

V. **WHY COMMUNICATE WITH THE SPIRIT WORLD?**

- A. First, we must realize that the desire to communicate with the “dead” is a part of man’s nature. It is normal to want to communicate.
- B. Man is incurably religious, and this fact alone prompts him to have an interest in things eternal. Life-after-death, immortality, are central to the religious life.
- C. Our outlook concerning death is what lends significance to life. Knowing that spirit communication is possible, we develop a healthy attitude toward death. The Apostle Paul tells us in I Corinthians 15:54 that “Death is swallowed up in victory.” Knowing that we no longer fear death, we can live our life triumphantly and joyously.
- D. Those persons who have lost loved ones, and are anxious to know that they still live, may avail themselves of qualified mediums. This is especially true of those who are having problems of severe grief. Communication can, under proper conditions, establish the *fact* of survival.
- E. Communication assures us that we do not WALK BY FAITH ALONE, BUT WITH A MEASURE OF SIGHT AS WELL.
- F. Communication is valid because folk in the spirit world, especially our loved ones, are anxious to assure us that life continues. Communication gives us this proof. They would also like us to know something about that life, and that they continue to be vitally concerned with our day-to-day living on the earth plane.
- G. Communication teaches us that the old bogey about the separation of the sheep and the goats — heaven and hell is a myth that blasphemes God’s love. He loves us with a love that will not let us go.

*“In many and various ways  
God spoke of old to our  
fathers by the prophets.”*

— Hebrews 1:1

## CHAPTER XVI

### I. TRANCE MEDIUMSHIP

A. Trance is a state of sleep or unconsciousness that is self-induced. The degree of trance varies from mild dissociation to one in depth in which the medium is totally unaware of what is happening.

1. The conscious mind of the medium is inoperative or at rest during the trance while the unconscious mind predominates and is active.

a. Raynor C. Johnson in *The Imprisoned Splendour* quotes Phoebe Payne who places mediums into five groups:

(1) “The medium who uses unconscious self-hypnosis.

(2) “The medium who works in a semi-conscious state under partial control.

(3) “The completely controlled or dead-trance medium.

(4) “The receptive but self-controlled psychic who remains self-conscious and directs his own psychism at will.

(5) “The psychic using his own powers without extraneous aid.”<sup>1</sup>

i. From what you have read above, it is obvious that the trance state varies from a light dissociation to unconsciousness.

2. Allen Spraggett, writing in *The Man Who Talked With the Dead*, said that Medium Arthur Ford maintained that it was Yogananda:

...Who taught him how to induce a yogi trance, and, equally important, how to manipulate that altered state of consciousness (or unconsciousness) for mediumistic purposes. After all, the trance itself — which Ford described as being, for him, like dropping off to sleep and waking up in an hour feeling refreshed — is useless for a medium except as the means by which a purported spirit can manifest. The spirit communicator puts on, like an overcoat, as it were, the entranced medium’s body.<sup>2</sup>

### II. THE CONTROL

A. A control, a spirit entity, is like a telephone operator who is the intermediary between two worlds. He makes the connection and establishes communication by manipulating the medium’s body.

<sup>1</sup>R. C. Johnson, *The Imprisoned Splendour*, (New York: Harper & Row, 1953), pp. 279-280, citing Phoebe Payne, *Man’s Latent Powers*, Faber & Faber, 1938. (No other information available.)

<sup>2</sup>Allen Spraggett, with William V. Rauscher, *The Man Who Talked With the Dead*, (New York: A Signet Book, 1973), pp. 41-42.

1. The control: "...is theoretically a discarnate entity, a celestial telephone operator, as it were, whose function is to connect the medium's body with the spirits of the dead..."<sup>1</sup>
2. The control superintends the proceedings of the sitting. It is his responsibility to maintain order; to be a master-of-ceremonies; the communications expert. He relays messages to the sitters through the medium, for those discarnates who are unable to communicate directly. The control prevents confusion in the communications process by making sure garbled or obscure messages are understood.
  - a. The control is also responsible for preventing undeveloped spirits from disrupting the "telephone" conversation.
3. Arthur Ford's control was Fletcher, and the medium gives a good account of the role of the control in his book, *Unknown But Known*, pages 12-13. Controls of prominent mediums have been Eileen J. Garrett's "Uvani;" Gladys Osborne Leonard's "Feda;" Leonore E. S. Piper's "Phinuit" and Douglas Johnson's "Chaing."
  - a. Controls do not always remain attached to one medium. Apparently Arthur Ford's Fletcher did with one exception, but Feda, Gladys Osborne Leonard's control, did not.
    - (1) ...By and large, once a control picks a medium he sticks with him, or her, until death does them part. Occasionally, however, a control may manifest through mediums other than his primary one. These spirit peregrinations are a curious phenomena. 'Walter,' the guide of Boston's celebrated medium, Margery, often popped in on the Winnipeg seances of Dr. Glen Hamilton and his circle, as also did 'Feda,' the child control of England's...Mrs. Osborne Leonard. Sometimes a medium will borrow, so to speak, another's guide, as the English Mrs. Guppy is said to have borrowed the famous phantom 'Katie King' from a medium named Frank Herne. There also have been cases wherein, on a medium's death, another inherited his spirit guide.<sup>2</sup>
4. Is the control for real, a discarnate entity communicating, or is he or she a "secondary personality?"
  - a. "The occurrence of more than one personality in an individual is hardly common...*The Three Faces of Eve* brought wide attention to a phenomenon familiar to psychologists since early in this century..."<sup>3</sup> *Sybil* is another book that gives an account of a woman who had a multiplicity of personalities. So the debate continues to rage. You must make up your own mind on the basis of your own investigation.
  - b. Beard comments: "We have here one of the most complex of the many problems relating to mediumship. How far may such trance personalities spring partly or wholly from the unconscious, and be representations of the archetypal figures described by Jung, or other hidden aspects of the medium's personality? This is a profoundly difficult problem."<sup>4</sup>

<sup>1</sup>*Encyclopedia of the Unexplained*, Richard Cavendish, (ed.), (New York: McGraw Hill Book Company, 1974), p. 260.

<sup>2</sup>Allen Spraggett, with William V. Rauscher, *The Man Who Talked With the Dead*, (New York: A Signet Book, 1973), pp. 46-47.

