

# PSYPIONEER JOURNAL

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# CRISIS AT THE SAGB

[Introductory Note by LP: – In the last issue of *Psypioneer*,<sup>1</sup> we recalled the great days of the MSA and traced it to its new headquarters and name change. But as this extract from the memoirs of the Bournemouth Spiritualist, Ted Hughes shows, a fine building can be a worry.<sup>2</sup> Readers may wonder if the author was too negative; he was after all the person who was voted out, and he had moreover had a hard time in his earlier career in the fire service. We hope to carry other opinions soon.]



The author - Ted Hughes (referred to elsewhere as E.R.H.)

## A Rebel's Road Memoirs of a Spiritualist, by Ted Hughes

During my secretaryship of Bath Road Church, the S.A.G.B. Council set up a Commonwealth of Churches, the object of which was to attempt to unite the more qualitative Spiritualist churches and societies throughout the land. In October 1965, I attended a conference at Belgrave Square and, being impressed by the S.A.G.B. leaders, their personalities and their presentation of the Commonwealth Project, I rather inevitably rose to my feet and offered support. After the meeting, I was approached by the General Secretary and the President and was asked to take over the secretaryship of the Commonwealth. I readily agreed and, with a small committee composed of S.A.G.B. Councillors and church representatives, I plunged into a very considerable but worthwhile task which involved a considerable amount of entirely voluntary administration and much travel for the next thirteen years.

So much I could record of the excellence and dedication of the Commonwealth committee, for we constantly aimed at providing leadership if not inspiration to a somewhat impoverished religion. Such good people who I was privileged to meet in various parts of the country and with whom to make friends. Soon after commencing our work in November 1965, our committee prepared a book, later published, entitled 'Questions and Answers on Spiritualism.'

As Commonwealth Secretary, I sat with the Association's Council in an *ex-officio* capacity in September 1967 and, incidentally, proceeded also to initiate the Association's Research Committee at that time. I was privileged to accompany and to associate closely with the last of the Marylebone stalwarts. Such fine men, in addition to Secretary Ralph Rossiter and President Eric Stuart, as Norman Blunsdon, Albert Denton, Major Leith-

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<sup>1</sup>.–See *Psypioneer* Volume 9. No. 12, December 2013:—*The Golden Years of the Spiritualist Association* – Geoffrey Murray & "One Hundred Years of Spiritualism" – Roy Stemman:—  
<http://woodlandway.org/PDF/PP9.12December2013.pdf>

<sup>2</sup>.–Published by Tudor Press 1998 pages 67-73

Hay-Clarke and a number of others who, strangely enough, all retired and passed from this earth-plane within a very short period, a loss that the S.A.G.B could ill afford.

Owing to the General Secretary's prolonged illness, he was forced to resign. In July 1968, I was approached by him and senior members of the Council to take his place. Acceptance would have meant having either to reside in London or at least to commute daily from Bournemouth. It was not possible, although I would have gladly accepted the challenge, for not only was I quite confident that I could carry out such a constructive and significant task, being armed with well-tryed administrative and organising experience, but I would have so welcomed the opportunity of at least influencing this important organ of Spiritualism towards the adoption of a deeper philosophical regard. I realised that whoever held this post would have considerable authority.

For reasons best known by its members, the Council was in a dilemma which was only relieved by the acceptance of the office by one of its own members, Frank Redding. Tragically, within a few months in 1969, he passed from this life suddenly as did Ralph Rossiter. In fact, 1969 was a year of considerable transformation. Eric Stuart, as our much-respected president, was succeeded by Hunter Mackintosh and, there being absolutely no one willing to take the secretary's office, Tom Johanson most eagerly accepted it. Henceforth, Mackintosh and Johanson took the Association's reins in their hands and became inseparable with complete and undivided devotion to each other.

By virtue of the Association's Articles, Mackintosh had to vacate his presidency at the 1976 A.G.M and I was duly elected to take his place. In fact I had been acting as Vice-President during the previous year. Little did I realise that I had stepped into the most nauseating two years of my life. The functions of the president were, or should have been, comparatively simple and straightforward. I was able at last to demonstrate the duties of a chairman after the Council's bumbledum experience and to appoint a Minutes Clerk for matters of accuracy. My immediate task was to talk to each councillor personally and, at the same time, to take a close look at the administration and the state of the premises. I had also to pacify members of the staff and the mediums who I found to be unhappy, but with whom, during my term of office, I made good friends.

Looking around the premises, I soon realised that I had inherited a slum. Never in all my years of fire service experience had I ever met such neglect in a public place. Notwithstanding the constant use of the various rooms and in particular the restaurant, the place was inhabited by cats which had the run of everywhere, including the kitchen, presumably to counter the rodent population which, despite the cats, had left its 'trademark.' There were places even on the elegant and much admired staircase which were disgusting. Even as a cat-lover myself, I was appalled.

I immediately set up a House Committee composed of members of the Council, which action coincided with a personal approach by a sobbing and discontented member of the staff who informed me that she had, of her own volition, informed The Department of Environmental Health of the conditions of the kitchen. In consequence, a representative of that department made his inspection on November 11, 1976, accompanied by myself, the Secretary being absent and on one of his U.S.A. visits. The filth that we discovered in the food-counter area was hardly describable, and the Department was quick to send in its report which closed the restaurant and kitchen and ordered refurbishment.

One shudders at the very real health risk which obtained at that time with so many people using the restaurant—including the mediums—and the appalling effect on both the Association and Spiritualism generally in the event of this situation becoming known by the public and the Press. As I told the Council, ‘We are sitting on a barrel of dynamite.’

In addition to the question of hygiene—which was hardly helped by a constantly leaking roof—we were also faced with an extremely serious fire hazard. Fire extinguishing apparatus was, according to my fire prevention experience, totally inadequate. Even the kitchen blanket, despite my constant instructions to the staff, was being used as a door stop.

The wiring of the premises was old and could have broken down at any time. The wiring in the Mews Cottage, occupied at night by mediums, was actually sparking! I was astonished that no one realised or even wanted to know that at any time the whole building could have been destroyed by fire and with lives lost. Furthermore, there existed no emergency lighting—and the ancient lift was anything but reliable.

The House Committee realised that a continuation of the policy of penny-pinching could not be supported and the Council itself fully agreed, except for the General Secretary and his partner who strongly opposed the existence of this Committee and the work in which it was so heavily engaged. But its responsibilities were quickly proceeded with throughout 1977/78 finding that it had to control the whole of what was clearly a rescue operation. Of course, the Association’s funds were much depleted and I was later to be blamed even in the psychic Press, but the restaurant and kitchen were modernised and the wiring was renewed. I purchased emergency lighting apparatus, paid for by the Association, and, for a long time, hoped that it would be properly installed.

In January 1977, I presented a strongly-worded and unambiguous report to the Council which dealt in some detail with the general conditions which had been revealed. This was followed by my second and yet more expository report dated February 17, 1978, which, *inter alia*, concerned matters of administration. With correspondence to hand, including a serious report sent to me by the scrutineers at the 1977 A.G.M. concerning interference in the counting of votes, I was tempted at that time to move into No. 33 myself and virtually take over.

My wife had suddenly departed this unhappy world at Christmas 1977 and I was almost free to make that decision.

I decided instead to attempt to instigate the setting up of a Committee of Enquiry to be composed of unprejudiced people of good repute, not necessarily of the Association itself. In fact, I consulted a Management and Organisation Development Consultant who, in August 1978, presented ‘Proposed Terms of Reference for an Enquiry into the Role and Structure best suited to meet the Purpose and Principles of the Association.’ Such was the wretched state of ‘The Largest Spiritualist Organisation in the World.’

But the September 1978 A.G.M. was on the way and I was being warned by members of the Council that much personal opposition was being contrived, and that the telephones at Belgrave Square were being used with the intention of excluding me from office and re-introducing Mackintosh.

