

REPORT ON FURTHER EXPERIMENTS IN THOUGHT-  
TRANSFERENCE CARRIED OUT BY PROFESSOR  
GILBERT MURRAY, LL.D., LITT.D.<sup>1</sup>

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PROFESSOR GILBERT MURRAY'S experiments in Thought-transference are perhaps the most important ever brought to the notice of the Society, both on account of their frequently brilliant success and on account of the eminence of the experimenter. It is surprising, I think, that they have not attracted more general attention than, so far as I know, they have. All persons, however, who remember his interesting Presidential address in 1915 (see *Proceedings*, vol. xxix., p. 46), in which he gave an account of the experiments, or have read the report by Mrs. Verrall on the 504 experiments then before her (see the same volume, p. 64), will rejoice to hear that Professor Murray has not ceased experimenting, and will welcome the opportunity of studying the further series, comprising 259 experiments, which he has now submitted to us. I should like to say first that though I will try to make the present report intelligible by itself, all who really wish to study the subject should also read the above-mentioned papers.

As, however, we have probably not all of us got either the Presidential address, or Mrs. Verrall's report fully in our minds at the moment, I will quote Professor Murray's brief account of the method of procedure. He says: (*Proc.* vol. xxix., p. 58.)

The method followed is this: I go out of the room and of course out of earshot. Someone in the room, generally my eldest daughter, thinks of a scene or an incident or anything she likes, and says it aloud. It is written down, and I am called. I come in, usually take my daughter's hand, and then,

<sup>1</sup>This paper was read at a General Meeting of the Society on December 12, 1924.

if I have luck, describe in detail what she has thought of. The least disturbance of our customary method, change of time or place, presence of strangers, controversy, and especially noise, is apt to make things go wrong. I become myself somewhat over-sensitive and irritable, though not, I believe, to a noticeable degree.<sup>1</sup>

Mrs. Verrall, who was herself present on one occasion, gives a somewhat fuller account of the method (pp. 64, 65). As to the way he gets his impression, Professor Murray says (same page, above):

When I am getting at the thing which I wish to discover the only effort I make is a sort of effort of attention of a quite general kind. The thing may come through practically any sense-channel, or it may discover a road of its own, a chain of reasoning or of association, which, as far as I remember, never coincides with any similar chain in the mind of anyone present, but is invented, much as a hallucination is invented, for the purpose of the moment.

I have not myself had the advantage of witnessing any of the experiments, but Mr. Gerald Balfour was present one evening, August 26, 1916, and though the success on this occasion was somewhat below the average, it will give a good idea of the experiments if I quote the notes of this sitting in full, and a brief note by Mr. Balfour as to the impression produced on him. The persons present were Lady Mary Murray (Professor Murray's wife), his daughters Mrs. Arnold Toynbee and Miss Agnes Murray, his son Mr. Basil Murray, Mr. Arnold Toynbee, and Mr. Balfour, and Miss Blomfield taking notes. On this, as on all other occasions, all in the room were aware of the subject selected for

<sup>1</sup>The "subject" is written down, from the words of the agent, by the note-taker, who keeps it in her hand and writes on the same sheet of paper the remarks made by Professor Murray, etc. As the note-taker faces Professor Murray after he enters the room it is difficult to conceive any unconscious reading of the notes by him as has been suggested by one critic. I may add that it is written so quickly, and often in such faint pencil, that in studying the records for the purposes of this paper I have sometimes found them quite difficult to decipher, and have at times used a magnifying glass with advantage.

transmission; and all were, or may have been, agents in the transmission; but I shall use the word "agent" for the principal agent—the person responsible for the subject and to whom Professor Murray attends. In what follows remarks by the agent and contemporary notes are in round brackets; additions by myself, to make things clear, in square brackets.

1. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of the beginning of a [story by] Dostoievsky where the dog of a poor old man [is] dying in a restaurant."

PROFESSOR MURRAY. "I think it's a thing in a book. I should think a Russian book. A very miserable old man, and I think he's doing something with a dead dog. [A] very unhappy one. I rather think it is in a restaurant and people are mocking, and then they are sorry and want to be kind. I am not sure." ("Nationality?") "No—I don't get their nationality. I have a feeling it is a sort of Gorki thing. I have a feeling that it is something Russian."

([Mrs. Toynbee] had not said it but it was all true. Mr. Murray had not read the book. It was a German restaurant, but Mr. Murray had not felt that.)<sup>1</sup>

2. *Subject (suggested by Mr. Balfour).* MRS. ARNOLD TOYNBEE (agent): "As he [Mr. Balfour] was coming up the road he was thinking:—The shade of Nelson watching the funeral procession of the Duke of Wellington at St. Paul's Cathedral."

PROFESSOR MURRAY. "This is not your own. No, I'm not getting it. I think it is Mr. Balfour[']s. I [am] only getting you [Mr. Balfour,] walking up the road. No, I'm not getting it."

3. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of a thing in *Burnt Njal* where Njal and his sons are burnt in his house, and [the enemy and] his sons come up and set fire to the house."

<sup>1</sup>This "subject," but perhaps a slightly later stage of it, had been successfully tried by the same agent four months earlier, on April 23, 1916. See Appendix, No. 53.

PROFESSOR MURRAY: "I don't think I shall get this. No, can't get it."

4. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of Helena Cornford and Tony grown up, walking beside the river at Cambridge."

PROFESSOR MURRAY. "This is not a book. It's got a sort of Cambridge feel in it. It's the Cornfords somehow.—No—it's a girl walking beside the river, but it isn't Frances [Mrs. Cornford]. Oh! is it baby Cornford grown up? Ought I to know what she is doing?" ("Who she is with"). "No, I don't get who she is with—No—I should only be guessing." (EVERY ONE "go on"). No. I should only think of another baby grown up—Tony [a small grandchild]."

5. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of the Australians leaving Gallipoli and one man going back that wouldn't leave."

(*Tohu-bohu*, [noise of] running about, having baths.)

PROFESSOR MURRAY. "No."

6. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of a scene in [Hardy's] *Tess* [*of the Durbervilles*] where she is opening a letter, rather near the end, sitting by the fire."

([A] maid [moving] about all the time.)

PROFESSOR MURRAY. "This is a book—It's a sort of country milkmaid atmosphere very sad. I don't think it is *Marie Claire*. Oh, I think it is *Tess*—No I can't get it—can't quite—I think it is late on when the horrid religious man has come back. It is not one of the early idyllic scenes."

(MRS. TOYNBEE. "[I] was thinking of a scene in *Marie Claire* with the nuns going through, but I rejected it. Both [in] the last one and this one, but I rejected it.")

7. *Subject.* MISS AGNES MURRAY (agent): "Terence [a nephew of Professor Murray's] and Napoleon standing on a hill above the Marne and watching the artillery down below."

PROFESSOR MURRAY. "This is a war scene—I don't get the persons clearly, but I think on the hill looking down on

the artillery. It is not Saumarez. They may be Oxford people. I get the bursting of shells. I should think it was Terence and somebody else—I don't think I know the other person. I don't think I know him. No I can't get him."

8. *Subject (suggested by Mr. Balfour).* MRS. ARNOLD TOYNBEE (agent): "Sir Galahad taking his seat on the Siege Perilous, saying 'If I lose myself I find myself.'"

PROFESSOR MURRAY. "I am getting this very weakly. This is Mr. Balfour again. I feel as if it was somebody uttering an apothegm. Somebody saying I will do something or other. No I can't get it."

9. *Subject.* MISS AGNES MURRAY (agent): "I think [of] *Diana of the Crossways*. Diana walking up the road in the rain, and crouching down in front of the empty grate in the house."

PROFESSOR MURRAY. "This is a book. Oh it's Meredith. It's Diana walking. I don't remember the scene properly. Diana walking in the rain. I feel as if she was revisiting her house, but I can't remember when it happens" ("A little more?") "No—can't oblige."

10. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I'll think of Rupert [Brooke] meeting Natacha in *War and Peace*. Running in a yellow dress; running through a wood."

PROFESSOR MURRAY. "Well I thought when I came into the room it was about Rupert. Yes it's fantastic. He's meeting somebody out of a book. He's meeting Natacha in *War and Peace*. I don't know what he is saying—perhaps 'Will you run away with me'" ("Can you get the scene?") "I should say it was in a wood." ("Colour of the dress?") No. I can't get it."

11. *Subject.* MISS AGNES MURRAY (agent): "I think of Rosalind and Arnold with Wiggs [Mr. and Mrs. Arnold Toynbee with the dog] driving in a dogcart at the front along the road that Dad [Professor Murray] went with shells dropping."

PROFESSOR MURRAY. "This is the road where they fired shrapnel at me. There's a half-burned village, and I

think it is Rosalind driving a gig along. I can't remember the name [of the place]" ("Who is with her?") "I don't know who is in the dogcart with her—somebody else I don't know!!"

12. *Subject.* MR. BALFOUR (agent): "The last line of the *Aeneid*."

PROFESSOR MURRAY. "No. I am afraid I can't."

13. *Subject.* LADY MARY MURRAY (agent): "Philip B— [going] into his dug-out for the first time, and being told to look out for the flowers in the morning by the gardener."

(Too much noise.)

14. *Subject.* LADY MARY MURRAY (agent): "He and I at the lunch party at the C's up the hill [at Christiania], and all the little green sprouts and the tricolors."

PROFESSOR MURRAY. "I think I shall get this. I feel as if it was you and I going out to a party somewhere—going out to lunch, and there are flags and things—I ought to get it. Oh it must be at the C's."

(Mr. Murray had got the flags wrong.)

As regards this sitting, Mr. Balfour authorizes me to state that "he came away from it with a conviction that *hyperaesthesia*, to whatever length it might be stretched, could not be made to cover every case. In one instance (No. 1) Professor Murray, in describing a scene out of a book which he had not read, added certain striking details that were present to the mind of the principal agent, but of which no mention whatever had been made when the choice of a subject was being decided." See, however, No. 53, p. 250.

The experiments Mrs. Verrall reported on went down to the end of 1915. Among those now before us I find that 23 are dated in 1913 and 1915 respectively, and were, I presume, accidentally omitted when the notes of sittings, which are all written on loose sheets of paper, were sent to Mrs. Verrall. Subtracting these from the whole 259 there remain 236 between April 1916 and April 1924, and these were made on twenty-four separate occa-

sions, the number on each varying from 3 to 26,<sup>1</sup> with an average of about 10. It will be seen therefore that the attempts were infrequent. They were also very irregularly distributed. Sometimes sets would be carried out at short intervals, and even on two consecutive evenings, while at other times there were intervals of months, and twice over of more than a year. The company present, exclusive of Professor Murray himself, varied in number on different evenings from 3 to 10, but the most common number was 6. It was always in the family circle that the work was done, and though others were generally present there were never, I think, fewer than two of Professor Murray's immediate family—his wife or children—in the party.<sup>2</sup> In the 236 experiments before us, however, persons outside the immediate family have been present and taking active part more frequently, I think, than was the case in the earlier series examined by Mrs. Verrall. Besides 6 members of the immediate family, who among them acted as principal agents 167 times, 30 different people have acted as principal agents, 19 of them only once. And the success obtained by these principal agents outside the immediate family was quite considerable enough by itself, I think, to convince most people, though it was proportionately less than that of the immediate family. Besides the 36 persons who have taken the part of principal agents about 20 others were present at different times. Indeed only on two occasions, November 22, 1923, and January 27, 1924, were no outsiders present. I imagine that none of these outsiders, whether they acted as

<sup>1</sup> It is perhaps worth noting that on the two occasions on which 26 experiments were tried at a sitting (September 10, 1916, and July 14, 1918), there was an unusual proportion in which Professor Murray had no impression at all, especially early in the sitting, and this was probably the reason why so many were tried. For an experiment in which there is no impression is apt, I imagine, to take less time than one in which an impression is gradually developed, or is even immediately felt and discussed by the company afterwards.

<sup>2</sup> Except, I think, during 4 experiments on September 14, 1916, when Mrs. Toyne went out of the room while Mr. Mellor acted as principal agent.

principal agents or not, were, strictly speaking, strangers, and some of them were intimate friends or relations. Nevertheless, that so many should have shared in the experiments shows, I think, a widening of the conditions described by Professor Murray in 1915 (see above, p. 213). And the same is true of another restriction named by Professor Murray, namely, change of place, for the 24 sets of experiments before us were carried out in at least four different houses. Noise appears to interfere with success as much as ever; but this is to be expected, since most people with psychic gifts seem to find noise a serious and often a complete obstacle to the exercise of them.<sup>1</sup> It should be added, to make the above statement complete, that in one only of the 24 sets of experiments (January 2, 1918) was no success whatever obtained. There were 6 experiments—all failures—Mrs. Arnold Toynbee being agent in 5 and Lady Mary Murray in 1. In 4 of these cases no impression at all was received—an interruption in one and noise in another perhaps accounting for two. In the other 2 of the 6 cases wrong impressions unconvincing to the percipient were experienced, but both perhaps show signs of some influence from the thought of the agent. On the other hand there were two occasions when no failures occurred, the number of experiments being 4 and 3 respectively. On the first of these occasions (December 3, 1919) I have reckoned 2 experiments as successes and 2 as partial successes. An outsider present took the part of principal agent in one of the partial successes. The other occasion was on November 22, 1923, when only members of the family were present and only 3 experiments were tried, of which I reckon two as successes and one as a partial success.

