes and Varley. All pointing to the conclusion that the human organism is double, and the etheric, more subtle form, can separate from the more dense physical form. Thus, the matter necessary for mediumistic phantoms is already there and has an outline corresponding to the medium.*

*The question of how this can be organized into a touchable body not similar to the medium is a matter of speculation until more evidence is available. Ochorowicz hypothesises that, while the concept of the etheric body is as old as the world (the double, the shadow, the spiritual body, the astral body, etc.), it is not at all supernatural—it has to be an unknown form of matter. He compares it to the effect of the magnet drawing iron filings into a specific shape—we cannot see the other pole of the magnet in mediumistic phenomena, but it needs to exist; he uses this metaphor to make the concept visual.*

*Chapter 16, “Materialization,” discusses the formation of the etheric body, its reliance on the medium’s body and the fact that it leads to exhaustion (Eglinton hemorrhaged after materializations). There is also the fact that phantoms always appear dressed: The phantoms are not spirits, but creations of human imagination, and it would be interesting to compare phantoms from different cultures. The etheric body is not confined to humans, but is a feature of all bodies, everything that has finite form. Crystals have a form of etheric body, in that they form themselves according to a pattern.*

*Chapter 17, "Transfigurations," discusses John King; it quotes Aksakov on mediumistic photographs supposedly of John King, Crookes's experiments with Florence Cook, the production of phantoms different from the medium being possible because ideoplasty controls the form.*

*Chapter 18, "Conclusion," draws the conclusion that mediumistic phenomena exist, and are a new branch of psychophysical but not pathological or supernatural phenomena that needs to be studied. Ochorowicz came back from Rome a mediumist but not a spiritist, and nothing he saw constituted evidence for the existence of ghosts.*

Part II of this article, to be published in the Summer 2018 *JSE* issue 32:2, will include the sections "Warsaw Experiments with Eusapia Palladino," "Official Sitzings," and "Conclusions Drawn from the Warsaw Experiments."