A number of councillors begged me to prepare a revealing and comprehensive statement to be delivered at the assembled A.G.M., even if that meant an uproar both within the Association and beyond, and quite possibly the temporary closure of 33, Belgrave Square. I declined, having such repercussions much in mind, for even with my feeling of justifiable indignation I could not embarrass those who were, after all, rendering such excellent and praiseworthy service such as members of the staff, mediums and lecturers and, in particular, the gallant and most respected band of spiritual healers.

In any case, if it was meant to be, I was prepared to depart from the S.A.G.B. having served to the best of my ability and in accordance with what I believed to be the right motivation for thirteen years. Now, I was ready for a rest. But I allowed my name to go forward hoping only that, before finally resigning, I would see the eventual result of my Committee of Enquiry. It was not meant to be.

The A.G.M., usually poorly attended, was crammed with unusual faces, including that dissident Maurice Barbanell, the editor of 'Psychic News,' who liked to be called 'Mr. Spiritualism.' I was withdrawn from the presidency and the Council by a mere two votes. As I left the room, I prevailed upon Mackintosh to keep the Commonwealth flag flying. He was in harness as planned and the 'inseparables' were once again united within the Council as I took my last train back to Bournemouth, admittedly with a heavy heart.

In pondering over my sheaf of S.A.G.B. records heaped before me now some years after my departure, I marvel at the extent of my involvement. I suppose that in a way, without wishing to sound ostentatious, I endeavoured to follow the dictates of a mission, a constant desire to engender into Spiritualism a realisation of an ethical if not idealistic motivation based on spiritual teaching and, as ever, the Principles of M.R.A.<sup>3</sup> In fact, I emphasised this whilst chairing large public meetings at The Royal Festival Hall. I dared also on one occasion to suggest to members of the Council an addendum to Clause 3(b) of the Association's Memorandum of Association. I would have added 'Diligently to promote spiritual and mental advancement in the light of evolutionary progression.' Such was not the thought of my colleagues at that time and I did not pursue my point.

One of my last actions was an attempt to obtain some semblance of relationship between the Spiritualists' National Union and ourselves so I arranged a meeting of the executives of both organisations on which occasion I strongly reprovved those on both sides who appeared to seek only personal adulation and prestige. No one applauded! I resigned my membership of the S.A.G.B. in October 1979 and now C'est tout dire.



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<sup>3</sup>.-Footnote by Psypioneer:—Moral Re-Armament

## **ALLAN BARHAM, EARLY WORKER FOR CFPSS**

In the last issue we mentioned the valuable paper about Dr Crawford by Allan Barham. He was indeed one of the most experienced of CFPSS pioneers, and we reprint below an obituary and two tributes which appeared in the Fellowship's Quarterly Review, kindly provided by the present CFPSS secretary, Julian Drewett.<sup>4</sup> Charles Harrington, one of the authors, was one of the last surviving founders. Bunty Percival was the colleague of Allan and of me on the Psychical Phenomena Committee. In the late 70s, the fellowship had a number of committees, and I well recall the then secretary Maurice Frost complaining to me that the trouble with such committees was that their members could not be got rid of. Allan had become suspect because at that time, CFPSS was trying to distance itself from Spiritualism. The era when a Fellowship spokesperson might take a Leslie Flint tape into a meeting and play it with enthusiasm was deemed past (Allan knew the Flint mediumship well). It is also apparent that he was a respected figure by some SPR workers, and that more than one Bishop collaborated with him on occasion. Indeed, it is possible that his contribution was as solid as that of the vice-chairman, John Pearce-Higgins, who could be something of a loose Canon.

Below is taken from QR Winter 1989 page 35:

### **Allan Barham**

As we were going to press we received the news of the passing of the Revd Allan Barham in The Kent & Canterbury Hospital on 29th September. Allan was one of the enthusiastic pioneers of the Fellowship and was leader of a group in Rugby as long ago as 1957. In 1960 he became Hon. Secretary of the Fellowship's Research Committee, later to be renamed the Committee for the Study of Psychic Phenomena. The titles of some of his early lectures indicate his special interests:- "Psychical Research & Prayer", "Some Experiences of Direct Voice Mediumship", "The Shroud of Turin". When "areas" were established in 1961, he became regional organiser for the Midlands, as it was then called, and also a member of the Council. Under his guidance, an Area Council was formed early in 1963, in time to organise the first Whole-day Conference at Worcester on 18th May. His first booklet "What Next?" was published in 1962. He lectured extensively in schools and colleges.

In 1974, Allan became Chairman of the Psychical Phenomena Committee, and he gave full backing to the launching of the Christian Parapsychologist. This did not become an "official" publication of the Fellowship until March 1978, by which time he had already been saddened by the loss of his place on the Council and the disbandment of all the Committees of the Fellowship. From then on, his interest in the Fellowship seemed to wane, but not his interest in Psychical Study. He had two books published "Strange to Relate" in 1980 and "Life Unlimited" in 1982. In recent years, three articles by him have appeared in the Journal of the SPR and as recently as last Spring there was an article entitled, "What Shall we tell the Dying?" in Light. Allan's philosophy is well illustrated by an extract from his contribution to "Life, Death & Psychical Research", published in 1973:- "I can conceive of no

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<sup>4</sup>.-The Churches' Fellowship for Psychical and Spiritual Studies (CFPSS) use the Psypioneer search engine for more on the CFPSS:—<http://woodlandway.org/> – Psypioneer Journals.

greater service to man than to provide him with a credible picture of a life beyond death; a life which reunites him with those whom he has loved, which makes sense of his striving and suffering on earth, which points to love as the principle of the universe, and which shows a progression towards ultimate union with that love which is God

A.J. Hull

Continued from the next issue QR Spring 1990 page 31:

## **TRIBUTES TO ALLAN BARHAM**

Dear Editor,

It was good to read the tribute to Allan Barham in the current issue of the Quarterly Review, but sad to learn of his passing, not for him, but for us.

I have known Allan since before the formation of the Fellowship.

Allan and I decided to retire from Parish work at about the same time and met again after some years. This seemed to us both not just a coincidence!

He made contact with Kent University and founded a Philosophical and Paranormal group there which became linked up with his own. Allan was not only concerned with the paranormal by itself but he saw its connection with the Healing Ministry of the Church.

He was concerned that the Diocese of Canterbury should do something about it. Allan and Janet opened their home for this purpose during the winter months in the early eighties. Canon Roberts, his own parish priest, myself, and three other priests produced, that winter, through our discussion group, a carefully prepared pamphlet on Christian Healing for circulation round the Diocese which had the support of Archbishop Coggan. The outcome of this is now a fully established Diocesan Council for Health and Healing.

Charles Harrington

Dear Editor,

I have known Allan and his family for nearly thirty years, and would like to put on record how much I owe to him for his help in my 'search for truth', I being one of those who need the reassurance of 'knowledge' to add to 'faith'. The establishing of the (West) Midlands Council, through which we met, was mainly due to his initiative.

I had the privilege of reviewing his book *Life Unfinished*, which deserves to be widely read, and quote it, concerning the "evidence of Psychological Research . . . to reject all its findings and even its unproved theories is foolish – to accept them uncritically is no better. To study them, I would suggest, is most desirable. For the study of the data . . . may indeed help us to come to a conviction that our present life is but an episode in a great adventure . . . which will lead us ultimately . . .to God."

May he be continuing his work in happier spheres. God bless him.