It is time I explain this classification and state how many of the 236 experiments since the end of 1915 I reckon as successes, etc., but first I must remark that 236 is of course too small a number to base reliable statistical conclusions upon, and secondly that the classi-

<sup>1</sup> Séances for physical phenomena at which noise—singing, talking, etc.—is insisted on, form an exception to this, if psychic gifts are really exercised at them.



fiction is essentially indefinite; there is no clear line between one class and another. Endeavouring, however, to follow the divisions and standards adopted by Mrs. Verrall in her report I get roughly 85 (*i.e.* 36 per cent.) successes, 55 (or 23.3 per cent.) partial successes, and 96 (or 40.7 per cent.) failures. Mrs. Verrall gives her percentages as 33.1, 27.9, 39.0 respectively, so that, if I have succeeded in dividing the classes as she would have done, both the successes and the failures in the present set are proportionally greater than in the previous set, at the expense of course of the partial successes. But I have doubts about the standard, and particularly in the failures. Mrs. Verrall says there is little or no doubt about failures, and this is true of 47 cases in which no impression was received,<sup>1</sup> and also of some 33 in which the only impressions were wrong. But there remain about 16 in which the impression was on right lines so far as it went, but in which it hardly seems to me to have gone far enough to be reckoned as even a partial success. How would Mrs. Verrall have reckoned these? Nos. 2 and 8 on August 26, 1916, quoted above are instances, and the following is an even clearer one:—

*September 10, 1916.*

15. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of the girl in [Barrie's] *Quality Street* bringing down the wedding dress."

PROFESSOR MURRAY. "No. I think it's a girl in a book, but can't get it."

Or again on *August 17, 1918.*

16. *Subject.* MR. GEOFFREY CURTIS (agent): "I think of Charles Lamb sitting by the fire with his maniac sister Mary and dreaming of the wife he would have married."

PROFESSOR MURRAY: "I don't think I get it. I have a faint impression of a man writing a book or an essay—No—I've got a little bit an old fashioned literary atmosphere."

<sup>1</sup> I have included in these 10 cases where the note-taker has merely left a blank for the percipient's statement, as I feel sure these were cases of "no impression."

Or again, to give more complicated examples—complicated because a wrong idea intrudes itself and is rejected:—

*February 24, 1918.*

17. *Subject.* MR. PATON (agent): “David O’Rane in *Sonia* beginning to teach in his [old] school, and he is blind, and the boys don’t know it.”

PROFESSOR MURRAY. “I get a faint impression of a school. It’s not a Baltic baron who can’t read.”

[It seems likely, as regards the rejected idea, that the name of Mr. Stephen M’Kenna’s novel, *Sonia*, though of course it is not a Russian novel nor about Russian people, was responsible for the idea of Baltic barons, and the blindness for that of inability to read.]

*July 14, 1918.*

18. *Subject.* LADY AUREA HOWARD (agent): [Her only attempt.] “I think of the American who was taken to the church where the light had never been blown out for hundreds of years, and he blew it out.”

PROFESSOR MURRAY. “Is this a sort of Gothic medieval thing?” (“Yes.”) “I don’t think I know the book or the story—It’s not the people killing Beckett in a church—it’s something like that.”

[Here the percipient gets the church, and the occurrence of something tragic in it.]

If these 16 cases are to be counted not as failures, but as partial successes, the percentages become 36·0, 30·1, and 33·9 for successes, partial successes and failures respectively.

A similar difficulty occurs in drawing the line between successes and partial successes. When the subject chosen consists of several elements it may easily happen that the agent fails to grasp one or more of these and yet gets the essential ones. Mrs. Verrall decided to count as successes for statistical purposes, “not only all cases where the complete incident is described, but also cases where what may be called the essential elements are given by the percipient,” though, as she admits, “opinions will

differ as to what is essential." She gives examples to illustrate her mode of deciding, and I have endeavoured to judge what are to be taken as successes in the same way, though of course without complete confidence that she would have agreed with me. Examples of successes and partial successes can be seen in the sitting of August 26, 1916, quoted above. Thus No. 1 (p. 214) is clearly a success. The scene from a Russian book is fully described by Professor Murray so far as the agent, Mrs. Toynbee, had spoken of it, and (what is specially interesting), though he had not read the book he gives further details that were in her mind but had not been mentioned by her. He fails, however, to perceive a final point she was thinking of and would have liked him to name. No. 4 again—a fantastic subject—is completely, though only gradually, developed by Professor Murray. It is interesting to note that the last item, drawn out by a question by the agent, appeared to the percipient to be merely a guess. No. 14 in which Professor Murray recalls the real incident thought of by the agent was also apparently a complete success.

On the other hand, Nos. 9 and 10 though, I think, undeniably successes by Mrs. Verrall's standard, each fail in one particular. In 9 Professor Murray did not get Diana crouching by the empty grate, and in 10 he did not get the colour of Natacha's dress. For partial successes we have a clear case, I think, in No. 6. The percipient recognises that the subject concerns Tess in Hardy's *Tess of the Durbervilles*, but fails to get the scene. Nos. 7 and 11 are perhaps more difficult to decide about, as they are so nearly complete successes. But I have called them only partial successes because in each case the percipient fails to recognise a person important in the supposed incident. Failure, by the percipient, to get some name or other item—important or unimportant—forming part of the subject as described by the agent happens rather often. An attempt is sometimes made, either spontaneously by the percipient or in reply to a question by the agent, to supply these missing items. The attempt sometimes succeeds, as in

No. 4 above (p. 215), and No. 23 below (p. 224), and see, e.g. Appendix Nos. 49, 68, 82, 88, 110, 134, but sometimes leads to a wrong guess, see, e.g. Appendix Nos. 109, 111, 115, 120, 122.

It will have been realised both from Mrs. Verrall's report and from the cases already reported in the present paper that the subjects selected by the agents are very various. We may divide them roughly into five classes:— (A) Scenes or incidents, either real or imaginary but possible, in which the experimenters themselves or their friends and acquaintances are concerned. Nos. 11, 13 and 14 above are instances, and see also Appendix, e.g. Nos. 46, 96, 108, 127, etc.; (B) Scenes or incidents from books, plays, or history (real or imaginary, but not fantastic) or newspapers. Nos. 1, 3, 5, 6, 8, 9, 15, 16, 17, 18 above are instances, and see also Appendix, e.g. Nos. 58, 73, 92, 137, etc.; (C) Fantastic scenes or incidents, including dreams. Nos. 2, 4, 7, 10 above are instances, and see also Appendix, e.g. Nos. 109, 110, 120, 128, etc.; (D) Particular quotations asked for, No. 12 above is an unsuccessful instance. The following are successful ones:—

*December 27 (1919 ?),*

19. *Subject.* MISS AGNES MURRAY (agent): "I think of the beginning of Shelley's *Ode to the West Wind*."

PROFESSOR MURRAY. "I think this is a poem—O Wild West Wind."

[These are the first words of the poem.]

*December 3, 1919.*

20. *Subject.* MISS AGNES MURRAY (agent): "I'll think of *The Shropshire Lad* :—

When smoke stood up from Ludlow,  
And mist blew off from Teme,  
And blythe afield to ploughing  
Against the morning beam,  
I strode beside my team."

PROFESSOR MURRAY. "This is a poem—oh it's the thing in

*The Shropshire Lad*, where De dum de dum from Ludlow and dum de dum from Teme—smoke—mist.”

See for other instances No. 30 below (p. 234) and Appendix Nos. 65, 81, and perhaps 80. In the fifth class (E) are inanimate scenes, or rather scenes in which human beings do not appear, *e.g.* No. 21, “The sun sparkling on the water yesterday on the lake,” on *July* 14, 1918, and No. 22, “The four destroyers we saw this evening,” on September 10, 1916. There are only five in this class altogether, and only one was successful, and it is perhaps doubtful whether that one should be placed in the class as it certainly strongly suggests human activity. It is as follows :—

December 30, 1919.

23. *Subject.* MR. BASIL MURRAY (agent): “I think of Shamrock IV. coming into Southampton water in a storm, after winning Atlantic Cup.”

PROFESSOR MURRAY. “I should say it was a yacht running before a strong wind—running into harbour—a thing I have never had before—yacht running into harbour in a storm. I should say a West country place like Southampton or Plymouth” (“Any particular yacht?”) “One of the Shamrocks.”

The 236 experiments are divided among the classes roughly as follows :

(A)	81 instances	with 28	(or 34·5 per cent.)	successes	
(B)	102	„	with 36	(or 35·3 per cent.)	successes
(C)	30	„	with 14	(or 46·7 per cent.)	successes
(D)	18	„	with 6	(or 33·3 per cent.)	successes
(E)	5	„	with 1	(or 20 per cent.)	successes
Total, 236 instances		with 85	(or 36 per cent.)	successes	

It appears, therefore, that while classes (A), (B), (D), are successful a little below the average, (C), the fantastic class, is, so far as the small numbers enable us to judge, markedly above the average. Mrs. Verrall observed the same thing. She says (*Proc.*, vol. xxix., p. 84), “There is no doubt that the fantastic and the unusual specially lends itself to the successful guessing of Professor Murray.”

Probably such subjects tend to be more amusing to the agent, and thus perhaps to be more vividly in his mind, or to be there with what one may call a more explosive quality. Or perhaps their oddness more easily arrests the attention of the percipient.

Inversely, it may be owing to their not being vividly interesting to the principal agent that subjects suggested by some other person present seem apt to fail. There are only three in the present series, two of which are quoted above (Nos. 2 and 8), and all of which failed;<sup>1</sup> but there were 40 instances, of which the undue proportion of 20 failed, among the experiments reported on by Mrs. Verrall (see *Proc.*, vol. xxix., p. 72).

This brings us to the question of the function of the principal agent. As already said, all the persons present know the subject selected, and all try, or are supposed to try, to transfer it telepathically to the percipient as soon as he enters the room. We may therefore ask (*a*) whether the principal agent takes any larger share than the others in the transference, and (*b*) if so, why? As regards (*a*), it is clear, I think, that the principal agent has a predominant share in transferring the impression, because with the same group of agents in the room the success with certain principal agents is on the whole greater than with others. Mrs. Arnold Toynbee, *e.g.*, is more effective as principal agent than when she is merely one of the company. As regards (*b*), the principal agent differs as a rule from the rest of the company in two respects. He or she selects the subject, and therefore is likely to grasp it more clearly and vividly than the others present do. And, what is perhaps more important, the percipient attends especially to the principal agent, which probably tends to bring their minds into special rapport.

In the earlier experiments it was the practice to try to intensify this rapport by the percipient holding the hand

<sup>1</sup> In two other experiments (September 14, 1916, and July 14, 1918 respectively) Professor Murray imagined wrongly that the subject had been suggested to the principal agent by someone else. One of these was a failure and the other a success. (See Appendix No. 93.)

of the principal agent. I am not sure whether this is still the usual plan. The drawback to it is, of course, that in certain cases of gradual development of an impression, indications might be given by variation in hand pressure. Approval or disapproval might also be indicated by facial expression and movements of the agents generally, but more delicate shades might be given by the hand of the principal agent. There are some cases where, as an impression develops gradually item by item, the withdrawal by the percipient of some item already mentioned which sometimes occurs (see, *e.g.* Appendix Nos. 90, 102A, 105, 112, 129) may be influenced by subconscious perception of the agent's disapproval; but I think there are very few, if any, of the experiments in which guidance of the kind required to draw out correct items could have been obtained in this way. However this may be, there have been enough successful experiments in which the hand was not held to show that holding it was not a necessary condition.<sup>1</sup>

It seems possible that agents sometimes interfere with each other. This may have happened in the sittings on September 10 and 14, 1916, the only occasions on which Mr. W. Mellor was present. Numerous experiments—twenty-

<sup>1</sup> We have in the present series 7 experiments in which it is explicitly stated that there was no contact, and 2 in which Professor Murray described his impression as he entered the room, and therefore cannot have been holding the agent's hand. Among these 9 there were 1 failure, 2 partial successes, Appendix No. 55 being one of them, and 6 successes, for which see Appendix Nos. 52, 54, 71, 72, 80 and No. 40 below (p. 243). After starting an experiment with no contact the hand was taken in the middle four times. In one of these (see Appendix No. 53), with good results, and in two cases, of which one, No. 66, is given in the Appendix, with apparently no result. In one (Appendix No. 56), contact is followed by a correct but entirely irrelevant and promptly rejected impression about a book the agent had been reading. I am disposed to think that on some other occasions, even when nothing is said about it, there was no contact, because contact is mentioned in one experiment of a set, as *e.g.* on September 14, 1916, Appendix No. 66. It is perhaps worth mentioning that on December 27 (1919?), when Professor M'Dougall was acting unsuccessfully as principal agent, Miss Agnes Murray took the hand in the middle of the experiment to see if this would improve matters, but it did not.

six and nineteen respectively—were tried on these two occasions, and Mr. Mellor was principal agent in eighteen of them, with a degree of success ranking with that of the immediate family. But they were peculiar sittings, and included a quite unusual proportion of failures. Mrs. Arnold Toynbee started as principal agent on September 10, and began with four failures. Lady Mary Murray followed with a failure, and then Mr. Mellor tried, two partial successes and a failure resulting. Then Miss Heath tried once and failed, and so did Mrs. Arnold Toynbee. She had nothing but failures on this day, though usually a very successful agent. Mr. Mellor followed with two partial successes, Mrs. Toynbee with a failure, Mr. Mellor again with a very partial success and three failures, and then Mr. Basil Murray, Miss Heath, and Lady Mary Murray with one failure each. There had thus been twenty experiments with nothing that I have counted as a success. But at this point success began. Mr. Arnold Toynbee taking the part of principal agent obtained a complete success (No. 33, p. 236 below), and an interesting partial success (Appendix No. 61), and Mr. Mellor followed with two successes (Appendix Nos. 62 and 63), and Mr. Basil Murray with one, Appendix No. 64. The sitting ended with a failure. A contemporary note at the end of the sitting says:—

“A curious evening. Mr. Murray had a feeling the whole time that everyone was doing it very badly. Mr. Murray jumped at everything with Mr. Mellor, but nothing would last long. Everything was very short. After a little time with Mr. Mellor it went off, and after trying with others—Rosalind [Mrs. Toynbee], Lady Mary, Miss Heath and Basil, Mr. Mellor was better again. Again Mr. Mellor fell off, and Arnold [Mr. Toynbee] was a success, and then returning to Mr. Mellor, he was better than before. Mr. Murray, the whole time, had to do it in Mr. Mellor’s way, which rather aggravated [Note breaks off here].”