<sup>3</sup>Robert Somerlott, *Here, Mr. Splitfoot*, (New York: The Viking Press, 1971), p. 134.

<sup>4</sup>Paul Beard, *Survival of Death*, (London: Psychic Press LTD., 1966), p. 32.

- c. Experiments have been conducted in an attempt to determine whether controls were secondary personalities of mediums or in reality who they said they were, discarnate entities. Eileen Garrett was examined medically while in the normal waking state and when she was controlled by Uvani and Abdul Latif. The medical results were astonishing. "The results were so startling that the cooperating physicians could hardly believe their eyes. No human heart, they said, could show records so diametrically opposed and divergent. The same was true of all of the other tests. Mrs. Garrett's body seemed to undergo a complete metamorphosis each time there was a shift in control..."
5. Controls are frequently Indians or Orientals because of their closeness to nature.

### III. WHAT IS THE DIFFERENCE BETWEEN A GUIDE AND A CONTROL?

- A. The word "guide" is many times used as a synonym for "control."
- B. It is, however, wise to make a differentiation between the words.
  - 1. Guides are ministering spirits, entities who serve as shepherds to individuals of their selection. They directly influence their charges in their day to day living. They are our spiritual teachers and help us to deepen our personal spirituality.
    - a. ...The guide has a wider role than that of a general control, whose task is largely limited to assuring that order prevails in the process of communication, and in giving evidence on behalf of those unable to communicate satisfactorily as teachers of spiritual wisdom but as personages in no way limited to mediumistic presentation, who play a part, whether recognized or not, behind the scenes in every human life.<sup>4</sup>
    - b. Frequently guides are higher or advanced spirits with a sense of mission, instructing us, albeit subtly, in spiritual matters. By helping us, they themselves develop and progress in the spiritual realms. Guides, when in the physical body, may have shared many of our characteristics, such as temperament, bad habits (good and bad), and talents. Thus, on the other side, they are capable of relating well to us.
    - c. While in Seattle, Washington, on November 5, 1977, I heard famed psychiatrist Elisabeth Kubler-Ross tell of a startling experience she encountered in San Diego, California. One of her guides materialized in front of her eyes and touched her. She considered it a miracle, and the most sacred moment of her life. The guide conversed with her privately for fifteen minutes. Seventy-five witnesses were present when her guide materialized.
    - d. I have actually heard the voice of one of my guides, Judge John Worth Edmonds (1816-1874). He was a member of both branches of the State Legislature of New York, and for a period of time was President of the Senate and Judge of the Supreme Court of New York. This was through medium George Daisley of Santa Barbara, California.

<sup>3</sup>Margaret Waite, *The Mystic Sciences*, (Woodbridge, Connecticut: Apollo Books, 1971), p. 128.

<sup>4</sup>Beard, *op. cit.*, p. 115.

#### IV. WHAT IS DIRECT VOICE MEDIUMSHIP?

- A. Direct voice means that verbal communication between the spirit entity and the sitter or sitters is independent of the medium. The discarnate communicates *directly*, and the voice or voices may originate from any part of the room. Frequently a trumpet, which seems to float about the room, is used for voice amplification.
- B. Direct voice is a "mediumistic term for an isolated voice resounding in space without any visible agency or source. At most seances it issues forth from a trumpet which floats about in the room, serving as a condenser, although it had been heard at many seances without trumpet, sounding from various parts of the room."<sup>9</sup>
- C. The Reverend Charles L. Tweedale states that the use of the trumpet alters the tone of the voice of the communicating spirit, but:

...I have heard the spirit voice of my father so *absolutely exact* in tone as to thrill me through and through.

Very often...these voices come entirely independent of the trumpet, sometimes whispering in one's ear, at others of such remarkable power, depth and volume as to make the room resound again. Often the voice will be sounding loudly in the room, either through or without the trumpet, and at the same time two or three sitters will have voices *whispering* in their ears and conversing on intimate and private family matters. Frequently, *two or more voices* are heard speaking loudly at the same time.<sup>10</sup>

- D. Dennis Bradley, in his book *The Wisdom of the Gods*, tells of a conversation he had with his sister Annie:

...She announced herself by her name, and spoke to me at length with great emotion and tenderness. For over fifteen minutes we talked with each other, as only two persons of great affection and complete understanding can talk. The greater part of the conversation would have lost much of its import to an outsider, so delicate were the shades of its intimacy; and the talk was not in whispers, but in clear, audible tones. Her voice came, not through the mouth of the medium but independently; in fact, as though she were standing some eighteen inches away from me.<sup>11</sup>

- E. Spiritualists maintain that direct voice involves the use of an artificial larynx formed with a substance called ectoplasm. To build this voice box, it is necessary to extract this ectoplasm from both medium and sitters. (See Chapter XVII for a section on ectoplasm.)

1. "...the communicating spirit is said to need much experience in manipulating the larynx, which he has to operate by moulding it to his own vocal organs. Often the 'voicebox' is attached to a megaphone or trumpet which moves around the room apparently unaided, but really actuated by rods of the ectoplasm..."<sup>12</sup>

- F. Direct voice is a very rare form of physical mediumship. In that such sittings are usually held in darkness, there is always the possibility of fraud. Good solid evidence of personality survival has been obtained, however.

1. The late Robert Ashby testifies that:

...Some of the most dramatic instances of highly veridical information have occurred with direct voice mediums; and some investigators who have been fortunate enough to sit with a good

<sup>9</sup>Frank Gaynor, *Dictionary of Mysticism*, (New York: Philosophical Library, 1953), p. 49.

<sup>10</sup>Charles L. Tweedale, *Man's Survival After Death*, (London: Grant Richards, LTD., 1925), pp. 270-271.