Bunty Percival

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There are a number of significant investigations in Allan's writings, and we reprint one below dealing with apparatus.<sup>5</sup> Brandon Hodge has generously provided an afterword; we commend his web site:<sup>6</sup>

## DIRECT VOICE MEDIUMSHIP

Once, when Ena Twigg was staying with us, she told a story which made a great impression on me. During the war she had gone to a meeting where a famous physical medium – Mrs Ashdown – was demonstrating Direct Voice mediumship. This phenomenon, it is claimed, involves the formation, at a little distance from the medium, of a semi-material structure composed of 'ectoplasm' which enables discarnate beings to speak from what is apparently thin air. To facilitate this process, various pieces of apparatus have been devised from, as it were, blue prints received from scientists on 'the other side'.

The device in use at the meeting in question was the Televox, which consisted of a mushroom-shaped object, three feet wide, made of paper mâché, balanced on a jewel point so that it could revolve with the minimum of effort. Two spots of phosphorescent paint were on the mushroom, so that in the complete darkness which was thought to be necessary for its use, it could be determined whether it was stationary or revolving.

Why the Televox should help in the production of paranormal voices I have never been able to find out, but the proof of the pudding is in the eating, and on this particular occasion several voices were heard, their point of origin seemingly a little above the Televox. This was after the latter had begun to turn without any of those present touching it.

Among these voices was that of a man who told Ena that he had a message for Harry, her husband. The voice asked Ena to thank Harry for trying to help those who were in the 'tin fish', and there followed a list of names which were duly noted down. Mrs Twigg knew of nothing to which the message could refer, and when she reached home she asked Harry what it was all about. He said he couldn't tell her, but in fact he did later on, when the war was over and he was no longer engaged in secret work for the Admiralty. It appeared that he had been among those trying to rescue the trapped crew of a wrecked submarine. Tapping could be heard from within, but all efforts to rescue the men were in vain, and they died. Harry had checked the names on the list that his wife had given him, and had found that they corresponded with the names of the submarine's crew.

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<sup>5</sup>.-Taken from:—*Strange to Relate*, by Allan Barham published by Colin Smythe (second revised edition) 1984.

<sup>6</sup>.-Mysterious Planchette – Brandon Hodge:—<http://www.mysteriousplanchette.com/Curator/curator.html>



Here was interesting evidence for the survival of personality beyond death. At the time of the meeting the names were certainly not known to anybody there, and they were not known to Harry until he made the check at a later date.

It is, of course, possible to say that some sort of super-ESP was at work, which enabled Mrs Ashdown, the medium, to examine Admiralty records and produce a little psychic drama, complete with a disembodied voice. It certainly is impossible to prove this, and it is not surprising that many people find it easier to accept the more obvious explanation.

Anyway, those who listened to the story were intrigued by what they heard, and for two of them there was a sequel which they will not forget. I was one of those two, and the other was a friend, Peter, who like myself was spending a good deal of time trying to find out what he could about the psychic scene.

We were staying together in London, and had been invited to spend the evening with Ena. At our request she gave us the address of Mrs Ashdown in West London, but immediately afterwards told us that on no account must we bother her, as she had been very ill with an angina, and that in any case she had given up her work as a medium some fifteen years earlier.

When we got back to where we were staying, Peter and I had an argument. I had a strong feeling that, in spite of Mrs Twigg's admonition, we ought to go to see Mrs Ashdown. Peter felt equally strongly that it would be unpardonable to worry a sick old lady in our search for knowledge. I forget what was said during our lengthy discussion, but next morning found us standing on the doorstep of Mrs Ashdown, being welcomed by her with the information that she had recovered from the angina and was comparatively fit.

We spent an hour or so in conversation with her, and then she asked us to come for a longer visit in three weeks' time when her husband would be there.

We went, and that was an evening we shall always remember. Mr and Mrs Ashdown got out old newspaper cuttings of the days when Mrs Ashdown was one of the best-known physical mediums in the country. In particular we discussed the Televox, and the more Mrs Ashdown talked about it, the more she seemed to regret that it had not been used for so many years. Finally she made a decision. She left us and returned carrying the Televox itself, literally covered with cobwebs. She had made up her mind that we should have a sitting.

The Televox was dusted and taken into the bedroom, the only room where there was sufficient space for us to sit around it. The lights were put out, a prayer was said by Mr Ashdown, and we waited, seeing nothing but the blobs of phosphorescent paint shining at us in the dark. After some twenty minutes the blobs of light began to move; the Televox was rotating slowly in a clockwise direction; and as Peter said afterwards, if that was all that had happened, it would have satisfied us for six months.

But this movement of the Televox was only the beginning. At Mrs Ashdown's behest the rotation became anti-clockwise, and then clockwise again – and the nature of its movements was such that it seemed impossible that anyone physically present was fraudulently causing them. The acceleration and deceleration were so even and smooth, whereas the slightest touch of a finger on the delicately poised Televox would almost certainly have produced a pronounced wobble.

In any case, this was only a preliminary proceeding. Soon, from a point which seemed to be about two feet above the centre of the Televox, came voices, two apparently male and one female. What was said by them was so unimpressive that neither of us could remember much afterwards. There was a sense of unreality about them which is hard to describe. After fifteen minutes or so there was silence, and again we sat waiting.

Then Mrs Ashdown said suddenly, "Something has just touched me." And in a moment or two her husband said that something had touched him too. It was immediately after that that I felt five little taps on my left wrist. As Peter was sitting on my left, and was not given to jokes of this kind, I felt something supernormal was happening, and announced that I had joined the band of the touched.

Suddenly Peter screamed. He told me afterwards that Mr Ashdown had put his hand on his knee, and that this had rather unnerved him, especially as he had begun to entertain the gravest doubts about any authenticity in the proceedings. The voices *might* have had their origin in a human throat. The Televox *might* possibly owe its movement to a stealthy human hand. I was not sharing his anxiety as I had read that on occasions such as this it was advisable to take everything at face value, and leave analysis until later. Otherwise what might be genuine phenomena could be inhibited.

There was a further period of silence, and Mrs Ashdown suggested that we should sing, as this sometimes helped communicators in their efforts to make themselves heard. So we sang, as I remember, adaptations of old music-hall songs. The only one the words of which I recall was sung to encourage an unseen friend, Rosie, to speak. Basing our effort on "A Bicycle made for Two", we sang, "Rosie, Rosie, come and talk to us, do!" Rosie was mute. We gave up singing, and Peter and I, at least, felt that nothing more would transpire.

Then it happened; and what might have been a comic scene from a play suddenly achieved reality. Out of the void came a man's voice; a kind of vibrant whisper, perfectly audible and full of personality. This voice addressed itself to me. Presumably this was because I was a priest, for the voice identified itself as none other than the late Archbishop Randall Davidson. We were told that the Archbishop deeply regretted his opposition to communication of this kind while he was on earth. I was informed that I was more enlightened than he had been, and I was urged to persevere in my psychic studies, and in sharing with others what I learnt. In conclusion there was a most impressive episcopal blessing.

Once more we sat in silence, but we all realised that the sitting was concluded. After two or three minutes the light was switched on, and we found Peter slumped in his chair, overcome by this final manifestation, which he accepted as genuine, as

indeed I felt much inclined to do myself, and have had no cause since to change my mind.

Mr Ashdown had to open a bottle of wine to revive Peter. He was always much more affected by psychic phenomena than I was. This was only to be expected because he was an actor, and actors and actresses above all other people are open to psychic influences, and not infrequently experience telepathy and clairvoyance.

### **Afterword:**

## **Brandon Hodge writes**

The evolution of spirit communication devices that rely on *alphabetic* communication has a long and varied history of experimentation and metamorphosis, beginning with table-tipping's slow refinement toward writing planchettes, dial plates and spiritual telegraphs, and, ultimately, the talking board. But the enigmatic spirit trumpet--first known to be utilized in the Ohio spirit rooms of Jonathan Koons and his neighbor John Tippie in the early 1850s--experienced very few refinements of form in the decades during which the devices reigned supreme in the hands of direct-voice mediums. The simple tin speaking tubes of that early era, adopted from sailors and firefighters to transmit the channeled voices of the deceased, differed very little in form or function to the improvised rolled-paper tubes of D.D. Home in the late 1860s, the commercial aluminum trumpets sold in the Chesterfield Spirit Camp gift shop in the 1920s, or those used by Charles Moses as late as the 1970s. Only the early 20th-century addition of convenient telescoping sections marking any sort of evolutionary step in what was essentially the simplest amplifier of spirit voices, and even then represented nothing more than a light amplifier for the whispered messages of the direct-voice medium.