At the next sitting on September 14, Mr. Mellor being again present, there was more success, though still much failure. The experimenters must, I think, have had the idea that there was perhaps in some unknown way inter-



ference between agents, for the plan was adopted of Mr. Mellor leaving the room during four of the experiments while Mrs. Toynbee was acting as principal agent, and Mrs. Toynbee leaving it during four experiments while Mr. Mellor was principal agent; and it certainly happened that of the six successes obtained that evening, five—two with Mrs. Toynbee and three with Mr. Mellor—occurred while the other was out of the room. The matter is not commented on in the contemporary notes.<sup>1</sup>

With so large a demand for suitable subjects to transfer as these experiments involved, one would expect occasionally to meet with repetition. And there is a little. In the present series there are two instances in which the same subject from a book is selected by the same agent after an interval of a few months, and is successful both times. (See Appendix Nos. 52 and 53.) And there are further two subjects from books—the Bird-droves chorus from *Hippolytus* and Shelley rescued from drowning—which appear once in this series and also once in that reported on by Mrs. Verrall (see Appendix Nos. 45 and 99); but while the first of these produced a wrong impression on the earlier occasion and was successful on the

<sup>1</sup> Apropos of above paragraph Professor Murray writes to me:—"In the two cases of X and Y, who are both rather psychic, the experiments went badly wrong until we made them themselves the agents. I.e. I could not get messages from Rosalind while X or Y was there, but when she went away and one of them was agent, or if they went away and left her as agent, all went well. This happened only with these two persons, and once or twice with my daughter Agnes. She rather disturbed the communications until she became agent. But later on, when she had her full fling as agent, she did not disturb Rosalind's communications any more. (I never saw enough of X or Y to be able, so to speak, to satiate their desire to act as agent.) I am inclined therefore to think that the disturbing element is a sort of restless desire on the part of some one present to act as agent. If so, it is not significant, since any irritation or anger in the room acts like a loud noise and incapacitates me at once. I do not think I ever found scepticism any particular obstacle. Putting this more briefly:—I mean, it is generally supposed in our circle that the presence of another 'medium' is disturbing; I suggest that perhaps it is not the 'mediumistic' quality, but a certain irritated feeling, 'I could do that: I want to do that myself,' which causes the disturbance."

second, the other, very successful earlier, produced no impression at all when given again. On none of the occasions do either agent or percipient appear to have been conscious of the repetition.

So far the experiments have been discussed either from the point of view of success and failure, or from that of the agent's share in them. I now turn to the interesting and important question of what light is thrown by the records on the way the ideas the agent desires to transfer reach the mind of the percipient. In connection with this, Professor Murray's own discussion of the subject in 1915 (*Proceedings*, vol. xxix., pp. 57-63) should be read. He tells us in his Presidential address, among other things, that he thinks that when experimenting he probably gets into a state of slight hyperæsthesia and is particularly sensitive to every kind of impression—noises, for instance, becoming intolerable. He also says he inclines to the conclusion that

“the basis of this so-called telepathy is unconscious sense-perception, the sensory disturbance itself being too slight for consciousness, but the state of mind resulting from it being fully perceptible. . . . But,” he adds, “we must be prepared for the possibility that this sense-perception is not confined to the canonical five channels of Sight, Sound, Smell, Taste, Touch. . . . Again, some of the information which seems to come most clearly and rapidly, as when I feel a certain emotional atmosphere, or the country to which an incident belongs, or the fact that it is in a book and not in real life, does not seem to be the sort that could well be conveyed by mere sense-impressions of the canonical sort. Thus I should be inclined provisionally to admit the likelihood that we may become directly sensitive to another person's state of mind.”

In this last sentence Professor Murray of course admits the probability that telepathy has operated, but without committing himself to telepathy being a purely psychical process. He leaves the way open, as I understand him, to the theory which used to be described as “brain waves,” but of which little has been heard of late. His

suggestion of hyperæsthesia, however, makes it necessary to scrutinise the records carefully to see what sign of it there is. I will begin with the less important senses. Touch, which can, I think, only have operated through holding of hands, and then only in expressing approval or disapproval by the agent of what has already been said by the percipient, has been discussed above (p. 226). Taste and smell do not so far as I can see come into the question of hyperæsthesia at all, because there were no real tastes and smells to be intensified by it. It is true that the percipient's impression began with a sensation of smell on two occasions, but this had nothing to do with any physically caused sensation. I shall revert to the matter later.

The possibility of hyperæsthesia of sight—unless on the extreme assumption that we can potentially see anything anywhere at any distance and through any obstacle, and that therefore the percipient can read the note-taker's record of the "subject"—is in much the same position as that of touch. The only scope for it seems to be in the seeing of slight signs of approval or disapproval as the percipient proceeds with his description. He cannot, however much his sensibility is heightened, be supposed to see concrete ideas or names in the faces of the agents. Sight in the sense of mental seeing—the share of mental pictures in the percipient's impressions—like imaginary smells and sounds we must return to later.

The only sense through which we can seriously imagine hyperæsthesia helping Professor Murray in his "guesses" is, I think, it will be agreed, the sense of hearing. In the experiments before us the subject selected for transmission is always spoken before it is written down, and I learn from Professor Murray that at the beginning of the experiments tests were made to see if any fragments of ordinary conversation could be heard at the place where he usually stood, and that the experimenters were satisfied that they could not. His own ordinary hearing, he tells me, is normal, but certainly not unusually acute. It may, however, be that though out of earshot so far as consciousness or normal hearing is concerned, he yet subconsciously hears the agent's description. There are some

arguments, both for and against this possibility, to be found in the experiments under consideration, as there were in those reported on by Mrs. Verrall.

Taking first things which suggest hearing. There were first and foremost two experiments stopped because Professor Murray heard, or thought he had heard, a name. In the first (No. 24) (August 17, 1918) the subject was "Pendennis at Charterhouse," and Professor Murray heard the word 'Pendennis.' In the second (No. 25) (December 20, 1919) the subject was "Denis motoring from here to London by, etc.," and Professor Murray heard 'Denis.' In both cases the agent was Mr. Basil Murray. Professor Murray writes to me as regards these occasions, "I am not clear whether accidentally from excitement somebody had spoken unusually loud, or whether my hearing was super-normal. It seemed to me like the first, but this is not evidence."

In a very curious case, in which a name was neither consciously heard or apprehended, it yet seems as if it must have 'got through,' and if so, was the only part of the "subject" that did. It was as follows:

July 14, 1918.

26. *Subject.* MR. PENMORLAN MAIN (agent): "Sir Francis Drake drinking the health of Doughty before he was led out to be hanged."

PROFESSOR MURRAY. "Is this a—?—No, I've a faint feeling of Arabia or desert."

Now Mr. C. M. Doughty, the traveller, wrote a well-known book called *Travels in Arabia Deserta*, and it seems almost certain that the "faint feeling of Arabia or desert" arose from association of ideas with the name Doughty—the association with Thomas Doughty, the mutineer tried and executed by Drake, being at the moment absent. If this is correct, how did the item Doughty reach the percipient with the exclusion of other items in the "subject" proposed?<sup>1</sup> It is obviously just what might have

<sup>1</sup> A case of only a single word of the "subject" being apprehended is given in Mrs. Verrall's record, p. 74. Also one where the sound of a word was grasped and at first misinterpreted.

happened in case of imperfect hearing. But this kind of imperfect apprehension, followed by wrong associations of ideas, might also happen telepathically.<sup>1</sup> In the following case, though the chain of association is more doubtful than in the Doughty case, I think the one I shall suggest is probably the real one; and if so, sound is not a link in it.

September 10, 1916.

27. *Subject.* MR. MELLOR (agent): "I'm thinking of the operating room in the nursing home in which I was operated."

PROFESSOR MURRAY. "I got an impression of a theatre.

No. I can't get it. I'm now guessing—Covent Garden and *Œdipus*."

I think that here the idea of an operating room reached the percipient's consciousness in the form of theatre—operating theatre of a hospital—but was not understood, being in fact taken to be a place where plays are acted. But the mistake, in whatever way it arose, was not auditory.

It should perhaps be considered on the side of auditory hyperæsthesia that on the two occasions when the "subject" had been suggested to the principal agent by Mr. Gerald Balfour (see Nos. 2 and 8 above), the fact that it was Mr. Balfour's suggestion was realised by the percipient, as might have been the case if he had heard his voice. But again this might equally be due to telepathy.

The apprehension of the rhythm of a verse or a sentence before that of its meaning may be suggestive of an auditory channel of transmission, and there are one or two instances of this. No. 20 above (p. 223), where a stanza from *The Shropshire Lad* is recognised but not completely quoted by the percipient, is perhaps a case. And the following is one where the impression of rhythm and of the sound of counting combine to suggest possible hearing.

<sup>1</sup> We must not altogether ignore the possibility that some one of the agents may have had in mind, perhaps subconsciously, the association of the name Doughty with *Arabia Deserta* and conveyed this telepathically to the percipient, and a similar possibility must be kept in mind in some other cases.

April 6, 1924.

28. *Subject.* MR. BASIL MURRAY (agent):

“He stood and heard the steeple  
Sprinkle the quarters on the morning town—  
One, two, three, four, on market place and people—  
It tossed them down.”

PROFESSOR MURRAY. “Oh this is a bit of a poem.” [He marks the metre [with his hand]. Metre wrong; but [he] got “One, two, three, four.”

The search for instances of possible sensory transmission leads to dwelling on experiments that failed, and it will be refreshing to turn to one that succeeded, but in which the rhythm of part of the central sentence was apprehended before the words and sense were gradually grasped.

July 14, 1918.

29. *Subject.* MRS. ARNOLD TOYNBEE (agent): “This is the girl in the *Cherry Orchard*, by Tchekoff, saying—When I was in Paris I went up in a balloon.”

PROFESSOR MURRAY. “I think this is a Russian story—a particular sentence, words ‘De dum dum de dum dum—I went up in a balloon.’ ‘When I was the something, I went up in a balloon.’—‘when I was in Paris, I went up in a balloon.’”

[I do not think the sentence occurs in that exact form in the book.]

I have not noticed any instances such as occurred in the series reported on by Mrs. Verrall, where a name or a word was mistaken for one similar in sound, and I think I have given above all the instances which in any way support the idea of auditory hyperæsthesia, unless the almost verbatim repetition by the percipient of the “subject” set, whether prose or poetry, which sometimes occurs be regarded as such. In the case of poetry, however, a full and correct transmission of the idea would of course produce the quotation asked for verbatim, if the poem is known to the percipient. The following is an instance:—

April 6, 1924.

30. *Subject.* MR. STEPHEN MURRAY (agent):

"There is some corner of a foreign field  
That is for ever England's. R. Brooke."

PROFESSOR MURRAY.

"There's some corner of a foreign field  
That is for ever England."

[The original runs :

If I should die, think only this of me :  
That there's some corner of a foreign field  
That is for ever England.]

The only instance I recall of the almost word for word reproduction of the whole of a prose "subject," is the following :

May 26, 1923.

31. *Subject.* MR. DENIS MURRAY (agent): "Wiggs throwing the kitten in the air at Overstrand."

PROFESSOR MURRAY. "This time I've got a clear idea.  
Wiggs tossing the kitten in the air at Overstrand."

Here the words used are so much the natural ones in which to describe the short and simple incident, that whether the idea reached the percipient telepathically or otherwise he would be likely to clothe it in that form. Still, of course, auditory hyperæsthesia is not excluded.

I now proceed to cases which do seem to exclude auditory hyperæsthesia, and cases where, if it operated at all, its effect on the percipient's reproduction of the "subject" must have been indirect. The most crucial kind of case is that in which the percipient has correct impressions of things neither mentioned by the agent in giving the "subject" nor such as would necessarily be inferred from what is mentioned. There are a few instances of this. No. 1 (p. 214 above) is a case in point; for the impression that in a scene from a book the people present were mocking and then were sorry and wanted to be kind, was true, but had not been mentioned, and Professor Murray had not read the book. Another

example from a book which he appears not to have read will be found in the Appendix No. 88. That the person to whom shelter was given was a spy and an Englishman is not either stated or implied in the words of the agent, but was nevertheless arrived at by the percipient. Another case where a "subject" is taken from a book is somewhat different from these. It is given in full in the Appendix No. 48. The subject consisted of "the girl skating," from a Swedish book named by the agent. The percipient got Scandinavia and, after first being misled by another association with Scandinavia and skating, which he rejected, correctly got a girl skating in "a very wild atmosphere" "and wild burly people," and named the book in which the scene occurred and which he had read. But the book he named was different from that named by the agent; and it turned out that he was right—the scene intended was in the book named by him. It is clear that his impression went far beyond anything said by the agent or necessarily implied in what was said. He must first, it would appear, have got the scene and the general atmosphere, and then remembered where it came from. In a fourth case the incident described was not from a book. The agent imagined a high two-wheeled buggy being driven down Holywell at Oxford, and the percipient got this, but added that it was on "a muddy wet day." The agent had not mentioned mud, but afterwards said that she had thought of it (see Appendix No. 115). It is curious that though the percipient appears thus to have apprehended a sort of accidental accessory to the picture in the agent's mind, he failed to realise who the person was who was supposed to be driving the buggy—a person well known to him.