<sup>11</sup>H. Dennis Bradley, *The Wisdom of the Gods*, (London: T. Werner Laurie LTD., 1925), pp. 22-23

<sup>12</sup>Norman Blunsdon, *A Popular Dictionary of Spiritualism*, (London: Arco Publications, 1962), p. 61.

medium of this nature have written how extraordinarily the voice changed; the idiosyncrasies of the purportedly discarnate entity have sometimes been reproduced with uncanny accuracy, and those present have testified that they felt that another personality, entirely distinct from that of the medium or the control, was present and had often succeeded in convincing the sitter who should know best that he or she was in fact, and not in pious or desperate hope, the surviving spirit of a loved one.<sup>13</sup>

- G. Speaking of direct voice evidence, the student would do well to study the record of Chinese communications produced through the mediumship of George Valiantine beginning in New York in 1926. Involved was the linguistic scholar and Orientalist, Dr. Neville Whynant. His book, *Psychic Adventures in New York*, gives a graphic account of the communications. Brief accounts are also found in D. Scott Rogo's *The Welcoming Silence*, pages 149-153, and Harry Boddington's *The University of Spiritualism*, pages 377-380. It is claimed that Confucius communicated in these sittings; if not, the sittings present a completely baffling occurrence in the annals of psychical research.
- H. Students of the Bible can check the following references which purportedly are instances of direct voice communication:
- Genesis 21:15-21; 22:9-14
  - Exodus 3
  - Numbers 22:21-34
  - I Samuel 3:2-14
- I. Direct voice mediums have included: George Valiantine, Gladys Osborne Leonard, Margery Crandon, David Duguid and D. D. Home.

## V. VOICES ON TAPE

- A. In the late 1950's, Swedish film producer Friedrich Jurgenson discovered voices on tape recordings which are claimed by some to be voices of the "dead." Germany's Konstantin Raudive collaborated with Jurgenson in conducting further experiments. The spirit voices speak twice as fast as the normal human being and with a strange rhythm. When the recording equipment is ready, spirits are invited to communicate.
1. "...The experimenter gave his name, the date of the recording and invited voices wishing to manifest themselves to do so; he then asked all those present to speak as well, which we did and then waited for the next four minutes in total silence."<sup>14</sup>
  2. Raudive in *Breakthrough* speaks of the characteristic features of the voices he recorded and their speech content:
    - a. "The voice-entities speak very rapidly, in a mixture of languages, sometimes as many as five or six in one sentence.
    - b. "They speak in a definite rhythm, which seems to be forced upon them by the means of communication they employ.
    - c. "The rhythmic mode of speech imposes a shortened, telegram-style phrase or sentence.
    - d. "Presumably arising from these restrictions, grammatical rules are frequently abandoned and neologisms abound."<sup>15</sup>

<sup>13</sup>Robert H. Ashby, *The Guide Book for the Study of Psychical Research*, (New York: Samuel Weiser, Inc., 1972), p. 27.

<sup>14</sup>Konstantin Raudive, *Breakthrough*, (New York: Taplinger Publishing Company, 1971), p. x.

<sup>15</sup>*Ibid.*, p. 32.

- B. The usual method of recording voices electronically is to use a regular tape recorder, obviously equipped with a mike. Place the recorder's volume on maximum. The problem is that you will pick up room noises and any outside noises that filter into the room.
1. Another method is to replace the microphone with a diode. This occasionally gives better reception, and experimenters conclude that this procedure is superior to others.
  2. The radio method, or interfrequency method, is also used for voice recordings. Your radio is set between stations on the medium band. However, because of the overcrowding of the airwaves, this method of recording is suspect.

The thirteen questions below will test your ability to remember what you have just studied. Retention of the subject matter is, of course, the aim of the course. The best method for such retention is to commit the answers to paper.

### LESSONS THIRTEEN THROUGH SIXTEEN

1. Have you ever considered that thoughts are things? If mind is predominant in the spirit world, "you may pass over as a very old person and immediately the thought comes into play that you wish you were in the prime of life and then you find that you are as you thought." Sound fantastic? Comment.
2. Why isn't suicide a solution to life's abundant problems?
3. Would you agree with the statement of Dr. Leslie D. Weatherhead that "...We can banish from our minds the idea of a set day of judgment"? If God is a God of justice, what in your opinion would be a just judgment following physical death?
4. Someone has said that hell is self-created. Comment on this. Is hell too strong a word? How does the following statement strike you: "...Without punishment there would be no justice in the universe. The punishment is very certain and very serious, though in its less severe forms it only consists in the fact that the grosser souls are in the lower spheres with a knowledge that their own deeds have placed them there..." Comment!
5. What are earthbound spirits?
6. Define mediumship in your own words.
7. What is the difference between mental and physical mediumship? Give examples of both.
8. Under what circumstances would you suggest that a person consult a medium?
9. What are some of the predominant characteristics of a medium?
10. What is your personal assessment of mediumship?
11. What is the function of a control in mediumship?
12. Have you ever had a sitting? If so, what was your reaction?
13. In your study of Lessons Thirteen through Sixteen, do you see any dangers, particularly in the area of mediumship?

*“Read not to contradict and confute,  
nor to believe and take for granted,  
but to weigh and consider.”*

— Bacon

## CHAPTER XVII

### I. THE PHENOMENON OF MATERIALIZATION

A. Materialization is when a discarnate entity clothes himself with matter (ectoplasm). The spirit appears in tangible bodily form; or a portion of the body appears such as a hand or head. Materialization is a manifestation of physical mediumship and is considered exceptionally rare.

1. “Clad in matter. According to Spiritualism, a medium in trance gives off a hypothetical substance, ectoplasm, out of which shapes with human appearances are formed; these can move, talk, be seen, touched, and photographed.”<sup>1</sup>

2. Maurice Barbanell, editor of England’s *Psychic News*, says that:

...Materialization is the greatest and the rarest form of mediumship. It involves either the complete reproduction of the physical body, or those essential parts of it that are required to achieve a temporary flesh-and-blood creation. What emerges at a successful materialization seance is a living, pulsating, breathing, solid, conscious being who talks and walks, has heart and pulse beats, is warm and solid to the touch, and has blood or its equivalent flowing through its veins.<sup>2</sup>

a. The most fascinating example of materialization involves three persons: Sir William Crookes (1832-1919), noted physicist and psychical researcher; Florence Cook (1856-1904), a teenage medium; and Katie King, a spirit form.