In this sense, Ashdown's Televox represent a rare refinement in the history of voice-channeling devices. Its central placement and stationary position--seemingly removed of the medium's reach--absolves the contrivance of the suspicions built by decades of exposures of trumpet mediums caught in the act of "floating" their spirit trumpets with a secretly-freed hand. Ashdown's witness even notes how the revolving speaker-cone is smooth and wobble-free, and remains convinced that it "seemed impossible that anyone physically present was fraudulently causing" the movements--a far cry from the trumpet mediumship of old where the trumpets were typically placed in convenient reach of the presiding medium. The theories of direct voice for the Televox's operation remain the same as for spirit trumpets, however, and the distant ectoplasmic manifestation of ghostly vocal cords required for its operation recall those of Leonard Stott and other trumpet mediums. But by taking the device from the hands of the medium, and stationing it centrally as with the Televox, the old suspicions might be erased, and the revolving of the mushroom shaped cone, first clockwise then counter, brings a new air of convincing mystery to the item's use with a mouthpiece--if there even *is* a mouthpiece--far removed from the body of the medium. The resulting manifestations, several feet away from Mrs. Ashdown and echoing from the amplifying chamber of the Televox, certainly, at least, seems to have left a convincing impression on the minds of the author and companion sitters.

Ashdown's Televox also contributes to the long history of spirits relating instructions to their earthbound conduits, just as the aforementioned spirit rooms of Koons and Tippiie were said to have been constructed by spiritual guidance, and just as instructions for Spear's *New Motive Power* and Welton's *Spiritual Telegraph Box* claimed invention in worlds beyond our own. Ultimately, the Televox represents an intriguing refinement of the oft-maligned spirit trumpet, and one wonders how Houdini's crusade against those devices and those who wielded them might have fared in the commanding presence of Mrs. Ashdown and her Televox.



## **INTERNATIONAL CONFERENCE ON THEOSOPHICAL HISTORY – CALL FOR PAPERS**

An international conference on Theosophical history will be held at 50 Gloucester Place, London W1U 8EA on Saturday and Sunday, 20-21 September 2014. The chair of the conference is Professor James Santucci, editor of the quarterly journal "Theosophical History" ([www.theohistory.org](http://www.theohistory.org)). Any person may submit a paper to the Programme Committee on any aspect of the subject, including the relationship between Theosophy and the arts. Summaries of not more than 200 words should be sent by 8 May 2014 to the associate editor, Mr Leslie Price at [leslie.price@blueyonder.co.uk](mailto:leslie.price@blueyonder.co.uk). Conference participants will be responsible for their own travel, meals and accommodation but those presenting papers will be exempt from registration fees.

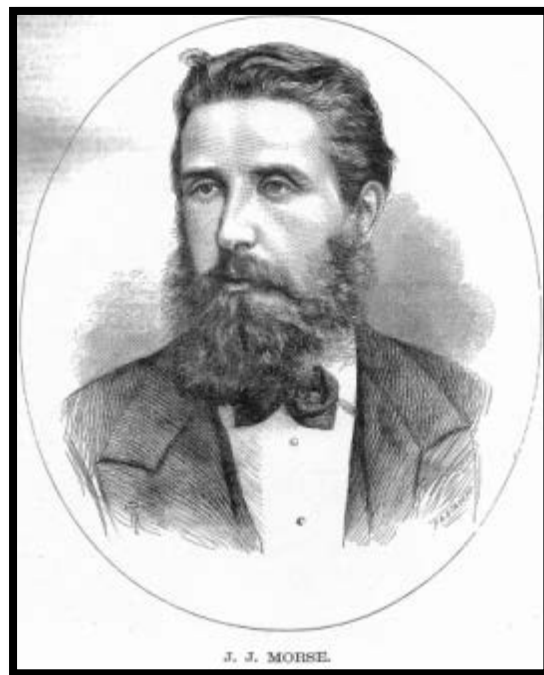
Below is the fifth part of a series of articles by James Johnson Morse,<sup>7</sup> taken from the *Two Worlds* Friday October 22nd 1915, front page – 530:

# A BRIEF HISTORY OF SPIRIT PHOTOGRAPHY

**A Resume, in Three Parts, of the  
Efforts Made to Obtain Photographs  
of Deceased Persons by  
Experimenters in Great Britain, the  
United States, and France**

**By J. J. MORSE**

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IN the month of March, 1893, Mr. J. Traill Taylor, then Editor of “The British Journal of Photography,” read a paper upon “Spirit-Photography, with Remarks on Fluorescence,” before a meeting of the London and Provincial Photographic Association. It was subsequently with his permission printed in a little book by Mr. Andrew Glendinning, “The Veil Lifted,” from which book the following has been selected:—

“For several years I have experienced a strong desire to ascertain by personal investigation the amount of truth in the ever-recurring allegation that figures other than those visually present in the room appeared on a sensitive plate. The difficulty was to get hold of a suitable person known as a sensitive or ‘medium.’ What a medium is, or how physically or mentally constituted to be different from other mortals, I am unable to say. He or she may not be a photographer, but must be present on each occasion of trial. Some may be mediums without their being aware of it. Like the chemical principle known as catalysis, they merely act by their presence. Such an one is Mr. D. [David Duguid], of Glasgow, is whose presence psychic photographs have long been alleged to be obtained. He was lately in London on a visit, and a mutual friend got him to consent to extend his stay in order that I might try to get a psychic photo graph under test conditions. To this he willingly agreed. My conditions were exceedingly simple, were courteously expressed to the host, and entirely acquiesced in. They were, that I for the nonce would assume them all to be tricksters, and, to guard against fraud, should use my own camera and unopened packages of dry plates purchased from

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<sup>7</sup>.—James Johnson Morse, October 1st 1848 – February 19th 1919: Morse features in numerous issues of *Psypioneer*, for a general overview see: —[http://www.woodlandway.org/PDF/PP8.10October2012.pdf\\_James Johnson Morse](http://www.woodlandway.org/PDF/PP8.10October2012.pdf_James_Johnson_Morse) – Paul J. Gaunt, and, *J. J. Morse* – Julia Schlesinger. Also, use our online search engine at [www.woodlandway.org](http://www.woodlandway.org)– *Psypioneer Journals*.

dealers of repute, and that I should be excused from allowing a plate to go out of my own hand till after development, unless I felt otherwise disposed; but that, as I was to treat them as under suspicion, so must they treat me, and that every act I performed must be in presence of two witnesses; nay, that I would set a watch upon my own camera in the guise of a duplicate one of the same focus—in other words, I would use a binocular stereoscopic camera and dictate all the conditions of operation.

All this I was told was what they very strongly wished me to do, as they desired to know the truth and that only. There were present, during one or other of the evenings when the trials were made, representatives of various schools of thought, including a clergyman of the Church of England; a practitioner of the healing art, who is a fellow of two learned societies; a gentleman who graduated in the Hall of Science in the days of the late Charles Bradlaugh; two extremely hard headed Glasgow merchants, gentlemen of commercial eminence and probity; our host, his wife, the medium, and myself. Dr. G. was the first sitter, and, for a reason known to myself, I used a monocular camera. I myself took the plate out of a packet just previously ripped up under the surveillance of my two detectives, I placed the slide in my pocket, and exposed it by magnesium ribbon which I held in my own hand, keeping one eye, as it were, on the sitter and the other on the camera. There was no background. I myself took the plate from the dark slide, and, under the eyes of the two detectives, placed it in the developing dish. Between the camera and the sitter a female figure was developed, rather in a more pronounced form than that of the sitter. The lens was a portrait one of short focus; the figure, being somewhat in front of the sitter, was proportionately larger in dimensions. [The picture is that of a lady.] I do not recognise her or any of the other figures I obtained as being like anyone I know, and from my point of view, that of a mere investigator and experimentalist, not caring whether the psychic subject were embodied or disembodied.