The kind of case which may be put next in order as evidence against auditory hyperæsthesia is that in which the percipient fails to recognise a person or book named by the agent but realises something which is true about that person or book though not mentioned by the agent—something which would, however, have been a natural inference from the name had the name been grasped. A case in point is the following :



March 10, 1913.

32. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I'll think of Margaret K— at a particular restaurant in Munich where I used to have lunch."

PROFESSOR MURRAY. "It's some girl I don't know—a Cambridge girl, I think—I can't get it clear—is she standing in a restaurant or something like that?"

Here, if the agent had grasped the name, Margaret K—, he would have known, no doubt, that she was a Cambridge girl he did not know; but it is difficult to see how he can have arrived at these unmentioned facts about her (except telepathically) without the name.

Two cases in the Appendix (Nos. 92 and 94) may be referred to in this connection. In No. 92 the percipient does not realise that it is the death of Hereward the Wake that the agent had spoken of, though he does realise that the somebody killed was early Saxon or Norse and fought with a battle-axe—which facts had not been named. In No. 94 the "subject" is taken from a book the percipient had not read, but he realises that it is a sort of legend or fairy story, though this is not implied in the agent's words, at least apart from the unapprehended name.

The order in which the elements of a "subject" present themselves in the impression of the percipient is often very unlike what one would expect if the impression depended on hearing the words spoken by the agent. One form of this is when the agent names a person, and a mental picture presents itself to the percipient, interpreted by him as representing that person whom he then, but only then, names. For example, on September 10, 1916:

33. *Subject.* MR. ARNOLD TOYNBEE (agent): "I'll do Rip Van Winkle coming down the mountain."

PROFESSOR MURRAY. "Oh I've got this. It's an old sort of gnome-like person with a matted beard coming down—very funny feeling expecting to be known and find things—Oh it's Rip Van Winkle."

Professor Murray gets a good picture of Rip Van Winkle,

with appropriate description of his mental state—neither derived directly from the agent's words—before he realises that his picture represents Rip Van Winkle after awaking from his 200 years' sleep.

Other somewhat similar instances in the Appendix are No. 70, where the salient personality in the agent's statement, is named only after being described by the percipient; No. 82, where Mr. Gladstone is spoken of by the percipient as a dignified person before he is recognised; Nos. 86 and 98, where the name *Lusitania*—prominent in the "subject"—is got at by the percipient after "Torpedoed ship—people getting away in boats... great big ship" has been said in the first case, and "awful impression of naval disaster" in the second. A name uttered by the agent, but only appearing after feeling about the subject by the percipient occurs also in some cases of confused impressions gradually developing into the right one. A conspicuous example is Appendix No. 90, when Rousseau and the right incident concerning him are at length grasped. Compare also Appendix No. 102A.

There are two instances where the idea required is introduced by a feeling of an appropriate smell. The following is one of them:

*April 22, 1923.*

34. *Subject.* MR. PATRICK MURRAY (agent) [The only time he acted as such]: "The lion in the Zoo trying to reach a large piece of meat just outside the cage."

PROFESSOR MURRAY. "A sort of smell of wild animals—carnivorous animals. Something grabbing through bars at a piece of meat at a Zoo. Don't know the animal."

In the other instance which is quoted in full in the Appendix No. 49, Professor Murray begins by saying "This is curious. I've got a smell of some kind of incense stuff—I should think it was opium or hashish—" the "subject" being in fact a night club and opium den.

The smell experienced by the percipient in both these cases must have been an imaginary or hallucinatory smell; there can hardly have been any real smell to suggest it. And

why the required impression should enter the consciousness of the percipient in this particular way is mysterious. It is possible, no doubt, that the agents, or one of them, may have been thinking of the smell appropriate to the idea they wished to transfer; but had they been conscious of doing so, the fact would almost certainly have been mentioned after the experiment. I think it must be assumed that the idea of the smell originated in the percipient's mind, and if so, that hyperæsthesia cannot have had anything directly to do with it.

It will be observed that there is a difference in the relation of the smell to the whole impression in these cases and in the experience of smell in the case mentioned by Professor Murray in his Presidential address. (*Proc.*, vol. xxix., p. 59). In this earlier case a small bit of tarry coal falling out of the fire was the apparent means of bringing into consciousness the smell of oil or paint burning, and so the scene of Savonarola and the burning of pictures, etc., in the square at Florence; there was an external cause—perhaps a real smell from the tarry coal—to suggest the smell of burning pictures. In the cases before us there seems to have been nothing to suggest the smell except the "subject" of the experiment itself.

On one occasion, what was presumably in part at least a sensation of *sound*, "the feeling of something whizzing along at a tremendous speed—aeroplane or car"—introduced the percipient's correct impression (a certain motor car race, see Appendix No. 130), just as an appropriate sensation of smell introduced it in the two cases just mentioned. There was no real sound to suggest it, apparently.

We may note in passing that, like smells, inarticulate sounds seem to have entered very little into any part of Professor Murray's impressions. I find but three cases besides the one just referred to which suggest it. One is the successful impression in No. 7 (p. 215 above), where getting "the bursting of shells" may have meant that they were heard, though not necessarily so. In the other two the impressions were entirely wrong, but may have included sound. In No. 35, *September 10, 1916*, the percipient got a "sort of feeling of a heavy hammer

in an engineering place" when the subject was "the waves breaking on the breakwater." And in No. 36 on April 29, 1917, he had a "faint impression of an explosion or a fire" when the subject was "Mr. Asquith being taken up to the front in a staff car down at Verdun." Only once, so far as I know, did an agent try to impress an inarticulate sound on the percipient—it was the croaking of frogs—but no impression was received (see Appendix No. 60). It occurred, however, in the middle of a series of failures.

Returning to the question of hyperæsthesia. Cases where the percipient's impressions begin with something associated in idea with the "subject" of the experiment, but something not alluded to by the agent at all, must I think be regarded as weighing against any explanation by auditory hyperæsthesia, for the associated idea precedes any knowledge of the subject. The following is a case in point:

*August 17, 1918.*

37. *Subject.* MR. BASIL MURRAY (agent): "I'm thinking of the Etruscan seer who during the siege of Veii was captured by a young Roman warrior. He told them to drain the Alban lake in order to take Veii."

PROFESSOR MURRAY. "I don't think it's Balaam, but it's something like—It's a prophet who's serving the wrong side—not Hebrew. I think it's early Roman—I've got the impression that he's telling them to drain a marsh.—Does he come in Livy? I get an impression that he's caught and made to reveal a secret."

For other examples see Appendix Nos. 77 and 81 and No. 42 (p. 244 below). And perhaps we may class with these the following case (only partially successful) where an emotion—that of being frightened, unmentioned by the agent—appears to precede any realisation by the percipient of facts which would have justified it.

*May 29, 1919.*

38. *Subject.* MISS AGNES MURRAY (agent): "Don Juan eating cucumber sandwiches with [X. Y. a modern woman] on Mount Vesuvius."

PROFESSOR MURRAY. "Curious feeling of being frightened. It's quite clearly Mount Vesuvius. It isn't an eruption. It is some one quite idly on the top, *not* frightened—picknicking—simply my own feeling how dangerous it is" ("Can you get who they are?") "No—Rosalind. They are eating their picnic."

(Mr. Murray had a feeling of cucumber at one time.)

A case which may be compared with this is No. 78 in the Appendix, where the emotion of being afraid in a first battle presents itself not inappropriately, though the impression as a whole is a failure.

With these cases of emotion may be considered what Professor Murray calls in his Presidential address, "a sort of indeterminate sense of quality or atmosphere"<sup>1</sup>—geographical, literary or other—which often precedes any more definite idea in his impression, and which appears to him unlikely to be conveyed by the senses. There is, however, apt to be some word or phrase in the "subject" given which, if apprehended, might suggest the atmosphere in question, as there is, *e.g.* in the case No. 78 just referred to.

Another argument against the source of Professor Murray's impressions being actual hearing is afforded by cases where the general idea is manifestly caught by the percipient and the right atmosphere, as it were, given, yet no single important word of the subject is reproduced by the percipient. No. 97 in the Appendix is a case in point. We get there King George "giving V.C.'s and things"—or at any rate "an investiture of some sort," for Queen Victoria giving medals to the Crimean soldiers. There is a similar kind of transformation in No. 84. where crowded Eastern streets are substituted for the bazaar in Cairo; but in this case the guess that follows is badly off the track.

I think there is not much more to be said for or against aid being received by Professor Murray through the senses, or in particular the sense of hearing. In

<sup>1</sup> See *Proceedings*, vol. xxix., p. 60, and also the extract from the address quoted above, pp. 212, 213.

some cases the evidence against it seems, as we have seen, conclusive, and I feel sure that if hearing, however hyper-æsthetic, has operated at all, it has done so rarely.

I do not propose to comment on all the experiments before us, one by one. But before concluding, there are a few things about the way the impression comes to the percipient which it may be interesting to note. Though Professor Murray's attempts to reproduce the agent's subject are sometimes spoken of as guesses, no one, after realising the degree of success obtained, will imagine that mere guessing could have produced it. It is evident that telepathy, or some other agency, has been at work. At the same time Professor Murray distinguishes three things—namely, the impressions that come to him from without, inferences from these impressions, and guesses to supplement them. No doubt both inferences and guesses may sometimes really be impressions from without, but they do not appear so at the time to the percipient. In the following case impression, guess, and inference are all exemplified.

*December 26, 1921.*

39. *Subject.* MISS AGNES MURRAY (agent): "I think of John Bright going to speak in Birmingham on free trade—so frightened he fell off his chair."

PROFESSOR MURRAY. "This is somebody all of a tremble—It's somebody with [a] sort of stage fright who is going to make a big speech—I think he falls down—Does he fall off his chair? Oh I'm merely guessing—but I should think it's John Bright—oh well—the rest I can guess. I suppose he was making [the] speech on free trade—at Birmingham."

The percipient here gets an impression of the scene, guesses that John Bright was the person concerned, and given these facts, infers that he was making a speech on free trade; for I assume that when Professor Murray said "the rest I can guess," he meant it appeared to him a pretty obvious inference.

It is of course the "impressions," as probable examples

of telepathy, that interest us; and their nature and quality vary in different ways. First they differ in intensity and clearness—varying from strong to faint or even very faint, and from clear to blurred. From the remarks occasionally made by the percipient about the vividness, etc., of particular impressions, I should judge that one which is strong and clear, or which comes quickly, is usually right, but not always.<sup>1</sup> But, on the other hand, the impressions may be faint and dim or blurred, or slow in developing, in quite successful experiments.

Slow development is, sometimes at least, a kind of groping after the "subject" with or without ultimate success. The feeling, I suppose, is like what we have when we are trying to recall something—*e.g.* a name or an address—which we know we ought to remember and feel on the verge of remembering, but which will not emerge into consciousness. Perhaps indeed the attempt in both cases is to raise into consciousness what is already in our minds subconsciously. A very good instance of groping for the right impression which does not come is No. 47 in the Appendix. See also No. 16, (p. 220 above), and Appendix No. 139. Successful groping is seen in No. 4, (p. 215 above), and in other cases of gradual development (*e.g.* Appendix Nos. 61, 90, 95). An instance where groping probably led to guessing is

<sup>1</sup>In 17 of the 33 cases of failure (spoken of on p. 220 above) in which Professor Murray got some impression, but a wholly wrong one, it is stated that the impression was faint or vague, and in all these but one this statement about faintness was made before anything was said of what the impression was. In the other 16 cases nothing at all was said about the intensity of the impression. There is, however, a case of mixed success and failure on February 24, 1918, when the subject to be transferred was an incident concerning a Mrs. B. 'being silly' at a cricket match. Professor Murray described another incident concerning her and then said, "No—it is Mrs. B.—I don't expect I shall get it—because I got that [the wrong incident] quite clearly." On reading this report Professor Murray added:—"But the incident, though wrong, was a very characteristic example of the kind of 'silliness' implied. The mistake was perhaps due to my subconscious self over-dramatising the vague expression." The principal agent in this case was acting as such for the only time in the present series.

Appendix No. 118, where the subject is "the four riders of the Apocalypse," and the percipient having got galloping horses, and presumably some subconscious idea that there is something unreal about them, thinks for a moment that it is going to be a Walkyrie ride.

In contrast to cases of gradual development are those where the impression comes instantly, and the percipient probably could not have told us how it came to him. For instances of this see Appendix Nos. 46 and 80, and the following case (which chronologically followed 80).

November 18, 1917.

40. *Subject.* MISS AGNES MURRAY (agent): "Alice in Wonderland, falling down the rabbit hole and landing where Bill the Lizard is watching, and White Rabbit is going by at the same time."

PROFESSOR MURRAY (as he enters the room). "I want to say 'Oh my ears and whiskers.'"

[In the book, when Alice after falling down the rabbit hole pursues and comes up with the White Rabbit, he is saying 'O my ears and whiskers, how late it's growing.' Bill the Lizard does not appear in this scene in the book.]

In this case the impression takes the form of a quotation so appropriate as to make it certain that the subject to be transferred has been apprehended. There are several examples of this. The following is one:

August 17, 1918.

41. *Subject.* MISS AGNES MURRAY (agent): "I think of the scene in *Macbeth* when the feast is beginning and Lady Macbeth is sitting at the head of the table, and Macbeth comes in and won't sit down because he sees the murdered ghost."

PROFESSOR MURRAY. "I've got this:—'Which of you has done this?' It's Macbeth when he sees the ghost in the chair."

[The quotation is Macbeth's first remark when he sees Banquo's ghost in his chair.]

Compare with this Appendix Nos. 76, 85, 89, 106, 107. In No. 109 an appropriate quotation comes to



Professor Murray at once, but does not imply the whole subject, most of which, however, is successfully developed afterwards.

In all these cases where the answer is given in the form of a quotation, it would seem probable that the agent's ideas reached the percipient first as ideas.