(1) Crookes was investigating materialization, and in the early 1870’s the young medium, Florence Cook, consented to a series of experiments proposed by the eminent physicist. They were conducted in the scientist’s laboratory and were witnessed by reputable individuals. While controversy still boils today concerning the authenticity of these experiments, Katie’s spirit form did appear. Crookes commented:

...I pass on to a seance held last night at Hackney. Katie never appeared to greater perfection, and for nearly two hours she walked about the room conversing familiarly with those present. On several occasions she took my arm when walking, and the impression conveyed to my mind that it was a living woman by my side, instead of a visitor from the other world, was so strong

<sup>1</sup>Nils O. Jacobson, *Life Without Death*, (New York: Dell Publishing Co., 1974), p. 328.

<sup>2</sup>Maurice Barbanell, *This Is Spiritualism*, (New York: Award Books, 1959), p. 117.

that the temptation to repeat a recent celebrated experiment became almost irresistible. Feeling, however, that if I had not a spirit, I had at all events a lady close to me, I asked her permission to clasp her in my arms, so as to be able to verify the interesting observations which a bold experimentalist has recently somewhat verbosely recorded. Permission was graciously given, and I accordingly did — well, as any gentleman would do under the circumstances...the 'ghost' was as material a being as Miss Cook herself...<sup>3</sup>

(2) Again Crookes writes:

...I went cautiously into the room, it being dark and I felt about for Miss Cook. I found her crouching on the floor. Kneeling down, I let air enter the lamp, and by its light I saw the young lady dressed in black velvet, as she had been in the early part of the evening, and to all appearance perfectly senseless; she did not move when I took her hand and held the light quite close to her face, but continued quietly breathing. Raising the lamp, I looked around and saw Katie standing close behind Miss Cook. She was robed in flowing white drapery as we had seen her previously during the seance. Holding one of Miss Cook's hands in mine, and still kneeling, I passed the lamp up and down so as to illuminate Katie's whole figure and satisfy myself thoroughly that I was really looking at the veritable Katie whom I had clasped in my arms a few minutes before, and not at the phantasm of a disordered brain. She did not speak, but moved her head and smiled in recognition. Three separate times did I carefully examine Miss Cook crouching before me, to be sure that the hand I held was that of a living woman, and three separate times did I turn the lamp to Katie and examine her with steadfast scrutiny until I had no doubt whatever of her objective reality.<sup>4</sup>

i. Charles L. Tweedale, writing in *Man's Survival After Death*, indicated that he had photographic evidence of the Katie King and Florence Cook materializations.

“...The spirit figure and Florence Cook were photographed side by side showing the difference in height and appearance.”<sup>5</sup>

## II. ECTOPLASM

A. It was Charles Richet (1850-1935), French physiologist and psychical researcher, who coined the term “ectoplasm.” It is a contraction of the Greek words EKTOS, meaning exteriorized, and PLASMA, meaning substance. This exteriorized substance issues from the medium's body orifices and forms faces, hands and other portions of the body; also, full figures such as that of Katie King.

1. ...It has been established that ectoplasm is definitely matter, that it is invisible and intangible in the primary state, and that it assumes a vaporous, liquid, or solid condition in its various degrees of condensation. Sometimes it is ice-cold to the touch, often moist, even slimy. Many photographs have been taken of this gelatinous material—and they are somewhat repulsive to look at...Like a black and white halftone photograph, it occurs most normally in graduations of white

<sup>3</sup>William Crookes, *Researches in the Phenomena of Spiritualism*, (London: J. Burns, 1874), p. 106.

<sup>4</sup>*Ibid.*, p. 106.

<sup>5</sup>Charles L. Tweedale, *Man's Survival After Death*, (London: Grant Richards LTD., 1925), p. 292.

shading through gray, to black, with white being the most prevalent. Normally...it issues from the medium's mouth, although any of the bodily orifices will suffice. It has been observed to flow or ooze from ears, nose, eyes, the top of the head, the breasts, from the fingertips and the lower openings. While the output varies, mediums have been known to be completely enveloped by ectoplasm.<sup>6</sup>

- B. Ectoplasm smells like ozone, although an odor isn't always present.
- C. Germany's Schrenck Notzing (1862-1929) scientifically analyzed some snippets of ectoplasm. He gives the chemical components:
  - ...Colourless, slightly cloudy, fluid (thready), no smell, traces of cell detrius, and sputum, deposit, whitish. Reaction, slightly alkaline. Numerous skin discs; some sputum-like bodies; numerous granulates of the mucous membrane; numerous particles of flesh; traces of sulphozyansaurem potash. The dried residue weighed 8.60 gr. per litre; 3 gr. of ash.<sup>7</sup>
- D. In a materialization sitting, a "cabinet" is usually standard equipment. A corner of the room may be enclosed by a curtain or an actual, small movable cabinet may be used. The medium sits inside the cabinet. Mediums contend that the cabinet is necessary to condense the psychic energy essential for the materialization.
  - 1. However, not all mediums have used such a cabinet. Stainton Moses and D. D. Home dispensed with it.
- E. There is a difference between a materialization and an apparition. The materialized form is tangible; the apparition is intangible.
  - 1. "...An apparition characteristically does not interact with its environment in the way a normal physical object would, whereas a materialization does..."<sup>8</sup> A materialized form can bump into an object while an apparition would walk through it.
- F. Deceivers, charlatans and fakes abound in materialization mediumship. In a darkened room gullible folk, anxious to make contact with their loved ones, have little difficulty in believing they have materialized.
  - 1. During one such sitting in Anchorage, Alaska, a medium with a male confederate attempted to "pull the cheesecloth over the sitters' eyes." The room was almost completely dark. The medium emerged from his cabinet shrouded with either cheesecloth or a chiffon covering. One sitter, who was black, recognized the so-called materialization as none other than the medium who had on a red wig. He first purported to be Martin Luther King, and then reappearing a short time later, identified himself as the black's grandmother. The sitter attempted to get closer to the "materialization," but was repeatedly pushed back. My black friend later told me that he thought it strange and a bit ludicrous that King and his grandmother both spoke with the same voice. In returning to the cabinet, the figure bumped into it and was heard to mumble, "The next time, I'm going to make this cabinet a bit bigger." The sitting was definitely a phony.
- G. There is evidence for materialization in the Bible. Note the following passages:
  - 1. The Transfiguration (Mark 9:2-8), Moses and Elijah materialize.
  - 2. Jesus materialized to two men on the road to Emmaus (Luke 24:13-30).
  - 3. He materialized on the lakeshore to the men who were fishing (John 21:1).
  - 4. He materialized in the Upper Room. "On the evening of that day, the first day of

<sup>6</sup>David C. Knight (ed.), *The ESP Reader*, (New York: Grosset & Dunlap, 1969), pp. 76-77

<sup>7</sup>John O. Milne, *Life After Death is Certain*, (London: Regency Press, 1968), p. 46.