“If the precautions I took during all of the several experiments, such as those recorded, are by any of you thought to have been imperfect or incomplete, I pray of you to point them out. In some of them I relaxed my conditions to the extent of getting one of those present to lift out from the dark slide the exposed plate and transfer it to the developing dish held by myself, or to lift a plate from the manufacturer’s package into the dark slide held in my own hand, this being done under my own eye, which was upon it all the time; but this did not seem to interfere with the average on-going of the experiments.

“The psychic figures behaved badly. Some were in focus, others not so; some were lighted from the right, while the sitter was so from the left; some were comely, others not so; some monopolised the major portion of the plate, quite obliterating the material sitters; others were as if an atrociously badly vignetted portrait, or one cut oval out of a photograph by a can opener, or equally badly clipped out, were held up behind the sitter. But here is the point: Not one of these figures which came out so strongly in the negative was visible in any form or shape to me during the time of exposure in the camera, and I vouch in the strongest manner for the fact that no one whatever had an opportunity of tampering with any plate anterior to its being placed in the dark slide or immediately preceding development. Pictorially they are vile, but how came they there?”

While not openly committing himself to the assertion that the forms obtained upon the negatives were those of “spirits,” it will be noted that Mr. Taylor unhesitatingly admits their genuineness, whatever their source may be. In other words, it is satisfactorily established that Mr. Duguid was in no way concerned in producing the pictures, otherwise than being the passive medium through whom they were produced.<sup>8</sup>

### **“EDINA” OBTAINS A PICTURE OF HIS SON**

Readers of the British Spiritualist press (particularly of “Light”) will be familiar with the signature of “Edina,” which, in past years, frequently appeared in connection with many deeply interesting statements of evidences of spirit-return. The writer in question held a highly important legal position in Edinburgh, in connection with the Court of Sessions, there. The cool head and cautious nature of the lawyer and the Scotsman combined to make “Edina” an excellent witness, and this section cannot be better concluded than by closing it with an account, in brief, regarding the photograph obtained by this gentleman, through the mediumship of David Duguid. The quotation is from “Spiritualism,” by Mr. James Robertson, the Honorary President of the Glasgow Association of Spiritualists, a gentleman and merchant whose honesty and probity are beyond question, and who was personally acquainted with “Edina,” and familiar with the facts about to be stated.<sup>9</sup> Mr. Robertson says:—

“My friend had had some years’ experience of spiritual realities, and frequently had messages from the boy, whose form was seen and described by a sister, who was clairvoyant. So many test pictures had been obtained at this period that we had no doubt of success, but in this we were disappointed for a season. The mother and daughter came to Glasgow, and though the daughter clearly saw the features of the loved one, somehow his form did not come upon the plate. Another attempt was made, and some of the boy’s toys were brought into the room, so that the conditions might be helped, but again disappointment met us. Other faces, welcome in themselves, were there; but not the desired one. Though there was a measure of discouragement, the parents did not give up hopes, for the reason that all the time they were cheered with messages that their wishes would yet be realised.

“A few weeks later Mr. Duguid was in Edinburgh, and, having his camera with him, he left it at the gentleman’s house, and made arrangements to call there the next day and make another attempt. When he had gone a letter was written automatically, through the clairvoyant daughter’s hand, in a writing which they knew well, in which full instructions were given them as to the experiment to be tried the next day.

“When Mr; Duguid arrived they went to the bedroom where the boy had died, furnished with dry plates, which they had themselves bought at a shop in Edinburgh. The six plates, taken out one by one by a member of the family (a daughter), were handed by her to Mr. Duguid. He, in her presence, as it was required, put each plate in the dark slide, which was taken to the bedroom and inserted in the camera. On development, it was found that on four of the plates there was a child’s face and form close to the two sitters—the mother and daughter. When the sitting was over, Mr. Duguid proposed to take the four plates to Glasgow the next day and have them

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<sup>8</sup>—Mr. Duguid passed to the higher life March 14th, 1907 – J. J. Morse reference.

<sup>9</sup>—Mr. Robertson entered the higher life Oct. 10th, 1913 – J. J. Morse reference.

printed, but left them over night, promising to call for them before leaving. The family, however, were eager to see the child's face and could not be induced to wait, so one of the daughters, who had some little experience in amateur photography, took the plates and put them to be printed at one of the windows. To their intense delight, on each of the copies printed there was a clear and well defined likeness of the boy, so long wanted by them.

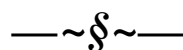
“In one picture the boy is sitting up in bed, in the very place where he had died, with a star over his head. The second depicts him in a boy's suit, sitting on his mother's knee. The face is the same in each picture, and each member of the family felt, beyond a doubt, that there had been granted to them in response to their longings, and in harmony with natural law, a portrait of the loved one.

“Every part of the evidence is such that the most finical critic can find no loophole of escape from accepting the facts as authentic. Mr. Duguid had never been in the house before, nor had he seen any portrait of the boy; the only portrait they (the family) had was taken when he was two years old, and it was not like what he was when he was removed by death, whilst the psychic picture was in full agreement with the child's features shortly before death, as they were impressed upon the tablets of memory. Outside the facts of the true likeness, the dry plates were the family's own, and were not handled by the medium until he placed them in the slide, whilst the development was witnessed all through by the daughter.

“The gentleman who attested the facts was a man of keen, critical faculties with a large experience of sifting what is called criminal evidence; a person of social position and worth, whose word on any other subject would have been accepted without cavil.<sup>10</sup>

Sufficient for the present purpose has now been offered to the consideration of the careful reader, though not a tithe of the evidence which exists in many a home throughout the world of the evidential reality of photographs of the departed having been obtained. It can be conscientiously claimed that the phenomenon is a demonstrated fact, while in innumerable instances, full and complete recognition has been accorded by the living to these pictures of the so-called dead. Therein lies their evidential value. Being true, these facts are of solemn significance. They mean that our beloved departed ones are still alive, still instinct of the humanity which not only unites the civilised world in the bonds of brotherhood, but which also points to the stupendous fact that the hand of death is not powerful enough to cut the threads of life, love, and consciousness when Nature claims the return of the fleshly garb wherewith she clothed the soul during its passage through mortality onwards to the higher and purer life which lies just a little way beyond for us all.