In other cases, as we have seen, the impression comes first through a sensory mental channel, *e.g.* smell in No. 34, (p. 237), sound in Appendix No. 130, a visual image in No. 33, (p. 236). A very clear case of a visual image and nothing else will be found in the Appendix No. 101. The percipient recognised almost all the details of the scene intended as though he had had the scene itself or an actual picture of it before his eyes, but—as would equally have been the case with a real picture unexplained—he failed to realise the agent's chief idea, which was that the little girl sewing under the apple trees was a youthful Joan of Arc. Her appearance could not interpret itself as Rip Van Winkle's could.

Probably in most cases the impression comes in a mixed way—partly as ideas not, at least to begin with, of a sensory kind, and partly as visual or auditory images. Judging from the experience of other percipients it seems likely that the different avenues used are not always distinguishable even by the percipient himself; and as between different telepathic percipients, had we others to compare with Professor Murray, we should probably find that the comparative use of the different possible avenues partly depended on the make up of the percipient's own mind—on whether he was a good visualiser and so forth. I imagine the following case to be a good example of impressions coming in different ways in the same experiment and gradually producing a comprehensible whole.

February 24, 1918.

42. *Subject.* MR. ARNOLD TOYNBEE (agent): "Isle of Capri, and on it is the old Master of Balliol [Strachan Davidson] and my uncle [Arnold Toynbee] and they are reading the Bible, and my uncle says what a good book it is, and Strachan Davidson is chuckling."

PROFESSOR MURRAY. "I get T— L— on the Riviera being very funny about the book of Samuel. [He] had never read it. It's Italy I am sure, and it's somebody being impressed by the Bible or talking about it as though he had never read it before. I get the manner of Strachan Davidson.—I should say it was at Naples, or some place with the blue sea all about. Should say it was Capri. Oh your uncle Arnold Toynbee."

([Contemporary note]. Arnold had never seen his uncle [who died in 1883], and Mr. Murray had not known him.)

Here an *idea*, at first probably subconscious, of the discussion on the Bible must have introduced the irrelevant recollection of a similar conversation on the Riviera; getting the manner of Mr. Strachan Davidson seems to imply a *visual* or *auditory* impression or both; and "the blue sea all about" suggests a *visual* impression.

There is one case, Appendix No. 54, where Professor Murray gets almost all the items of the agent's subject correctly in detail—whether visually or not we do not know—but complains that he "can't get it together. [He] only get[s] fragments." Perhaps this only means that he imagined there was some kind of story connecting the items he got, whereas the agent had not indicated any. Of course all we know directly about the percipient's reception of the subject set by the agent is what the former can tell us about his conscious impressions. That subconscious work goes on in the production of the result is a matter of inference, but I think an inference fully justified. It can almost be proved true in certain cases, and I am inclined to think that as a matter of fact most of the work in producing Professor Murray's telepathic impression is subconscious. As evidence I may first refer again to the Doughty case, No. 26, (p. 231 above). Here, if our interpretation of the case is right, a name must have been unconsciously apprehended and unconsciously associated with the title of a book; this last then emerging faintly into consciousness. Sensory images, with interpretation following (not preceding) them, as in 33, (p. 236 above), strongly suggest subconscious manu-

facture—indeed I think imply it. So does emotion felt appropriately, but without realised cause, as in No. 38, (p. 239 above). Again, when the impression comes to the percipient's consciousness in the form of an appropriate quotation which has not been in the agent's mind there must, it would seem, be an idea behind it, prompting it, and that idea must be subconscious as the percipient is not aware of it.

Granting that the subconscious mind does play so important a part in receiving and forwarding the subject to be transmitted, we see that error may come in at four stages. The subject may get through from the agent to the percipient's subconscious mind in any degree of incompleteness; <sup>1</sup> it may there be further distorted by false associations and inferences; loss may occur again in emerging into consciousness owing to inhibitions or otherwise; and finally, the conscious mind may reject some ideas or images, and misinterpret others.

For an example of conscious rejection of a perfectly correct impression see Appendix No. 74, where Professor Murray refuses to accept Lord Morley as part of the "subject" because he happened to be reading his *Recollections*, and therefore imagined a normal origin for the idea of him. I suspect the normal consciousness to have been responsible for a hasty (and rather muddled) misinterpretation of a visual image of a half-naked Arab initially presented to it in the following case:

February 24, 1918.

43. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Allenby. British troops in Palestine and a sort of Arab man coming up and standing half naked by a well."

PROFESSOR MURRAY. "This is the good Samaritan guiding the English troops into Jericho. I don't know that he is the good Samaritan. He might be a biblical figure, coming up and speaking to General Allenby, and showing the way." ("Anything he is near?") "Well a well. I got him naked with no clothes."

<sup>1</sup> It is at this stage presumably that deficiencies in the agent as an available source for impressions would operate adversely.

[The impression here seems to begin with a visual image of the half naked Arab which suggested the man that fell among thieves on the way to Jericho, and thus the good Samaritan who helped him.]

If telepathic impressions usually come through the subconscious mind, which on other grounds than the experiments under discussion seems to me likely, it is possible that one important quality in a good telepathic percipient may be a power of drawing easily on the contents of his own subconscious mind.

## APPENDIX I.

*I quote here almost all the cases counted as successes which have not already been quoted in the body of the Report, and also cases of partial success or of failure which seem to present points of interest. The selection thus made does not of course in any way represent the average proportion of failure to success.*

*The experiments in this Appendix are in chronological order, but the numbers given them relate to the present paper only. The numbers 1 to 43 are attached to the cases quoted in the body of the Report (which, however, are not in chronological order), so that those in the Appendix begin with 44. The first eight took place before 1916.*

*The original notes are printed verbatim, remarks in round brackets being part of them. Explanatory additions and other remarks of my own are in square brackets. Remarks or questions by the agent in the course of the percipient's statement are in round brackets and inverted commas. The dates given are those of the experiment to which they are attached, and of those which follow it, until the next date given.*

*March 10, 1913.*

44. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of that man—Dr. Leys—in a canoe with Masai on the river."

PROFESSOR MURRAY. "It's Conrad's Lord Jim with a lot of

blacks in a boat—Not sure if Lord Jim—somebody with blacks in a boat—It's not Hube [Professor Murray's brother, Judge Hubert Murray, Governor of Papua]—is it Norman Leys? "

July 18, 1915.

45. *Subject.* UNNAMED AGENT, PROBABLY MRS. ARNOLD TOYNBEE: "I think of that chorus in the *Hippolytus*, 'I will take me to some cavern for my hiding.' "

PROFESSOR MURRAY. "Again I think this is poetry. I don't think I shall get it—I've got that bird-droves thing running in my head."

[The "bird droves thing" is the chorus in question. *The bird droves chorus* in the *Hippolytus* had been chosen as a subject for transmission by Mrs. Toynbee five years earlier (see Mrs. Verrall's Report *Proceedings*, vol. xxix., p. 92), but on that occasion was a failure, Professor Murray only getting "something about Egypt and the Nile."]

46. *Subject.* MR. W. ARCHER (agent): "I think of my brother walking off with the Red Cross collecting box."

PROFESSOR MURRAY (instantly). "My mind is full of the pork pie incident." (Right).

[He took the collecting box in mistake for a pork pie which he had bought.]

47. *Subject.* MR. W. ARCHER (agent): "I think of Nora dancing the tarantella in *The Doll's House* [Ibsen's play]."

PROFESSOR MURRAY. "No. I felt I was on the verge of it, but I can't get it.—No—I got a feeling of someone in a play. No, I seemed to be groping at something in an Ibsen play and could not quite get it."

August 1, 1915.

48. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of the girl in the first story of *Gösta Berling*—the girl skating."

PROFESSOR MURRAY (at once). "This feels, generally speaking, Scandinavian, presumably Iceland,<sup>1</sup> and I feel as if it was Miss Philpotts skating in Iceland, but I don't think that's correct—oh it's a book. I should think it

<sup>1</sup> ([Contemporary note]: Had been talking about Miss Philpotts in Iceland.)

was *Tales from a Swedish Homestead*. It's *Selma Lagerlöf* and it's a very wild atmosphere—and there's a girl skating—and wild burly people."

(*Note*.—It was '*Tales from a Swedish Homestead*.' R. T. [Mrs. Toynbee] had been wrong.) ([*Contemporary remark*]: *Very good*.)

49. *Subject*. MRS. ARNOLD TOYNBEE (agent): "This is people going into a sort of night-club and opium den, and they go in out of Piccadilly Circus underground, and there are red sofas and a person with a skull cap, and people dancing."

PROFESSOR MURRAY. "This is curious. I've got a smell of some kind of incensy stuff—I should think it was opium or hashish—and it's like a sort of opium den and people coming into it—I can't get anything very clear. There are sorts of settees or divans round the room ("What colour?") "Red—I'm not getting it very clear. I think I feel as if it were in London—people going down into it." ("Where do you go out?") "I should say Regent Circus."

(*Note*.—Only got Red and Oxford Circus on being questioned.) ([*Contemporary Remark*]: *Very good, but not complete*.)

50. *Subject*. MRS. ARNOLD TOYNBEE (agent): "This is in Palestine, and there is a crucifixion going on; and it is not Christ being crucified, and there's a cart going by with Christ on it, like the Hardy poem."

PROFESSOR MURRAY. "There's something worrying about this. It seems like the crucifixion but, if so, it's seen from the point of view of a person who thinks it's the crucifixion of a new criminal,<sup>1</sup> as Pontius Pilate might have thought. It's Christ seeing somebody else crucified—in the earlier part of his life—No I can't get it."

(Was thinking '*Here the hangman stays his cart*.' [First line of A. E. Housman's *A Shropshire Lad*, No. xlvii., an appropriate poem.]) ([*Contemporary Remark*]: *Very good*.)

51. *Subject*. MRS. ARNOLD TOYNBEE (agent): "I'm going to think of the person that Louis XI. put in the cage for life, and people are looking at it, and the person's hanging up and a baby with him—a baby monkey."

<sup>1</sup> ([*Contemporary note*]: That's the point of the Hardy poem.)

PROFESSOR MURRAY. "I can't get this a bit. I should think it was a poem—a faint impression of someone leaning out of a basket—no, I don't think I can get it."

([Contemporary remark]: Failure.)

[I have included this failure so as to make the record of experiments on this day complete.]

April 23, 1916. ([It is stated on this day] "Hands only taken where written.")

52. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Third Act in [Ibsen's] *The Doll's House*, with the doctor and Nora, and doctor saying thanks for the light."

PROFESSOR MURRAY. "This is Norwegian. Never had a Norwegian thing before [but see No. (47) above]—I've got this. It's Ibsen. Dr. Rank. Scene between Dr. Rank and Nora, where he says good-bye before he goes to die."  
[This is the right scene.]

(Mr. Murray did not hold [Mrs. Toynbee's] hand and did not look at her.)

[The same subject was again selected by the same agent on September 14, 1916, thus:

MRS. ARNOLD TOYNBEE. "I think of Dr. Rank saying 'Thanks for the light.'"

PROFESSOR MURRAY. "It's somebody who thinks he's going to die. It's a play. It's the man in *The Doll's House*—Dr. Rank. Yes, it's his final scene, where he comes in and says good-bye to them and leaves the note in the box."

Neither agent nor percipient appear to have realised that the subject is being repeated. It is rather curious that though Professor Murray on both occasions got the scene, he on neither got the sentence in it—Dr. Rank's last words—which characterised it for Mrs. Toynbee.]

53. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Scene at the beginning of *Insulted and Injured* where the very old man with the dead dog dies on the door step."

PROFESSOR MURRAY. "A book. I don't think I've read it—got an atmosphere like Strindberg, or it might be Dostoievsky] (Holding hands). Oh it's dreadful—Yes, I think it's some persecuted weak old person dying with a dead

dog—I think they're deserted. I get that sort of feeling." ("Can you get the name?") "The book, I think, is *Insulted and Injured*—No, can't get his name." ("His name was Smith.") (Mr. Murray had not read the book.) (Mr. Murray wanted to get another name and [Mrs. Toynbee] wanted to call it *Despised and Rejected*.)

[I do not profess to understand this last sentence of the note-taker's, but it evidently represents a discussion which may perhaps be of importance in view of the fact that the subject, or probably an earlier phase of the incident,<sup>1</sup> was selected again by Mrs. Toynbee four months later (see above No. 1, p. 214). The two should be compared. As in the *Doll's House* case neither agent nor percipient seem to have observed the repetition.]

54. *Subject.* MRS. ARNOLD TOYNBEE (agent): "This [is] a scene in a Maupassant about a Frenchman who travelled to Genoa and met a funny Italian girl in the train, and they had supper in the hotel."

PROFESSOR MURRAY. "I think this is a book too. A train on the Riviera—sort of Riviera atmosphere—somebody awfully amused. I think he is a friend [? Frenchman] being rather gallant and amused to a girl whom he meets in the train—I think the girl is Italian—am sure I have not read the book. I can't get it at all well—Is there more I ought to get? I think he is a Frenchman going to Genoa? No I can't get it together. I only get fragments." ("It is all right.") "No. I can't get any more."

(There was a noise of clearing away in the dining-room.)

([Mrs. Toynbee] said the people were amused, and it was written amusingly.)

55. *Subject.* MRS. ARNOLD TOYNBEE (agent). (Lady Mary Murray suggested *Do one not in a book now*): "I thought of one out of a book by Anatole France about angels appearing in a pavilion. Also stockings."

PROFESSOR MURRAY. "[I] don't feel as if I am going to get this one. No, I get a sort of absurd impression of a man and woman in a kiosk seeing an angel. No, the

<sup>1</sup>[I am not acquainted with the book.—E. M. S.]



atmosphere I think is quite serious—they are a sort of hero and heroine. I've a slightly psychical research feeling about it. I can't get it." ("The scene was perfectly absurd.")

56. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I'll think of the G—— C.'s having supper at the —— restaurant, and we were watching them from another table."

PROFESSOR MURRAY. "I think it is real life and not a book. I can't get it except some people in a restaurant having supper." (Taking [Mrs. Toynbee's] hand) "I think it is Hilda Lessways—No, I'm wrong." ("Can you get the sort of restaurant?") "I don't think I can get [more]."

([Mrs. Toynbee] had been reading *Hilda Lessways*, and had been thinking of [Mrs. C.]. She said she nearly always invented things, and this was real life.)

May 28, [1916].

57. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of Rupert and Shaw Stewart ill in Egypt, and Sir I. Hamilton coming to see them under a sun canopy."

PROFESSOR MURRAY. "This is Egypt, people ill in a hospital. Oh it's Rupert Brooke, and I think Sir Ian Hamilton coming to see him—and Shaw Stewart with him—get them in a hospital—I think a hospital near the sea."

58. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think [of] a scene in *The Birth of a Nation*, where a girl is running away from a negro—jumping over a rock."

PROFESSOR MURRAY. "This is a thing you have never done before. It is a cinema. The girl running away from somebody and jumping over a rock. Oh it's America. It's a negro chasing a white girl. It must be in *The Birth of a Nation*."

59. *Subject.* MISS ETHEL SIDGWICK (agent): "I think of a dream I had of an airship which wasn't a ship, and a hero in armour standing up in it, in front of it."

PROFESSOR MURRAY. "This is not a book, and it's not French. [Miss Sidgwick had been living in France.] Oh, I think it's a dream—Don't—I should say it was a Zeppelin, and everything very shiny and people glittering."

I seem to see a person all over shining armour, and he might be Romain Rolland."

(Miss Sidgwick had the whole dream in brilliant sunshine.)

September 10, 1916.

60. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Frogs in the lake at Castle Howard, and coming up out of the water. The croaking of frogs."

PROFESSOR MURRAY. "No."

[I quote this, though a complete failure, because I believe it to be the only instance in the present series of inarticulate sound deliberately included in the "subject." It occurred in the middle of a series of failures.]

61. *Subject.* MR. ARNOLD TOYNBEE (agent): "I'll [think] of *Uncle Remus*—of Terrapin with a rope in his hand running away from the pool."

PROFESSOR MURRAY. "Don't think I've got this—Well I've got an impression of Rosalind [Mrs. Arnold Toynbee] chasing a tortoise in Jamaica with a lot of black people. It is black people and a tortoise. No, it's a turtle running away from somebody."

[A Terrapin is a kind of Turtle.]

62. *Subject.* MR. MELLOR (agent): "I'm thinking of myself addressing a strike meeting outside Balliol at the Martyrs' Memorial."

PROFESSOR MURRAY. "This is you yourself waving your arms and making a speech, and I suppose it is addressing a strike meeting. I suppose it is somewhere—you have fixed it somewhere. I guess outside the mill at Chipping Norton."

(Mr. Mellor had not said that he had waved his arms—he did—but Lady Mary [Murray] had waved her arms to illustrate.)

[Lady Mary's action may have been responsible for Professor Murray's impression of arm-waving (*cf.* a case in Mrs. Verrall's report *S.P.R. Proceedings*, vol. xxix., p. 68 footnote). But on the other hand, the action may have been characteristic of Mr. Mellor's oratory.]

63. *Subject.* MR. MELLOR (agent): "I'm thinking of myself

as taking my seat as a Labour member in the House of Commons."

PROFESSOR MURRAY. "I think this is you again, but in some rather odd atmosphere. I think you are in the House of Commons. Yes—being introduced in the House of Commons."

(As Mr. Mellor had thought before. He thought it was *curious* his being there.)

64. *Subject.* MR. BASIL MURRAY (agent): "I'm thinking of the football match last winter between Charterhouse and Winchester in which Winchester beat Charterhouse."

PROFESSOR MURRAY. "I think it is a football match. Rather big swell match. Charterhouse [and] some big other school. For a guess I should say Winchester."

(Mr. Murray got it at Charterhouse. It was at Charterhouse. Basil thought of the people looking on and Mr. Murray got the crowd.)

September 14, 1916.

65. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of scene in *Romeo and Juliet*—'It is the nightingale and not the lark.'"

PROFESSOR MURRAY. "I've got this. It's 'Go not, sweet love, it is not yet near day. It is the nightingale and not the lark.'"

66. *Subject.* MRS. ARNOLD Toynbee (agent): "I think of the monk in his cell, and the boy in Tolstoi's *Youth* going to confess to him."

(Noise.)

PROFESSOR MURRAY. "I've got it blurred—A sort of shot—I was going to say it's something in Gorki's *L'Espion*. I feel as if it was Russian and an unhappy sort of boy—(takes hand). I should guess Dostoevsky."

[The taking of the hand here did not help.]

67. *Subject.* MR. MELLOR (agent): "I'm thinking of Ben Tillett addressing a meeting of strikers on Tower Hill on the occasion on which he wished God to strike Lord Devonport dead."

PROFESSOR MURRAY. "Oh—I think it's the crowd of people

praying that Lord Penrhyn—I think it was—might be struck dead. Ben Tillett's meeting."

68. *Subject.* MR. MELLOR (agent): "I'm thinking of myself starting Jim Larkin's meeting in the Corn Exchange, when town and gown were divided, each sitting in his appropriate place—like talking to a tomb."

PROFESSOR MURRAY. "I should say this was you at a meeting, and there's something funny about the meeting—as if it was divided into two bits, as if men on one side and women on the other—but I don't think it is men and women—I should say a strike meeting in the Corn Exchange. I should say that Dublin strike—something Irish. I don't think I can get it clearer—I don't think I was there." ("Anyone else?") "I should say Jim Larkin."

69. *Subject.* MR. MELLOR (agent): "I'm thinking of the men and women on strike at Chipping Norton standing up as Cole and I walked down their centre, singing the Red Flag—in the Town Hall."

PROFESSOR MURRAY: "Another strike, I'm sure of that—Chipping Norton strike, something or other at Chipping Norton. I think it's a crowd parting, as it were, and people walking up between them—[I] don't particularly get anything more—I don't know if I ought to get any people? I naturally think of people I know connected with the meeting." ("What doing?") "Cheering or waving flags—I don't think there's any trick about it—not Abraham Lincoln or Napoleon, as Rosalind might say."

70. *Subject.* MR. MELLOR (agent): "I'm thinking of C. D. speaking on the suffrage to a very small meeting in the I.L.P. rooms at Bristol, standing on the platform with his hands raised."

PROFESSOR MURRAY. "A faint impression of a small scrubby meeting—a little meeting in a room somewhere—Well I get an impression of a man awfully unlike Ben Tillett—a sort of blundering, silly, yet rather nice person—Quality of man and quality of meeting, working away—at (raising hands). Having said that, I should guess C. D."

April 29, 1917.

71. *Subject.* MISS AGNES MURRAY (agent): "I think of Masfield in his little hospital boat coming up to the mouth of Mudros harbour—watching the troops go off to Gallipoli."

PROFESSOR MURRAY. "Oh this is your poem in *The Nation* about Masfield—It's the scene of the people setting out for [? from] Mudros—Masfield watching them."

(No hands.)

72. *Subject.* MISS AGNES MURRAY (agent). "I think of Denis sitting on the top of the roof of his hospital, smoking cigars and teaching the night nurse to play piquet."

PROFESSOR MURRAY (pointed to Denis's photograph). "Denis somehow—it's not anything in the war—sitting on the roof of a house and laughing—sitting on the roof of his present hospital—seems cheery—"

(No hands.)

73. *Subject.* MR. TATHAM (agent): "Xenophon's soldiers coming in sight of the sea and saying *θαλαττα*, etc."

PROFESSOR MURRAY. "Not Xenophon's people coming to the sea and saying *θαλαττα*—?"

November 17, 1917.

74. *Subject.* MISS AGNES MURRAY (agent): "I think of Terence [Professor Murray's nephew] and Lord Morley sitting under a pyramid in Egypt discussing how long the war will last."

PROFESSOR MURRAY. "I've got two sorts of impression.

One with Morley because of the book<sup>1</sup>—that is wrong. The other with Terence. I don't see particularly what he is doing—I should say he was just sitting down. No I can't get it clear."

[This experiment illustrates interference by the conscious self in deciding what is likely to be right.]

75. *Subject.* MISS AGNES MURRAY (agent): "I think of Anna [Karenina] and Vronsky sitting in their drawing-room at their country house, being very much bored with each other, and waiting for a visitor to come up the drive."

<sup>1</sup>["The book" means] *Lord Morley's Recollections*, which [Professor Murray] was reading.)

PROFESSOR MURRAY. "I should say this was Russian—people very uncomfortable—a big, rich sort of house—in a book. I should say it was Anna and Vronsky. I have the feeling of the sort of misery when they are living together, and she is getting jealous."

[This describes the atmosphere and surroundings of Anna Karenina and Vronsky at their country house, but no such scene as that given in the "subject" is, I think, actually described in Tolstoy's book.]

76. *Subject.* MISS AGNES MURRAY (agent): "I think of King Arthur riding out on his horse [after] speaking to Guinevere when she is [looking] out of the Convent [window] and it is snowing hard."

PROFESSOR MURRAY. "I am getting this as a quotation.

'That mist which ever since I saw  
One crouching in the dust at Almesbury  
Has (something) all the passes of the world.'"

[In Tennyson's *Passing of Arthur*: King Arthur to Bedivere after he has left the Convent and before the battle:

Yet let us hence, and find or feel a way  
Thro' this blind haze, which ever since I saw  
One lying in the dust at Almesbury,  
Hath folded in the passes of the world.]

(Agnes was thinking to herself, "All day long the noise of battle rolled" [from the same poem]. These verses apply to [Arthur] when he was riding out with Bedivere after seeing Guinevere.)

77. *Subject.* LADY MARY MURRAY (agent): "I have had in my mind for some time George Trevelyan with his ambulance falling back in the rout from the Bainsizza plateau."

PROFESSOR MURRAY. "I get Geoffrey Young with his leg off, having to retreat with George Trevelyan in the Italian retreat."

[Mr. Geoffrey Young did have to retreat under these circumstances.]

November 18, 1917.

78. *Subject.* MISS AGNES MURRAY (agent): "I think of Joan

of Arc going out to fight for the first time, and her watching her horse being saddled."

PROFESSOR MURRAY. "I got a dim feeling of being in a battle, and being very much afraid. It's the first battle. —As a mere guess—No—I was going to say G——, as we had been talking about him."

79. *Subject.* MISS AGNES MURRAY (agent): "I think of the scene in *Sonia* where they are all sitting round in a country house, and the news comes that Violet's husband is killed."

PROFESSOR MURRAY. "This is a book. It seems to me something commonplace. News of somebody being killed comes to a party of people in a sort of big house. Smart people. Oh it must be—it's not a Russian book, and it's not a good book—doesn't make much impression on me. It's English. I don't know if there is such a scene in *Sonia*. It's the news of Loring's death."

[I cannot find any such scene as the agent describes in *Sonia*. The news of the death of Violet's husband (Loring) came otherwise. But part of the book, to which Loring belongs, is in a country house atmosphere.]

80. *Subject.* MISS AGNES MURRAY (agent): "Lucifer sitting in Pandemonium and making a speech to all the fallen angels, and he is saying 'Better to reign in hell than serve in heaven.'"

PROFESSOR MURRAY (as he walked into the room): "Ye something principalities and powers. It's Milton and Lucifer."

[Both agent and percipient think of Milton's Lucifer making a speech. The remark quoted by the agent was, however, said in conversation with Beezezebub; and the words attributed to him by the percipient are not an exact quotation according to the notes. It must, however, be remembered that the notes have to be taken down in long hand and very quickly, so that quotations and names are not always quite accurately recorded. In this case, for instance, Professor Murray thinks he said "Thrones, Dominations, Princedoms, Virtues, Powers."]

81. *Subject.* MISS AGNES MURRAY (agent):  $\beta\acute{\alpha}\lambda\epsilon \delta\grave{\eta} \beta\acute{\alpha}\lambda\epsilon \kappa\acute{\eta}\rho\upsilon\lambda\omicron\varsigma \acute{\epsilon}\iota\eta\nu.$

PROFESSOR MURRAY. "This is Hughes of New College, the

man I am doing B.Litt. with, and he is doing Greek metres, doing Alkman. *βάλε δὴ βάλε κήρυκος εἶν.*

82. *Subject.* MISS AGNES MURRAY (agent): "Mr. Gladstone visiting Lloyd George at 10 Downing Street, and trying to point out to him the indiscretion of his Paris speech."

PROFESSOR MURRAY. "It's a dignified person severely re-proving somebody—giving them an awful dressing down. I should think it was Mr. Gladstone; it's something political. Can't think who Mr. Gladstone would be likely to rebuke. Oh he's rebuking Lloyd George."

83. *Subject.* MR. MAURICE JACKS (agent): "The scene in [Sir Walter Scott's novel] *The Fair Maid of Perth* where the great battle takes place, and Connacher swims the river and runs away."

PROFESSOR MURRAY. "I think this is somebody running away in a battle, or being frightened. I think it is in a book. Certainly not present fighting. I get a feeling of a Highlander as if it was *Waverley* or something like that, but I don't remember the scene."

84. *Subject.* MR. HAMMOND (agent): "I think of the bazaar in Cairo, and Indian and Persian merchants, shop next to shop, and selling their wares to tourists arriving."

PROFESSOR MURRAY. "Sort of crowded Eastern streets. I should say as a guess shopkeepers in Jerusalem shutting up their shops because the English troops are coming."