<sup>8</sup>Charles McCreery, *Psychical Phenomena and the Physical World*, (New York: Ballantine Books, 1973), p. 27.

the week, the doors being shut where the disciples were, for fear of the Jews, Jesus came and stood among them..." (John 20:19).

5. He materialized in the garden alongside the tomb. (Matthew 28:1-8).
6. Also, we can turn to the Old Testament. Here is a sampling of materializations:
  - a. Genesis 18:2 "...He looked up and saw three men standing in front of him..."
  - b. Judges 13:3 "...And the angel of the Lord appeared unto the woman..."
  - c. I Samuel 28:11-12 "...The woman asked whom she should call up, and Saul answered, 'Samuel.' When the woman saw Samuel appear, she shrieked and said to Saul, 'Why have you deceived me? You are Saul...' "
  - d. Job 4:15-16 "...And then a spirit passed before my face...but I could not discern the form thereof: an image was before my eyes..."
- H. Materialization can be authentic, but as previously noted, it is a rare phenomenon.
  1. Charles Richet, the French physiologist, remarked that in his opinion "...materialization is the 'climax of marvels' and he admitted that it must 'definitely take rank as a scientific fact.' "
  - I. The two most prominent materialization mediums were Florence Cook and Eva C. (Marthe Beraud). Other mediums capable of producing materializations were D. D. Home, Mme. d'Esperance, Eusapia Palladino and Margery Crandon.

### III. WHAT IS AN APPORT?

- A. An apport is a product of physical mediumship. During a seance, an object appears apparently having penetrated matter. Communicating spirits say that the objects are dematerialized and then rematerialized. Objects, usually small, differ in size. Stones, flowers, birds and live animals, and plants have been produced in the seance room. Penetration of matter, such as solid walls, closed doors and windows, is not an obstacle. Occasionally an object will feel hot when it appears.
  1. "...the passage of one object through the supposed impenetrable matter of another — such as the appearance of objects in, and disappearance of objects from closed and sealed rooms..."<sup>10</sup>
  2. The Bible records incidents of this nature. One such follows: "And he lay down and slept under a juniper tree; and behold, there was an angel touching him, and he said to him, 'Arise, eat.' Then he looked and behold, there was at his head a bread cake baked on hot stones and a jar of water. So he ate and drank and lay down again."<sup>11</sup>
- B. Two mediums noted for the appearance of apports were Mrs. Samuel Guppy and Mme. d'Esperance. Charles L. Tweedale cites a delightful example of the penetration of matter through Mrs. Guppy's mediumship:

...At another sitting with the same psychic, Mrs. Guppy, there first came a shower of flowers when the psychic's hands were held and ten minutes afterwards an awful crash was heard on the table, as though the chandelier had fallen. It was not the chandelier but a large lump of ice, a foot long and one and a half inches thick. The room was very warm and it began to melt immediately. This was more than one hour after the beginning of the sitting, in which time the ice would have melted had it been in the room...<sup>12</sup>

<sup>10</sup>Arthur Weldon, *Through the Gates of Ivory*, (London: L. N. Fowler and Co., LTD., No Publication Date), p. 270.

<sup>11</sup>Raynor C. Johnson, *The Imprisoned Splendour*, (New York: Harper & Row, Publishers, 1953), p. 254.

<sup>12</sup>I Kings 19:5-6.

<sup>13</sup>Charles L. Tweedale, *Man's Survival After Death*, (London: Grant Richards LTD., 1925), p. 399.

Mrs. Guppy was able through her mediumship to produce live lobsters, eels, fresh fruit, vegetables and flowers. All were apparitions which appeared at her sittings.

- C. This type of mediumship is open to trickery and more than one medium has been found guilty. Such phenomena is rare and is in no way equal to the day when physical mediumship was in its prime.

#### IV. PSYCHIC PHOTOGRAPHY

A. A product of physical mediumship. An attempt to capture on photographic film or plate the fuzzy image, an extra face perhaps, of a deceased person or object. Known also as spirit photography, it is frequently used to prove that the human personality survives physical death.

1. "Spirit-photographs are based on the belief that there is a spiritual body resembling in appearance the physical body, which is sufficiently solid to be photographed by means of the camera and sensitive plates..."<sup>13</sup>
2. Spirit images that appear on a photograph may be there by accident. The photographers snap a picture and find superimposed on their intended subject a face or faces frequently of spirits. In many instances they are fuzzy or indistinct. Such phenomena may actually be a double exposure.
3. A first-rate photographer may fake such a picture. A healthy amount of skepticism is recommended when viewing psychic photographs. Simeon Edmunds in his monograph, *'Spirit' Photography*, says:

...Every spirit photographer who has been thoroughly and competently investigated has been proved fraudulent. No reliable record appears to exist of a definitely recognized spirit extra being obtained on any photograph under completely fraud-proof conditions. Every spirit photograph submitted to expert examination could, in the absence of fraud-proof conditions, have been produced, either deliberately or accidentally, by normal photographic processes. Therefore, while it cannot be proved that spirit photography is impossible, there appears to be no real evidence to warrant rational belief in such a phenomenon.<sup>14</sup>

B. The first recognized and documented spirit photograph was produced in 1861 by the American engraver, William Mumler. The "extra" that appeared in his photograph was strictly by accident. This amateur photographer took a self-portrait, and there by his side was a ghost-like woman, a cousin who had died twelve years earlier. Mumler was smart enough to recognize that photographing "spirits" could prove enormously lucrative. He did a brisk business but was eventually picked up by the police on charges of fraud. He was not prosecuted because of lack of evidence.

1. Mumler is alleged to have taken a photograph of Mrs. Abraham Lincoln, who had recently lost her husband. When the photo was developed there was a blurred likeness of Lincoln. Witnesses say that the late president could be recognized.