*To be continued . . .*



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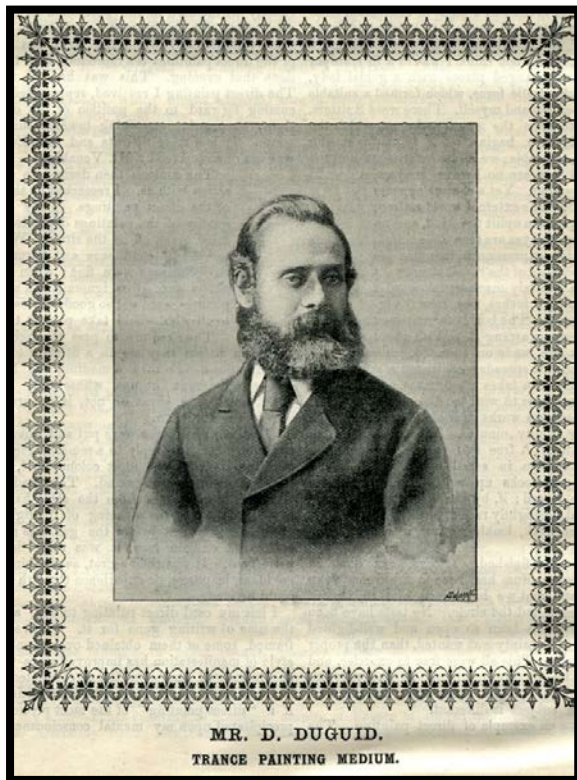
<sup>10</sup>.—A memorial notice of the departure to spirit-life of Mr. Duncan Antonio appeared in *The TWO WORLDS* of April 5th, 1907, which contained the following remarks: Mr. Antonio was about 65 years of age. He had for many years been a strong believer in Spiritualism. . . . Mr. Antonio was for many years, under a nom-de-plume, a contributor to 'Light.' He also bore convincing testimony to the genuineness of spirit photography in connection with David Duguid.” — J. J. Morse reference.



Although David Duguid was a photographer, he was primarily famed for his paintings, at least one of his paintings is displayed at the Glasgow Association of Spiritualists,<sup>11</sup> and it was in the early days of this Association that Duguid started his work. Other original exhibits of his work are displayed in the Britten Memorial Museum, housed at The Arthur Findlay College, Stansted Hall, in the U.K.<sup>12</sup> Published below James Burns gives a good overview of Duguid's methods in producing these works, taken from his journal *The Medium and Daybreak* October 6th 1893:

## TRANCE PAINTINGS; DIRECT PAINTINGS

### A SITTING WITH MR. D. DUGUID, GLASGOW



When I arrived in Glasgow, on Saturday evening, September 16, I found a party of Spiritualists on the platform, foremost among whom were Mr. Robertson and Mr. D. Duguid. I begged permission to attend Mr. Duguid's seance on the following Wednesday evening, and I received a cordial invitation to be present. On Wednesday afternoon as I was crossing the Clyde by Broomielaw Bridge, I met Mr. Venables, of Walsall, and his son, on a visit to Glasgow. I learned that I would meet them at the seance that same evening.

Mr. Duguid looked somewhat pale and aged since I saw him last. The loss of his wife has been a sad blow to him. He is now a lonely man, and the visitor to his home of spirit art, misses the cordial greeting of her who has in the

past welcomed so many distinguished visitors to these wonderful seances.

There is the old excellent influence in Mr. Duguid's house. She is there still! A congenial company had assembled. In the past we have been privileged to attend these sittings several times, but never with the great satisfaction as on this last occasion. The sphere of the medium has greater freedom than in the past. He takes the lead, under the influence of his guides; and yet he makes no effort to do so. All seem to respect Mr. Duguid with a feeling akin to veneration. Through his mediumship, all sitters, who know the nature of the thing, know that they are in

<sup>11</sup>.-Glasgow Association of Spiritualists:—<http://www.glasgowassociationofspiritualists.co.uk/index.php/our-history>  
See also *Psypioneer: The Glasgow Association of Spiritualists* – Paul J. Gaunt, and *Historical Notes (Glasgow Association of Spiritualists) – The Two Worlds*:—<http://woodlandway.org/PDF/PP7.10October2011.pdf>  
Also *Mr. J. B. Conklin and the Founding of Glasgow Association of Spiritualists* – Paul J. Gaunt, and – *Early Glasgow Spiritualism – The Medium and Daybreak*:—<http://woodlandway.org/PDF/PP8.8August2012.pdf>

<sup>12</sup>.- The Arthur Findlay College:—<http://www.arthurfindlaycollege.org/>

the veritable presence of spirit ministration at these sittings. A feeling of mental freedom and inspiration pervades these rooms, decorated as they are with a wealth of spirit art. Choice bits of trance painting are hung here and there, intermediate spaces being enriched with spirit photographs of the most remarkable character. These would bear examination. Their peculiar merits have yet to be fully set forth.

After much pleasant conversation, the sitters gathered round the table. I was invited to a place of distinction close to the medium's left hand. I begged to be allowed to sit somewhat further off, as my nervous system was exhausted and my brain weary; I did not think I was in a fit state for the position, I therefore changed places with a genial lady, redundant with psychoplastic force, which formed a suitable screen between the medium and myself. There were 8 sitters.

It is hard to determine the exact point at which the sitting, in a technical sense, begins. The box of painting materials is placed on the table; we all take our seats, and the medium takes his. There are no hymns, prayers, or performances of any kind. Yet a change appears to come over the mind. The external world retires; ineffable peace and aspiration uplift the mind, and on looking at the medium his eyes are seen to be closed, a serene and meditative expression illuminates his face: he is under the control of the Spirit Band. At length he moves in a leisurely manner; takes up a piece of card about 9 by 5 inches, and rubs it vigorously between his hands. The box is then opened and the brushes and colours arranged. With a lead pencil a few sketches are made on the card. The medium takes the knife, and with it spreads a bold band of white paint across the picture. He then takes the brushes, and, choosing the appropriate colours, goes to work on the picture.

All this time the medium works with his eyes shut, and he continues to do so for twenty minutes. The gas is burning brightly over the table. A free and easy feeling pervades all minds, and we engage in social conversation. The medium now and again looks up as it were towards the ceiling; his eyes are closed; if, by the special effort to look up, the eyelids should be slightly raised, nothing but white is to be seen; when at work, looking down, the eyelids are completely closed.

At last the picture is finished. It has been done in twenty minutes. The medium has been in the trance sleep the whole of the time, and we have seen him thus paint the picture now passed round the circle. No tests have been required. The sitting has been so open and well-lighted that no other feature of certainty was wanted, than the proper use of our own eyesight. This all were free to exercise, and all are satisfied. The picture produced at the previous sitting is at hand. It is of the same style as the one, now painted, but the subject is different.

Now we are to have an example of direct painting. The box a lies open, with the colours and brushes displayed. The medium takes from his pocket two cards, carte-de-visite mounts, which be used when in business as a photographer. He tears the corner off one, and throws the corner to me. Then he takes the opposite corner from the other card, and passes it to Mr. Venables. We being the two "strangers" at the circle, have the privilege conferred on us of receiving the direct

paintings. The gas is turned off, as this manifestation requires darkness for the direct action of the spirits. We hear everything that takes place. The painting does not seem to go on at once. The little musical box begins to play, and it is then heard at various parts of the room, high above our heads. It is heard playing at a distance as if outside of the room. Then blasts or currents of air are felt striking the face, or passing round the circle, laden with most agreeable and refreshing perfume. Sometimes these fragrant breezes come from one side and then from the other. One felt like a handful of cool sweet air, flung as it were against the face. These winds and scents are not felt all round the circle at the same time; they came as a special personal favour, to one after another in succession. At the commencement the table was moved powerfully.

We are shut in the room, and sit closely round the table, so that no one could move without the sitters on either side owing it. It would be a clever person who could move out in the little room, well filled by the circle, and do these things in the dark. We entertain no suspicious ideas, but accept the facts as they present themselves, which is an infallible antidote to suspicion. It is only in writing this report that these ideas come into my head, and when I think over it I see how unnecessary and foolish they are.

The flatter or slight slapping sound of cards is now heard, and lights are seen hovering over the table, like the points of so many fingers. Soon after this the signal is given to light up, and on looking at our watches we find that it is only five minutes since the light was put out. The medium, still entranced, passes a little picture to right and left, one to Mr. Venables and the other to myself. We take the torn-off corners from our pockets, and find that they exactly fit the card in the possession of each of us. The colours are wet on the cards, so that the pictures had been done unmistakably while the light was turned out. One of the direct paintings is a reproduction of the trance painting done that evening. This was handed to Mr. Venables. The direct painting I received, represented a bay of the sea, coming forward to the position of the observer. On the right, on a point stretching towards the ocean, is a lighthouse. It is a most delicate and beautiful picture, and so was the one received by Mr. Venables.