85. *Subject.* MISS BEATRICE ROSE (agent): "Scene in *Lady of [the] Lake*; and Roderick Dhu discovers himself and tells FitzJames he must protect himself with his own sword."

PROFESSOR MURRAY. "I believe I am going to do a quotation. I don't think it is right:—

'Come one, come all, this rock shall fly  
From it's firm base as soon as I.'

What Roderick Dhu says in his fight with Fitzjames."

[Two connected scenes in *The Lady of the Lake* are mixed up by both agent and percipient I think, namely, the one where Roderick Dhu reveals to Fitzjames his identity, while showing him that they are surrounded by his clansmen, and



the one where shortly afterwards, away from Roderick's district, he challenges Fitzjames to single combat. The lines quoted by Professor Murray were uttered by Fitzjames (not Roderick) in the first scene when surrounded by Roderick's followers. It is perhaps owing to this confusion that the percipient doubted if his quotation was right.]

86. *Subject.* MR. PATON (agent): "Lord Rhonda, sailing away in a boat from the *Lusitania* and saying he is going to be equal with Satan's hypocritical and canting chief of the staff."

PROFESSOR MURRAY. "Torpedoed ship—people getting away in boats. Ought I to know who is getting away? Great big ship. I'm trying to think of anybody who escaped from the *Lusitania*."

[I quote this because the percipient does not seem to have grasped that the agent had the *Lusitania* in mind, although it had been mentioned, until he inferred it from facts which he divined though not mentioned by the agent—the facts that it had been torpedoed and was a great big ship.]

February 24, 1918.

87. *Subject.* MRS. ARNOLD TOYNBEE (agent): "A little Chinese person in an old Chinese poem. Brother and sister-in-law were unkind; father and mother were dead. By a river."

PROFESSOR MURRAY. "I am either not getting it at all, or it is a new sort of place. It is not Russian—don't think it is. Well it's something like [a] Russian boy. It's something like a small unhappy Russian child who has been unkindly treated like a Gorki, and I think it beside the Volga like Gorki. I think it's Chinese. I mix it up with a Chinese girl crying because her feet are being bent. Chinese motherless or fatherless child being maltreated by her relations."

(Mr. Murray mixed it as to whether it was a girl or a boy. Rosalind [Mrs. Toynbee] and Lady Mary had discussed [which it was].)

88. *Subject.* MRS. ARNOLD TOYNBEE (agent): "*Greenmantle* [by Buchan]. Where the German peasant woman takes them in in a snow-storm."

PROFESSOR MURRAY. "This is something out of a book. I don't think I have read it. It's not Russian. It's got no particular [national] character. It's a snow-storm. It's somebody—I think it's a peasant woman—giving shelter to a spy. I think it's a German peasant woman. I'm not sure. I think it's a German woman." ("What sort of a spy?") "I think he is English. I think it is a book of adventure."

(In the book he is a spy.)

89. *Subject.* LADY MARY MURRAY (agent): "People in the circle of Dante's *Inferno* who are driven by the wind all the time."

PROFESSOR MURRAY. "I've got quite clear the Keats lines:—

'Pale were the lips I kissed and fair the form  
I floated with about that melancholy storm.'

The sonnet on [*A Dream, after Reading Dante's Episode of Paolo and Francesca.*]

(About 6 back Lady Mary had got a picture of [Paolo] and Francesca. Mr. Murray got the picture of the people being driven by the storm.)

[The episode of Paolo and Francesca is of course a very important part of Dante's account in the *Inferno*, Canto V, of the 'Circle' referred to by Lady Mary Murray.]

June 16, 1918.

90. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Rousseau, when he was a servant in the house in Turin and the thing was stolen."

PROFESSOR MURRAY. "I get an impression—1st, that low French newspaper that Wade Gery was talking about. No, I think I am getting confused with your boys who stole. I get it much confused. A nasty sort of French person stealing. I don't think—It's a sort of artist educated person—He's a lacquy of somebody's. It's like Gil Blas, but I don't think it is [him]. It's somebody of that sort of date. Oh! it's Rousseau, when he stole the ribbon, etc."

(Rosalind had got the impression of a bad atmosphere.)

July 14, 1918.

91. *Subject.* MR. PENMORLAN MAIN (agent): "Dante meeting Beatrice on the bridge at Florence."

PROFESSOR MURRAY. "This isn't Greek, but it's high poetry of some sort. It's not Greek—Is it—It's Dante somehow. Is it Dante meeting Beatrice?"

92. *Subject.* MR. PENMORLAN MAIN (agent): "The death of Hereward the Wake, when he's ringed round by his enemies. Kills them one by one."

PROFESSOR MURRAY. "This isn't?—keep getting—the death of somebody. No—is it a sort of—I'm getting it very confused, but I feel as if it were something early Saxon or Norse—somebody with a battle-axe against crowds of people."

93. *Subject.* MR. PENMORLAN MAIN (agent): "Theseus and Heracles, when Theseus is trying to persuade him not to commit suicide."

PROFESSOR MURRAY. "Is this your own thing? I got an impression of suggestion. Greek, I think—I should think Heracles talking with Theseus."

94. *Subject.* MRS. ARNOLD TOYNBEE (agent): "OBlomoff lying in bed, and a lot of curious visitors coming to see him."

PROFESSOR MURRAY. "I think it's a legend or fairy story or something—It's like the levée of a French king—but it's somebody in bed—people coming in—streams of people—but I think it's a sort of legend or something I don't know."

(Curious book—allegory.) [Book by Ivan Goutcharoff.]

95. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I'm thinking of the scene in *Marie Claire*, where she finds that nun Sœur Marie Aimée crying."

PROFESSOR MURRAY. "This is a book—it's not English, not Russian—It's rather a—I think there are nuns in it—there are a lot of people—either a school or a laundry—and one of the nuns weeping—I think it's French. Oh it's a scene in *Marie Claire*, near the beginning—I can't remember it, but it's something like that—it's in the

place where she goes—one of the nuns crying—a double name—no I can't get the [name] Marie Thérèse."

96. *Subject.* LADY MARY MURRAY (agent): "A monastery that we slept in the first night in Peloponese with six beds round."

PROFESSOR MURRAY. "I think this is in Greece. I think it is the place where we were so afraid that the arch-priest meant to sleep with us."

(Right.)

97. *Subject.* COUNTESS OF CARLISLE (agent): "The Crimean soldiers after their return receiving their medals from Queen Victoria at [the] Horse Guards."

PROFESSOR MURRAY. "Is it the King giving V.C.'s and things to people? Yes [I] think it's an investiture of some sort."

98. *Subject.* COUNTESS OF CARLISLE (agent): "Sinking of the *Lusitania*."

PROFESSOR MURRAY. "I've got this violently. I've got an awful impression of naval disaster. I should think it was the torpedoing of the *Lusitania*."

99. *Subject.* MISS WINIFRED ROBERTS (agent): "I'm thinking of *Caliban on Setebos*, [Caliban] sitting in a cave thinking about things."

PROFESSOR MURRAY. "I think it's a poem. Is it a scene in a poem or a whole poem?" ("A scene.") It's like Browning—I think it's Caliban tearing the crabs."

(in *Caliban on Setebos*.) [The agent's description applies to the whole poem, of which the crabs incident is a part.]

August 17, 1918.

99A. *Subject.* MISS AGNES MURRAY (agent): "I'll think of Shelley nearly being drowned, and when he was pulled out [he] said, 'Oh what a pity. I wanted to see what the next world was like.'"

(Interruptions, windows opened, also noise outside.)

PROFESSOR MURRAY. "No, nothing at all."

[This is quoted because the same subject was given by the same agent in almost the same words in December 1915, and students may like to compare. See Mrs. Verrall's Report,

*Proceedings*, xxix., p. 105. On that occasion Professor Murray was successful.]

100. *Subject*. MISS AGNES MURRAY (agent): "I think of early in the war, when the French were tremendously outnumbered, and one soldier stood up and said '*Debout les morts.*'"

PROFESSOR MURRAY. "I don't feel at all clear—but I think the war. French rather than English, and it's something or other said. Is it '*Debout les morts*'?"

101. *Subject*. MISS AGNES MURRAY (agent): I think of Joan of Arc when she was a little girl, sitting in the garden with all the apple blossom and sewing with her mother."

PROFESSOR MURRAY. "This comes to me like a scene—don't think it's a picture. Some children sitting under apple trees in blossom. I should think French, but I'm not sure—not getting it clear. One of them sewing, bending down over sewing."

[I quote this as a case of purely visual impression, like a picture, with no interpretation.]

102. *Subject*. MISS AGNES MURRAY (agent): "I think of J. M., A. H., and B. and I crossing in a little gondola from Villa Serbelloni to Varenna on a very beautiful day."

PROFESSOR MURRAY. "I think it's Italian. I'm not getting it clearly. I think it's that place on the Italian Lakes that we stayed at—a beautiful hotel on Como—Villa Serbelloni? No, I can't get anything very clear—Too many of them—conjurers—buying umbrellas—crossing the lake in a steamer."

[I quote this as an example of the place intended having been apprehended, small remembered associations with it present themselves. But the one thought of by the agent does not emerge. Perhaps it had been normally forgotten and the telepathic impression was too weak to force it forward.]

102A. *Subject*. MISS AGNES MURRAY (agent): "I think of the boy in [Masefield's] *Daffodil Fields* arriving in the camp in America, finding them all drinking, swearing, gambling, and him being given a beautiful horse."

PROFESSOR MURRAY. "I think it's Masefield—I think it's

Masefield serving in the bar in New York and being surrounded by coarse swearing people.—No, I don't think that's it—not the bar in New York, somewhere else—I'm sure it's very nearly that. I think it's Masefield and I think it's a boy and there's an atmosphere of cursing and swearing and gambling and someone very miserable—America."

[Here Professor Murray began by substituting an experience of Masefield's own life for a similar experience of one of his heroes. Masefield was once bar-tender in a New York saloon.]

103. *Subject.* MISS AGNES MURRAY (agent): "I think of Denis climbing a chimney in North Wales, and Whitehouse hanging on a rope fallen off, and Basil on the tip end of all."

PROFESSOR MURRAY. "It's Denis and Whitehouse climbing. Whitehouse very frightened and uncomfortable." ("More?") "I think that Denis is going up a chimney and Whitehouse dangling. Not Switzerland. The Lakes or somewhere in England."

104. *Subject.* MR. BASIL MURRAY (agent): "I'm thinking of going to *The Tittle* with B. and Mr. Margoliouth and Dad, and it was a wet night, and I had to go on in front."

PROFESSOR MURRAY. "I get a faint feeling of some sort of expedition in the wet—Wait—Oh it's when we went to the Arnold Bennett play."

(This is right.)

105. *Subject.* MR. BASIL MURRAY (agent): "I'm thinking of Marianne in [Miss Austen's] *Sense and Sensibility* disputing with her sister because her sister said that she was not practical enough, and would be no good as a wife."

PROFESSOR MURRAY. "I think this is a book—a sort of old-fashioned domestic atmosphere. I don't think it's the *Irish Memories*—nothing like as breezy—An argument. I don't think I shall get it." ("Can you give author?") "Might be Miss Austen."

106. *Subject.* MR. GEOFFREY CURTIS (agent): "I think of Philoctetes when his bow was stolen by Neoptolemus on the shores of Lemnos."

PROFESSOR MURRAY. "This is Greek—Well I don't suppose you see it that way, but I'm getting quotations:

ὦ πῦρ σὺ καὶ πᾶν δέημα καὶ πανουργιάς  
δεινῆς τέχνημ' ἔχθιστον."

(Right.)

107. *Subject.* LADY MARY MURRAY (agent): "This is the people in Dante's *Inferno*, in Limbo, walking about. The quiet old people of the classics, Virgil and others."

PROFESSOR MURRAY. "This is another quotation:

'O anima cortese Mantovana.'

[The quotation is Beatrice's address to Virgil in Limbo when she goes to ask him to guide Dante.—*Inferno*, III. l. 58.]

March 8, 1919.

108. *Subject.* MISS AGNES MURRAY (agent): "Driving along the road to Apremont—nothing but ruined villages; and seeing a black sentry standing on a heap of ruins."

PROFESSOR MURRAY. "This is you driving a Limping Lizzie.

It's—I think it's you driving a car in France through a country that's been devastated by the war. Villages broken down. Oh yes, you stop and talk to a French soldier—a Senegalese or a nigger of some sort. Ought I to know the exact place? I should have said some place on the road to Metz."

(It was on the road to S. Mihiel. [Miss Murray said]: "I meant an American Black—I thought of speaking to him and asking the way.")

109. *Subject.* MISS AGNES MURRAY (agent): "I think of President Wilson and Megan Lloyd George in a yacht cruising round Italy (said Italy, meant Sicily) and being entertained by Polyphemus."

PROFESSOR MURRAY. "This comes to me quite straight as a quotation from Theocritus:

ὦ τὸ καλὸν ποθορεῦσα τὸ πᾶν λίθος, ὦ κνανόφρυ Νύμφα.

It's Polyphemus to Galatea. It's Polyphemus—oh it's a made up thing—some modern girl going there in a yacht and Polyphemus speaking to her. Ought I to say who

she is? In a yacht cruising about—I don't think a character in a book—Oh Elizabeth Asquith—Oh I don't know—I suppose Miss Lloyd George—" ("Person with her?") "Wade Gery."

110. *Subject.* MR. BASIL MURRAY (agent): "I'm thinking of Mr. Wade Gery dreaming that he's flying on the back of a white gull into a black cloud—and when he wakes up he's in a hospital cart in Mesopotamia."

PROFESSOR MURRAY. "I think it's a man in a hospital in bed, and he's sort of sitting up in bed and smoothing his forehead, trying to recover a dream he's had—a dream [of] flying into some sudden great black thing—somehow rushing into a big black cloud or something." ("Who it was?") "Oh—well—no—Wade Gery comes into my mind, but I don't . . ."