C. Related to psychic photography is *THOUGHTOGRAPHY*.

1. The foremost example of thoughtography is the work of Dr. Jule Eisenbud with the subject, Ted Serios. Serios would take a Polaroid Land Camera, point it at himself, snap the shutter and produce a picture of a building or something that could be identified. With his extraordinary powers of mind, Serios was able to gaze at a picture and then imprint it on film. He has also, most impressively, been able to make a photographic impression of a target picture hidden from his view by being enclosed in an envelope.

<sup>13</sup>Hereward Carrington, *Your Psychic Powers and How to Develop Them*, (New York: Causeway Books, 1973), p. 334.  
<sup>14</sup>Simeon Edmunds, *'Spirit' Photography*, (London: Society for Psychological Research, 1965), p. 19.

*"New goals demand new eyes which see them and a new heart which desires them."*

— Carl Jung

## CHAPTER XVIII

### I. WHAT IS AUTOMATIC WRITING?

- A. Automatic writing is writing that is done by an individual without his or her conscious awareness; writing or script produced without involvement of the mental processes or conscious effort. The word AUTOMATISM is frequently used to describe automatic writing, drawing, painting or composing.
1. "Automatic writing means writing which is performed without the use of the conscious mind, that is, writing which is performed by the unconscious muscular energies of the hand and arm; hence automatic or non-conscious writing..."
  2. There are those who claim that automatic writing is frequently used by spirits for the purpose of communication.
    - a. "Automatic writing is one of the principal means of spirit communication...while writing, the medium usually remains in the normal state, the spirit controlling through the subconscious mind only that part of the brain which moves the hand..."
      - (1) It takes little psychic power to write automatically. Spiritualists say that it is a very common facet of mediumship.
- B. Automatists produce script while awake or in varying degrees of trance.
- C. While writing automatically in the waking state, the important consideration is to disassociate yourself from the process, to not interfere in any way with your conscious mind. The automatist may watch television, read or do something to distract himself. You may carry on a conversation with a friend while writing automatically and not pay the least attention to what is being written.
1. "...Usually the hand of the medium is controlled and writes at a furious pace without pause for thought, often in an unfamiliar handwriting. The medium can be conscious and otherwise engaged mentally in reading or conversation while the writing progresses. The scripts sometimes exhibit a knowledge far exceeding that of the medium..."
- D. Automatic writing can take some strange twists. The script may be written backwards and may only be read by holding it up to a mirror. This is appropriately called "mirror writing." (See the following illustration.) The writing may be in a foreign tongue, quite unknown to the automatist. The writing may concern information of a scholarly nature far beyond the mental capacity of the writer. The script may be so small that the reader must use a magnifying glass to read it. Automatic writing may be done with enormous speed.
1. A good exponent of automatic writing is Ruth Montgomery who purports to be in communication with the late medium Arthur Ford through automatic writing. The

<sup>1</sup>Hereward Carrington, *Your Psychic Powers and How to Develop Them*, (New York: Causeway Books, 1973), p. 141.  
<sup>2</sup>A. Campbell Holms, *The Facts of Psychic Science*, (New Hyde Park, New York: University Books, Inc., 1969), p. 162.  
<sup>3</sup>Norman Blunsdon, *A Popular Dictionary of Spiritualism*, (London: Arco Publications, 1962), p. 23.

channel of communication is Ruth's typewriter. She explained to us when my wife and I visited her in Cuernavaca, Mexico, that Arthur speaks to her regularly as she places her fingers in touch-typing position on the keys of the typewriter. Her book *A World Beyond*, is an excellent example of automatic writing.

E. What is the source of automatic writing? Are the spirits communicating or is the information coming from the subconscious mind of the medium?

1. ...Ultimately...as with the ouija and all other types of automatism, we are faced with the question of who or what 'does it.' And, just as ultimately, we are confronted with the same old answer — either it is the automatist's own subconscious mind (or 'subliminal self' as Myers put it) giving rise to involuntary muscular movements, or the minds of others are at work. The latter do not necessarily have to be discarnate, for there are cases on record which prove that such messages must have emanated from living minds...<sup>4</sup>

F. The following is a firsthand account of my own experience involving automatic writing:

...George Daisley is a warm, courteous and affable gentleman. His English charm and impeccable manners create an immediate rapport with those he meets. There isn't anything in the least flamboyant about him. When he speaks with accent and in clipped sentences, he is poised and completely self-assured. The reserved and soft-spoken psychic is precise and articulate.<sup>5</sup>

George's remarkable mediumistic powers were clearly evident to us when we visited him in Santa Barbara. We had just completed revising and editing the first draft of his autobiography. The last page was face up and the next to the last page was face down on top of the stack of pages.

It was 12:05 p.m., January 2, 1972. George suddenly stood, grabbed my wife's left hand and said, 'Put your right hand on the paper. Hal, hold your hand on the paper!'

He quickly picked up the ball point pen with his left hand, and with a swift circular movement filled both pages. Eileen had had a tingling sensation in her left leg as the writing was occurring. He explained that it was her contribution of power.

The results were astonishing — an example of automatic writing, but it was unintelligible and could only be read by holding it in front of a mirror. When we did, the message was: 'THIS IS TO GREET ALL OF YOU GO ON WITH YOUR BOOK I AM HELPING YOU AS PROMISED I AM YOUR FRIEND JAMES A PIKE.'<sup>6</sup>

G. What are some examples of automatic writing? Harriet Beecher Stowe wrote her famous *Uncle Tom's Cabin* while in a semi-trance. Poet William Blake claimed that his poem, *Jerusalem*, was dictated. Charles Dickens died before he finished his novel, *The Mystery of Edwin Drood*, and an American, T. P. James, completed the work automatically. In the early 1800's, Dr. John Ballou published his new *Cosmic Bible* which he received automatically. The Bible called *OAH SPE* was written in one year and ran to 850 pages. This was said to have been automatically typed by J. B. Newbrough. Victor Hugo and Goethe also produced automatic writings.

## II. WHAT IS A OUIJA BOARD?

A. The ouija board properly comes under the heading of automatic writing. The term is really two words; oui, which is French for "yes;" and ja, which is German for "yes."

<sup>4</sup>David C. Knight (ed.), *The ESP Reader*, (New York: Grosset & Dunlap, 1969), p. 235.