The controls then desired to enter into conversation with us. I remarked on the unusual delicacy of the direct paintings. They explained that the quality of the paintings depended upon the tone of mind given off by the sitters. When there was intelligence, confidence and harmony in the circle, the paintings were fine; when the minds of the sitters were gross, ignorant and suspicious, then the pictures were not so good—This is a striking lesson to all who would take part in these experiments.

They require to pass through a long season of probation before they are in a fit state to enter upon such investigations. To turn a medium Mr. Duguid adrift amongst ignorant groups, whose only desire is to see whether he is a cheat or not, is a sure way to degrade and ruin the medium.

Many more inquiries were put and answers given than I can remember. In reply to a remark, the spirits explained that they laid on the light colours first, ending with the darker ones in the foreground. They had a method of precipitating

the colours from the sable-hair pencil or little brush. This was the meaning of the lights seen hovering over the table just before the gas was relit. The spirits could not explain how it was that this operation was performed. It was their secret, as mankind in the body had no ideas, language, or experience through which explanation could be made.

I left my card direct painting to dry, and I have not at the time of writing gone for it. I have several at home framed, some of them obtained over twenty years ago. The style of manifestation has improved since then, and so have the influences, and everything connected with the sitting.

I was never more impressed with a sitting. It seemed as if a “direct painting” of the most precious kind had been precipitated upon my mental consciousness. Mr. Duguid’s abilities are of the most valuable character, but they have need to be properly applied or utilised.

A very striking photograph of Mr. Duguid came into my possession, taken when he was in business as a photographer. It has been etched to illustrate this issue of the MEDIUM, and no doubt it will be received by every reader, in the same spirit of satisfaction as it is offered by their faithful co-worker,

Nettlehirst, Beith, Ayrshire, Oct. 2, 1893.

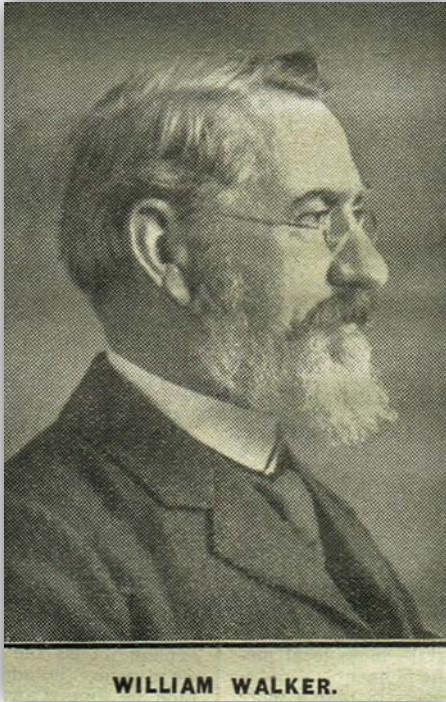
J. BURNS



The obituary of William Walker is republished below. Although he was only involved in spirit photography for just a few years prior to his death, he made a significant impression in a new colour technique. Below is published from the *Two Worlds* August 6th 1915:

## **ANOTHER PIONEER PROMOTED** **TRANSITION OF MR. WILLIAM WALKER, OF BUXTON**

### **An Earnest Spiritualist and a keen Investigator of Psychic Photography**



As READERS of THE TWO WORLDS will already be aware, Mr. William Walker passed away suddenly at his home, 3, Palace-road, Buxton, about 9-30 p.m. on Saturday, July 17th, 1915, in his 67th year.

He had not been well for some months, but had not been confined to the house. He wrote several letters during the afternoon, one to his son telling him how well he was feeling. As late as 8 p.m. he was in the garden chatting. At 9 p.m. he had a drink of coffee, and at 9-25 p.m. he went upstairs. He was heard to walk from his bedroom to the bathroom and back again. A few minutes afterwards—certainly not ten minutes from the time he went upstairs—Mrs. Walker went to the bedroom, and saw him sitting on a chair beside the bed, resting his head on the pillow. On going to him she found the spirit had left the body.

The following biographical particulars will be interesting at this time: Mr. Walker was born at Hazel Grove, near Stockport, on March 22nd, 1849. His early life was strenuous, for on his tenth birthday he commenced work down a colliery, but his energetic disposition would not let him rest at this. He attended night school and improvement classes, and gained lasting benefit by so doing. Being musical and fond of singing, he joined the choir at Norbury Church, and also became actively engaged in the Temperance movement. Soon after he was 20 years of age he joined the London & North western Railway Company, and after being at various stations was appointed station master at Hazel Grove in 1874. In 1875 he was made District Agent over the Cromford and High Peak line, and resided near to the village of Cromford. On May 1st, 1894, he removed to Buxton, and retired from business life on March 1st, 1909, but continued to live in Buxton. When he first went to Cromford he was an earnest Church worker and Sunday school teacher.

Mr. Walker was a man of many activities and of varied tastes, for prior to his removal to Buxton he was a bee keeper on a fairly large scale, and lectured many times for the Bee Keepers' Association. He also lectured on various subjects to the different literary and other Societies in Derbyshire. He was invited to give papers, but it generally ended with him leaving his notes in the ante-room, as he could manage better without them. He was a keen lover of Nature, and very observant, a good geologist and botanist, and was fond of painting, both in water colours and oils. He was an ardent



photographer of over 40 years' experience, and had gone through the trials of the wet plate process, and thus developed the patience and carefulness which stood him in such stead in his later days with the dry plates. He won many prizes with his photos at the various exhibitions. He made an especial study of colour photography, and was an ex-President of the Buxton Camera Club and Photographic Society.

His connection with Spiritualism commenced in the early eighties. In 1884 he left the Church and commenced "sitting" at home with a few friends. The outcome of this circle was the Cromford and High Peak Society, reports of whose doings appeared in "The Medium and Daybreak." The meetings were held in his house on Sunday mornings and evenings and on Wednesday evenings. Twenty to thirty people regularly attended, some walking many miles. Mr. Walker was looked upon as the regular speaker, but recorded in his diary there are many old workers who were engaged on occasions, such as Mrs. E. H. Britten, Mrs. Wallis, Mrs. Groom, Mrs. Hitchcock, Mrs. Butterfield, Mr. E. W. Wallis, Mr. Schutt, Mr. Hopcraft, Mr. Fitton, and others.

The opposition of the various Christian bodies and the local newspapers for the first six or seven years was tremendous, and often very much "below the belt," as deliberate attempts were made to ruin his business career. When Mr. Walker saw a paragraph in any newspaper placing Spiritualism in an unfair light he tackled it. On one occasion he crossed swords with Prof. Huxley in "The Manchester Examiner and Times," with fine effect. The Rev. T. Ashcroft,<sup>13</sup> of Blackpool, paid the neighbourhood a visit with his "circus" posters and magic lantern, and, of course, his vile charges had to be put up with and controverted. Mr Wm. Lennox, of Matlock Bath, and Mr. Wm. Doxey, of Matlock Bank, were staunch friends of Mr. Walker during these early struggles, and the friendship then cemented betoken these three families still continues.

For over twenty consecutive years Mr. Walker has been conducting services for the Belper Society, thus being closely associated with Mr. Alfred Smedley, Mr. W. P. Adshead,<sup>14</sup> Mr. G. Wheeldon, Mr. W. Wheeldon, Mr. Ling, and their respective families. He was closely allied with the old Salford and the Manchester Central Societies, but during the period from 1894 to his retirement he could not devote as much time as he desired, owing to the strain of business. After his retirement he widened his field a great deal.