(NOTE.—Professor Murray said [after the experiment]: "I should have got the gull—because I got him on a flying machine, but knew it wasn't that.")

111. *Subject.* MISS BEATRICE ROSE (agent): "I think of Harry Vardon practising putting carefully at St. Andrews, resolving that he'll win the championship a sixth time."

PROFESSOR MURRAY. "Somebody practising golf—Do not think I can get who it is—Should think at St. Andrews. Ought I to see who it is? The only person I can think of is Andrew Lang."

[Mr. Andrew Lang lived at St. Andrews.]

112. *Subject.* LADY MARY MURRAY (agent): "This is that officer at Palermo who, when the troops wouldn't cross the big open street, took a chair and sat in the middle. Shots sweeping down the street."

PROFESSOR MURRAY. "This is quite different, it's Italian."

[The immediately preceding experiment—a partial success—was concerned with Mesopotamia.]—Garibaldi—no it's the officer sitting in the chair and smoking the cigarette."

May 29, 1919.

113. *Subject.* MISS AGNES MURRAY (agent): "King George V. watching a tennis match at Ranelagh with [Mr.] Asquith and General Smuts."



PROFESSOR MURRAY. "I get an impression of Maylike people. I get the King and Mr. Asquith at some function or other—awfully blurred—I should think looking on at a tennis match."

114. *Subject.* MISS AGNES MURRAY (agent): "King Charles I. riding on a white horse in red trappings, riding over the border to visit Mary Queen of Scots."

PROFESSOR MURRAY. "This is historical. It's a Vandyke picture Charles I., or rather Charles as in the Vandyke picture riding somewhere. Oh he is riding to Scotland to get in the civil war." (LADY MARY MURRAY: "It's nonsense.") "Is he going to elope with Mary Queen of Scots?"

(Agnes and all the company were thinking of the Vandyke picture.)

December 3, 1919.

115. *Subject.* MISS AGNES MURRAY (agent): "I think of Mr. Spooner driving along Holywell in a very high two-wheeled buggy."

PROFESSOR MURRAY. "It's somebody driving an Australian buggy—sort of high two-wheeled thing—Driving on a sort of muddy, wet day, down Holywell. Ought I to know who it is? I should say a young American. No impression."

([Miss Murray] "thought of the mud, but did not say so.")

116. *Subject.* MISS AGNES MURRAY (agent): "I think of Beatrice and Dante walking along by the Tiber and feeding pigeons."

PROFESSOR MURRAY. "I think it's Italian—I think—What's the book. I think it's—Oh Dante's book about Beatrice, a description of his walking with Beatrice by the Arno." ("Not quite it.") "It's Dante walking with Beatrice, and I think it's by a river. I can't get anything more."

[I quote this as probably a case of interference by the 'supraliminal consciousness.' For if it was a real Dante and Beatrice out of a book, the only river they could have been walking by was the Arno.]

December 20, 1919.

117. *Subject.* MISS AGNES MURRAY (agent): "I think of the Grecian runner bringing the tidings of Marathon, delivering his message and falling down dead."

PROFESSOR MURRAY. "—think not—Oh—yes it's somebody running—running with news; it's a Greek thing—I should say he was running to Athens with news of Marathon. Guessing: does he drop dead at the end?"

118. *Subject.* MISS AGNES MURRAY (agent): "I think of the four riders of the Apocalypse riding on their horses through the night—Death and disease and two others riding towards Paris."

PROFESSOR MURRAY. "Is it cavalry galloping at night? Funny—I first thought it was going to be a Walkyrie ride, and then I think of it as French somehow—I don't think I'll get it clearly. It's people riding hard at night, and it's in France."

December 27, [1919 ?]

119. *Subject.* MISS AGNES MURRAY (agent). "I'll think of Proserpine playing in a field of flowers and Dis riding on a black horse and fetching her away to the underworld."

PROFESSOR MURRAY. "I may say that I'm thinking strongly of the Homeric hymn to Demeter about Persephone being carried away."

120. *Subject.* MISS AGNES MURRAY (agent): "I'll think of Queen Elizabeth having a tea party at Windsor, and they're all seated on the ground eating sugar cakes."

PROFESSOR MURRAY. "Is it something grotesque? I should think it was Queen Elizabeth dancing a Jaz or something like that—Having afternoon tea with a great crowd of people—Windsor Castle." ("What eating?") "Prawns—don't know."

121. MISS AGNES MURRAY (agent): "I'll think of a shepherd sitting with Elizabeth Asquith on a rock in Sicily reading Petronius."

PROFESSOR MURRAY. "I may not get this. I get a sort of feeling of Theocritus, shepherds in Sicily singing—a shepherd with a pipe under a rock in Sicily—Something

absurd about it—is he reading a book—Oh it's some—it's some quite modern young woman with him—I don't know—I should say Elizabeth Asquith." ("What reading?") "*Trojan Women.*"

122. *Subject.* MISS AGNES MURRAY (agent): "I think of a drive in my ambulance that I went over devastated country—howling snow-storm. Got off and had supper with French Poilus."

PROFESSOR MURRAY. "Atmosphere—awful cold, storm, desolation—you driving an ambulance at night in storm—not sure snow. Very stormy night in the devastated country. Meeting some Americans?"

123. *Subject.* MISS AGNES MURRAY (agent): "A scene at the end of the new Galsworthy (*Saint's Progress*) where Molly is binding sheaves and Jemmy Post comes up and speaks to her."

PROFESSOR MURRAY. "I should say a book—I don't think it's a book I've read... I should think a sort of rustic scene, a girl in a corn-field and a young man—I should like to get at the author—No—I should say English and modern—I think she's carrying sheaves of corn."

124. *Subject.* MISS AGNES MURRAY (agent): "The Greek quotation which describes Hector leaping over the walls of Troy and his face was like sudden night."

PROFESSOR MURRAY. "Oh this feels like Homer—

"Ἐκτωρ, ὅσσε δέ οἱ πύρῳ λαμπετοῦντι εἴκτην."

(Wrong quotation. She meant ὁ δ' ἐρεμνῆ νυκτὶ εὐκίως.)

125. *Subject.* PROFESSOR M'DOUGALL (agent): "I'll think of a scene in [Hardy's] *Tess of the Durbervilles*, where Tess is driven violently down the hill by that wretched man."

PROFESSOR MURRAY. "I should say this is a book—I think it's Hardy—sort of tragic—I should think it was *Tess*—can't get it—when she's in the cart and the horse impales itself on a pole."

(Wrong scene.)

December 26, (1921?)

126. *Subject.* MR. BASIL MURRAY (agent): "I'll think of the

singing in *The Wasps*, when the Athenian citizens, dikasts, come and sing outside Bdelycleon's house, and Philocleon tries to climb out to them."

PROFESSOR MURRAY. "I think it's Greek—I think it's Aristophanes—it's a chorus of Gerontes—the people in *The Wasps*."

[The Gerontes—old men—were dikasts.]

April 22, 1923.

127. *Subject*. MR. BASIL MURRAY (agent): "I'm thinking of sailing that boat with T. Wade Gery down the Weir last term, and diving out and swimming to the bank."

PROFESSOR MURRAY. "The boat being caught in the Weir at Godstowe when you were with Wade Gery. I got the boat being crashed up."

128. *Subject*. MR. BASIL MURRAY (agent): "I am thinking of a scene in *The Shadow of a Titan*, in which a young woman plays chess with a young man to see if he will marry her, and while he is out of the room she moves a bishop to cheat and wins."

PROFESSOR MURRAY. "It's a thing in a book. I've got at present; I think it is, the Arch of—It is a very unpleasant sort of book violent people playing chess about something preposterous. It's a man and a woman playing chess and they are playing for a wager of some kind. Whether he shall marry [her], and I think he is to, and he rushes away and fled the country or something like that. She cheats—but probably I'm guessing."

129. *Subject*. MR. BASIL MURRAY (agent): "I'm thinking of the sinking of the *Titanic* and one of the bandsmen who was playing *Nearer my God to Thee* to nearly the end, and then he dived off and sat on his 'cello until he was picked up by a boat."

PROFESSOR MURRAY. "This is something awful—a big shipwreck. I suppose it is the *Lusitania*. No it's not the *Lusitania*. It's the thing that ran into the iceberg—the *Titanic*. Singing of hymns. Is there some special incident? ("Yes.") I feel as if somebody was crashing

a fiddle or a 'cello or breaking up a musical instrument—people being picked up out of the water—saved. Don't much think I shall get it clearer than that."

([Professor Murray said afterwards] "I knew it was *Nearer my God to Thee*. I ought to have said it.")

May 26, 1923.

130. *Subject*. MR. DENIS MURRAY (agent): "That Leyland car coming up the finishing straight at Brooklands in the last race."

PROFESSOR MURRAY. "I've got a great feeling of something whizzing along at a tremendous speed—aeroplane or car—motor-car racing, finishing up. It's a race, I suppose, at Brooklands, and the thing's coming at a tremendous speed—just at the finish."

November 22, 1923.

131. *Subject*. MRS. ARNOLD TOYNBEE (agent): "I think of William IV. driving round to drop the German King at his lodgings before attending dinner."

PROFESSOR MURRAY. "A sort of royal coach. Quite unlike the things you generally do. I get a sort of feeling of a Hanoverian King driving in a coach—I should say it was William IV. Is he driving to meet the King of Prussia—or something like that—in Germany?"

132. *Subject*. LADY MARY MURRAY (agent): "Poem I have just read in *Punch* of the dead men at Oudenarde lying under the earth, and hearing the English coming tramping and singing."

PROFESSOR MURRAY. "It's Rupert Brooke waiting for the English bugles coming and blowing up the Hellespont. It's the poem—It's crowds of them, it's the English soldiers—all the English dead killed in earlier wars hearing the English coming back."

(Masefield's book says it, and Agnes wrote a poem.)

133. *Subject*. MR. BASIL MURRAY (agent): "Mother and Tony [a little grandson] going on the engine with Mr. Peck to pick up bluebells at Bacton."

PROFESSOR MURRAY. "Tony driving an engine. I get him on an engine with Mr. Peck, stopping and getting out

[to] pick flowers. I got him first with Stephen—Not Overstrand, not North Walsham—Don't think I know [where].”

January 27, 1924.

134. MRS. ARNOLD TOYNBEE (agent): “I think of the little Tartar wrapping himself up by the muddy river.” [In some book, not recorded.]

PROFESSOR MURRAY. “I feel puzzled about this—not exactly Russian, but it's got that sort of feel. I should say it was Russia or some place like that—a great muddy river and a little man wrapping himself in a cloak by the side of it.” (“Anything more about the little man?”) “I should say he was a Tartar.”

135. *Subject.* MRS. ARNOLD TOYNBEE (agent): “This is Herr von Delius reading a lecture on Klopstock in his kitchen.”

PROFESSOR MURRAY. “No, I don't get that.”

MRS. ARNOLD TOYNBEE: “Oh I thought you'd get this quite clear.”

[Quoted for the sake of the agent's impression.]

136. *Subject.* MRS. ARNOLD TOYNBEE (agent): “I think of Achilles running with the birds.” [In the *Iphigenia in Tauris*, 434 ff.]

PROFESSOR MURRAY (long pause). “I should say it was ancient Greek. I think it's Achilles in a chariot—or riding a horse—but he never did ride on a horse. Is that right?” (“Nearly right, not all or quite right.”) “I don't think I shall get any more.”

137. *Subject.* MR. BASIL MURRAY (agent): “I think of *Times* correspondent in Palatinate carrying dying Separatist to seat at side of café when murdered.”

PROFESSOR MURRAY. “I should get this. I've got atmosphere quite strongly. It's people being shot in a café—it's the—Separatists in Palatinate being shot” (“Special incident?”) “Special incident? I should say it was *Times* correspondent in Palatinate carrying the person away.”

April 6, 1924.

138. *Subject.* MR. BASIL MURRAY (agent): “I'm thinking of

the Atlantic Fleet off Rosyth entertaining the Swedish squadron and firing a salute as the Swedish boats sailed under the Forth Bridge."

PROFESSOR MURRAY. "I should say it was ships—It's a great fleet of ships, and I think—they're certainly not fighting a battle—I think they're having some sort of festivity—It's quite near land—not in the open sea."

139. *Subject.* MR. BASIL MURRAY (agent): "I'm thinking of the scene in Conrad's *Chance*, when the sailor comes to meet his young woman at the Commercial Hotel in the London Docks, and goes in and has a sort of renunciatory scene with her—makes a great storm."

PROFESSOR MURRAY. "This is a thing in a book. I can't get it properly, but I've got a sort of atmosphere of the book. I think it's the Conrad where that old swindler went to sea in a ship." ("The scene?") "I'm afraid I can't, etc.—I'm awfully near it, but I can't quite get it. I think it would be some one coming up the companion." [This describes the right book but the wrong scene.]

140. *Subject.* MR. BASIL MURRAY (agent): "I'm thinking of Byron standing on the Island of Salamis and seeing an American film company staging a battle."

PROFESSOR MURRAY. "This has got something wrong in it, hasn't it? Isn't it something absurd? I don't know—I feel it offends me—but it starts with [Blank here—probably should be *The Isles of Greece*] the Byron thing—Well I think it's something—

The mountains look on Salamis,  
And Salamis looks on the sea, etc.

And then something wrong—something to do with a cinema or American tourists."

[In the quotation from Byron's *Isles of Greece* Salamis is substituted for Marathon.]<sup>1</sup>

<sup>1</sup> An account of some experiments with Professor Murray of special interest, carried out after this paper was in print, but mentioned when it was read, will be found in Appendix II., on pp. 336-341 below.