<sup>5</sup>*Psychic Spectrum*, (Anchorage, Alaska: The P.S. Foundation, Vol. 1, No. 5 and 6, 1973), p.3.

<sup>6</sup>*Ibid.*, Vol. 1, No. 2, May 1973.

1. The ouija board is a polished board imprinted with numerals, the alphabet, the words "yes" and "no." Some boards also contain the words, "doubtful," "try again," and "good night." A small tripod sometimes called the planchette is placed on the smooth surface of the board. When touched lightly by those who "work" the board, the tripod moves and briefly pauses on letters of the alphabet and thus spells out a message. Is the message from discarnate operators or the subconscious mind of those who work on the board?
  - a. The ouija board is as old as the hills. Pythagoras, the Greek philosopher, was said to have used it around 540 B.C.
    - (1) "...According to one account, Pythagoras' sect held frequent seances at which 'a mystic table, moving on wheels, glided toward signs, which the philosopher and his pupil, Philolaus, interpreted to the audience as being revelations supposedly from the unseen world.' "
- B. Caution should be exercised by those using the ouija board. Highly impressionable persons, individuals who are emotionally unstable, would do well to avoid the ouija board. In fact, mature folk soon "graduate" from the use of the board and seek other forms of psychic expression.
- C. Much gibberish and unintelligible nonsense comes via the ouija board, and those involved, especially beginners, should not accept as "gospel truth" everything received. Demand that communicators identify themselves and let them do the "talking." If you get an objectionable communicator, order him to leave. Frequently more than one discarnate will wish to come through. It is wise to have someone free of the board to take down notes—the message. In that the ouija board lacks punctuation marks and lower-case letters, words will run together and must be separated if the message is to make sense. Remember to keep your sense of humor as well as your common sense. Make definite note of what might ultimately be evidential, such as names, places, dates, etc.
- D. The most notable example of literature received via the ouija board was the incredible output of Patience Worth. She communicated through Mrs. John H. Curran, 31, of St. Louis, Missouri. Patience said she was in the spirit world and was a native of Dorsetshire, England, in the 17th century. When she grew up she emigrated to the United States. She claimed to have been killed by Indians not long after she arrived.
  1. Her literary output was highly literate. It was dictated in 17th Century English in prose as well as verse:
 

...Usually it was sprinkled with the type of wit, aphorisms, and bon mots that would have been the envy of such men of letters as Dr. Samuel Johnson. It was all done with extreme rapidity over a broad spectrum of subjects. Nor was all of Patience's conversation mere literary chit-chat. Through Mrs. Curran, she dictated no less than six novels, among them *The Sorry Tale*, *Hope True-Blood*, *Light from Beyond* and *The Pot Upon the Wheel*. Some of these writings have been hailed by critics as superior in literary merit to any penned by contemporary authors. One academician pronounced *The Sorry Tale* the greatest story written of the life and times of Christ since the Gospels were finished.<sup>8</sup>
- E. From 1913 to 1937, Patience Worth communicated with Mrs. Curran, and the output of her work was astounding. She dictated over four million words beginning with, "Many moons ago I lived, Again I come — Patience Worth my name." Her literary

<sup>8</sup>Knight, *op. cit.*, p. 201.

<sup>9</sup>*Ibid.*, p. 203.

talents produced seven full-length books, thousands of poems, epigrams and aphorisms. Mrs. Curran died in Los Angeles on December 3, 1937.

1. It should be pointed out that Mrs. John Curran received her first communication from Patience via the ouija board, but she very soon switched to automatic writing.
- F. It has been suggested that the "real" Patience Worth was, in fact, Mrs. Curran's active subconscious mind or a secondary personality. However, you would have to consider the high literary quality of the writings of Patience over against Mrs. Curran's educational background. She left school when she was 14 with only an eighth-grade education.
1. ...She was very far from being a high-brow. She was born of British parents who had emigrated to America in 1883, and although she was an intelligent girl she had received only a fitful education, leaving school for good at the age of fourteen. After her marriage, she lived at St. Louis, and it is reported that at the age of thirty-one, she had never seen anything of the world outside that neighborhood...
- G. The following poem was communicated through Mrs. John H. Curran by Patience Worth:

I would bathe my spirit in the days of men.  
I would come naked before sorrow.  
I would kneel beside the sorrowing  
With my heart bare,  
That I might share their sorrow.  
  
I would let mine eyes weep with men;  
I would drink the salt of sorrow's wine,  
That its bitterness might purge my soul.  
Oh, I would be a companion  
Of all the spirit's joys and ills,  
Thereby I might know the souls of men.<sup>9</sup>

### III. WHAT ARE CROSS-CORRESPONDENCES?

- A. A communication from the other side is given in bits and pieces to several or more mediums living in different places. When the fragments are assembled, then the complete message is understood.
1. ...By Cross-Correspondence is meant an apparent attempt to give a fragment of a message, usually through automatic writing, to one medium, another fragment of the same message through a second, and perhaps another part again through a third, of such kind that the whole will only be fully understood when the fragments are pieced together.<sup>10</sup>
- B. This very complex form of automatic writing was allegedly originated by F. W. H. Myers after his death in an attempt to prove survival and to eliminate the possibility that telepathy accounts for mediumistic communications.
1. Cross-correspondence cases appeared in the early 1900's and diminished in the early 1930's. It was due to the skill and detective work of Miss Alice Johnson, Research Officer of the British Society for Psychical Research, that the purpose was discovered for the fragmentary messages. She noted a relationship between the scripts, assiduously studied the clues, and recognized the value and importance of the messages.
  2. While Myers was undoubtedly the instigator of this ingenious method of communicating, there were others in spirit who together comprised the "other

<sup>9</sup>Patience Worth, *Light From Beyond*, (New York: Patience Worth Publishing Co., 1923), p. 17.

<sup>10</sup>Paul Beard, *Survival of Death*, (London: Psychic Press, LTD., 1966), p. 60.

side" group, such as Edmund Gurney, Dr. A.W. Verrall, and S.H. Butcher. The latter two were noted classical scholars. There was also a "this side" group composed of the mediums who received the separate communications. They were: Mrs. Willett, Mrs. Verrall, Mrs. Holland and Mrs. Piper.

3. The Proceedings of the Society for Psychical Research contain hundreds of pages concerning cross-correspondences. They are perplexing and puzzling unless, that is, you are a classical scholar and a skilled literary sleuth.

- a. ...Probably the best-known cross-correspondences are the 'Hope, Star, and Browning,' the 'Lethe,' and 'The Ear of Dionysius' cases. But to present them in the original script would be to inflict upon the reader so much gobbledygook. So abstruse are the poetical allusions and so purposively obscured are the scripts by the communicators that explanatory comment is needed...<sup>11</sup>

- (1) Raynor C. Johnson, in his book *The Imprisoned Splendour*, says that: "...Some of the more highly developed themes contain a wealth of classical and literary allusions which demanded from the solvers of the puzzle a like knowledge combined with considerable ingenuity."<sup>12</sup>

- C. Cross-correspondences are considered by many to be very evidential as far as survival is concerned.

#### IV. WHY ALL THE TRIVIA IN COMMUNICATIONS?

A. Mediumistic communications are filled with trivia, trifling and picayunish chatter. Why such banalities and idle chitchat? We mortals are extremely anxious to get factual information regarding the other side, so why don't the communicators speak of matters that tell us of some of the things we want to know about what to expect when we arrive on the other side?

1. Make note of the fact that our earthly conversations are frequently insipid, flat and mawkish. Why, then, should we expect those on the other side to be different as far as their conversations with us are concerned?
2. "...Why are all these so-called communications so trivial, so ordinary and platitudinous, when there is so much of value that could be passed on to us? Surely this question is based on the assumption that the change called death gives the soul an outlook and a wisdom which it did not possess prior to the change? Obviously death can add nothing to the quality of the mind and character. Ninety-nine per cent of the communications which people have with each other when alive are banal, ordinary and platitudinous; why should we expect it to be different for those same people after death? It is indeed probable that those who remain close to earth-conditions and therefore find communication most easy, would have nothing of importance to say..."<sup>13</sup>

B. It is precisely the trivial, personal, seemingly petty, details that frequently provide the best evidence for survival.

1. Robert Ashby reminds us that:

...There is certainly a very sound basis for these points; however, in fairness, one must add that if the purpose of sitting is to determine whether a loved one survives death, it is essential that the ostensibly

<sup>11</sup>David C. Knight, (ed.), *The ESP Reader*. (New York: Grosset & Dunlap, 1969), p. 259.

<sup>12</sup>Raynor C. Johnson, *The Imprisoned Splendour*, (New York: Harper & Row, Publishers, 1953), pp. 287-288.

<sup>13</sup>Raynor C. Johnson, *A Religious Outlook for Modern Man*, (London: Hodder and Stoughton, 1963), pp. 162-163.

surviving personality prove that it is in fact the loved one, and how can that be done except through trivia, i.e., precisely described persons, events, or objects which seem of little import themselves, but may be unique to the sitter and the deceased loved one?"<sup>14</sup>

- a. This is why it is urgently vital that a sitter keep *very accurate notes* of the sitting. Get it on tape. Play it again and again and note, especially, what you call trivia. Insignificant details may provide the best clues to the enigma of survival.
2. Keep in mind that communication is extraordinarily difficult. It is a miracle that we get as much information as we do from the other side. Also, spirit folk may not be able to adequately describe their environment in terms that we earthlings will understand.
- C. I close this section concerning trivia with a reassuring note from Charles L. Tweedale:  
"The fact of importance, before which all others pale, is that modern psychic messages and manifestations have proved human survival and the objectivity of the spirit world to our own times as certainly as ever did the ancient ones to a past age."<sup>15</sup>

<sup>14</sup>Robert H. Ashby, *The Guide Book for the Study of Psychical Research*, (New York: Samuel Weiser, Inc., 1972), p. 112.  
<sup>15</sup>Charles L. Tweedale, *Man's Survival After Death*, (London: Grant Richards LTD., 1925), p. 191.

*"If we are to achieve results never before accomplished, we must expect to employ methods never before attempted."*

— Sir Francis Bacon

## CHAPTER XIX

### I. WHAT ARE BOOK AND NEWSPAPER TESTS?

A. A spirit communicator makes reference to a certain book usually indicating the page number and a particular line which has some bearing on the message given to the sitter.

1. ...On returning home, go to the room where bookshelves stand opposite the window; from the top shelf on the right take the fourth book from the left. Open this at page 33 and find, rather more than half-way down, a distinct reference to something which your father ardently supported in his later years.

...Such a message as the above, if received during a sitting, would be a book test. The message is presented in a form which we have to make intelligible by discovering the missing portion — namely, certain words in a book which some invisible intelligence has selected as being suitable for his purpose. Until finding these words the message remains a puzzle.<sup>1</sup>

2. The purpose of such a test is to eliminate the possibility of telepathy in the mediumistic communications.
3. The Reverend Stainton Moses, the English medium, was the first person to experiment with book tests.
4. Experiments of this nature, in many instances, have eliminated the element of chance from the selections made in the books. Charles Drayton Thomas, in *Life Beyond Death With Evidence*, remarked that following careful study of hundreds of such tests he was convinced that spirit communicators had correctly matched passages in books with remembered facts. He was positive that such evidence indicated that his father, also a clergyman, had survived physical death.<sup>2</sup>
5. Books selected were usually those the communicator liked very much during his lifetime.
6. With *newspaper tests*, spirit communicators would indicate names and dates that would appear in certain columns on a future date. The information was given immediately to the British Society for Psychical Research prior to publication of the paper, usually the *London Times*.
  - a. "...The information so obtained was immediately posted to the S.P.R. The results when verified were so much the more striking as neither the editor nor the compositor in the offices of *The Times* could tell at the hour when the communication was made what text would occupy the column mentioned in the next edition."<sup>3</sup>

<sup>1</sup>Charles Drayton Thomas, *Life Beyond Death With Evidence*, (London: W. Collins Sons & Co., LTD., 1937), p. 113.

<sup>2</sup>*Ibid.*, p. 113.

<sup>3</sup>Nandor Fodor, *An Encyclopedia of Psychic Science*, (Secaucus, New Jersey: Citadel Press, 1966), p. 263.