His connection with "psychic" photography dated from November 7th, 1910, when he had his first sitting with Mr. and Mrs. Buxton and Mr. Hope, the Crewe Circle for psychic photography,<sup>15</sup> and as an ardent photographer he entered into the study of the various phases closely. He tested the mediums and spirits in many ways, achieving by

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<sup>13</sup>—Rev. T. Ashcroft see *Psypioneer* Volume 5. No 12: December 2009:—*Robert James Lees and the Revd Thomas Ashcroft* – Stephen Butt:—<http://woodlandway.org/PDF/PP5%2012December09.pdf>

<sup>14</sup>—Mr. Alfred Smedley, Mr. W. P. Adshead were the principal researchers in our series *The Beginnings of Full Form Materialisations in England Catherine (Kate) Elizabeth Wood 1854-1884*. The series on Wood's concludes in *Psypioneer* Volume 8. No 2: February 2012, which links all the previous articles:—<http://woodlandway.org/PDF/PP8.2February2012.pdf>

<sup>15</sup>—The Crewe Circle and in particular William Hope were instrumental in the development of the well-known medium Lilian Bailey see *Psypioneer* Volume 9. No 01: January 2013: *Lilian (Née Airdrie) Bailey O.B.E. – Paul J. Gaunt*:—<http://woodlandway.org/PDF/PP9.1%20January%202013.pdf>

careful process what he termed psychic photography with absolute proof. Those who accompanied him through the various processes know he was justified in his assertion. The photographs and messages obtained were many and wonderful. The culminating point came when one afternoon two photographs were obtained in direct colours. I believe the first time psychic photographs have been obtained in direct colours. To achieve this very careful preparations were required for many weeks both on the part of the spirit friends and the mediums. Mr. A. W. Orr,<sup>16</sup> who was a close friend of Mr. Walker of many years' standing, has been associated with him during his investigations in psychic photography.

The sudden and quite unexpected transition was a great shock to Mrs. Walker, as neither she nor her husband anticipated it. It is known that it was a surprise and a disappointment to him, for it has prevented him carrying out the work for Spiritualism which he had in mind. But no doubt he will continue to labour on the other side for the Cause he loved so well on this. He leaves Mrs. Walker and four adult sons.

The body was interred in Buxton cemetery on Wednesday, July 21st, the Rev. G. Street, the Unitarian minister, officiating. Mr. Street was an intimate friend of Mr. Walker, and many times had Mr. Walker conducted the services at the Unitarian church when Mr. Street had been indisposed or away.

His has been and will be a strenuous life. No rust—a life typical of that grand principle, “A path of eternal progress open to every human soul that wills to tread it.”

### **An Appreciation**

The following appreciation is from Mr. A. W. Orr, in the course of which a just and sympathetic tribute is paid to our arisen brother and friend. Mr Orr writes:—

As one who for nearly a score of years has enjoyed the close friendship of our arisen brother, I should like to place on record some slight tribute to the memory of one of the most enthusiastic workers for the Cause of Spiritualism, as well as one of the most honourable and conscientious of men. In his home life he was beloved in an especial degree, and he was never so happy as when with his wife and such of his sons as might be able to spend a Saturday and Sunday at home. His great kindness of heart and his love of humour endeared him to his friends, and gained him the warm esteem and regard of all his acquaintances, while his strong sense of justice and uprightness of conduct commanded the confidence and respect of the large number of business men with whom, as the representative of the L. & N. W. Railway Co. for a large district, he had often difficult questions to negotiate.

He was a great lover of nature, and possessed considerable ability in portraying some of the beauties of Derbyshire scenery on canvas; while his skill as an amateur photographer led to his being elected President of the Buxton Camera Club, and

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<sup>16</sup>—Orr was a well-known figure in the early movement; he was instrumental in setting up the Britten Memorial Trust shortly after the death of Emma Hardinge Britten on 2nd October, 1899 with his co-workers Mr. J. Burchell, Mr. J. J. Morse, Mr. S. Butterworth, Mr. S. S. Chiswell, and Mr. J. Venables, with Mr. A. W. Orr as Hon. Sec a position he held for over twenty years. Orr died on August 31st 1937 his obituary states his full name as William Arthur Wellesley Orr.

prepared him later for the prosecution of that study of psychic photography which during the last few years to deeply interested him, and whose results he made public by means of lectures and written communications to various journals.

A prominent feature of his character, and one that was always supported and encouraged by Mrs. Walker in the most self-effacing manner, was his readiness to give assistance to every good object that he could serve. As an instance, he prepared at short notice a lecture on "Coal, and how we get it," which he gave in aid of a fund that was being raised for the benefit of the widows and families of the victims of a great colliery disaster, and so highly was the lecture appreciated that he was invited to deliver it in another neighbouring places.

He was brought up in a communion of the Church of England, and was a member of the choir of the church at Hazel Grove, Stockport, but became acquainted with some of the facts of Spiritualism, he by and by associated himself with the Movement, and on his removal to Cromford, near Matlock, he and Mrs. Walker threw their house open for meetings on Sundays whenever a medium was available. Mr. E. W. Wallis was one who occasionally visited them. Mr. W. J. Colville was another, and there were certain more local mediums whose names I am unable to give at the moment. Gradually Mr. Walker was led on by his spirit helpers to take a more active part in the work, until he became a well-developed trance speaker, always in request among Societies in Derbyshire and the neighbouring counties, and many hundreds of people will feel a deep regret that they will never again behold his genial face or listen to the hearty, inspiring addresses that were uttered through his lips.

He has passed from earth, and the labours that he was planning for the coming autumn and winter must be left un-accomplished; but the memory of his personality will remain fragrant and encouraging throughout the lives of all who knew him, stimulating them to emulate his noble example of doing with his might all the good his hand found to do, and to follow Truth and righteousness faithfully to the end.

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## “DIRECT COLOURS”

Spirit photography in natural colours was produced by the Paget Process “... an early colour photography process patented in Britain in 1912 by G.S. Whitfield and first marketed by the Paget Prize Plate Company in 1913. A paper-based Paget process was also briefly sold. Both were discontinued in the early 1920s. One of the most outstanding exponents of the Paget process was Australian photographer Frank Hurley.”<sup>17</sup> In the December 23rd 1922 issue of *Light* a supplement was issued showing *spirit extra’s* through the mediumship of Mrs. Deane using the Paget process as shown:

Supplement to “Light,” December 23rd, 1922.

**SPIRIT PHOTOGRAPHY IN NATURAL COLOURS (PAGET PROCESS)  
THROUGH THE MEDIUMSHIP OF MRS. DEANE.**

1. Sitters, the Managing Editor of “Light” and a friend. The Extra not recognised.
2. Sitter, Miss Estelle Stead. Extra recognised by a member of the W. T. Stead Bureau as her daughter.
3. Sitter, Mrs. Deane, whose son, age eleven, took the photograph. The Extras, Mrs. Deane states, are her guides.
4. Sitter, Mrs. Deane’s youngest daughter. Extra recognised by a Birmingham lady as her sister.
5. The Sitters recognised the Extra as their daughter.
6. Sitter, Mrs. Deane’s youngest daughter. The Extra, Mrs. Deane states, is her eldest daughter’s guide.

(A further description of the coloured plates and particulars of Mrs. Deane’s mediumship will be found in the columns of this issue.)

<sup>17</sup>.-Paget process:—[http://en.wikipedia.org/wiki/Paget\\_process](http://en.wikipedia.org/wiki/Paget_process)

## OUR COLOURED SUPPLEMENT

In presenting our readers with a supplement in colour of photographs showing extras in which certain colour effects are registered, we believe we have created a precedent in this branch of psychical research. The six photographs we reproduce were all taken in the presence and under the supervision of, Mrs. Deane, the medium, of Islington, London, during the past eighteen months. The Paget process was the method used to obtain the colour effects. This process is a comparatively simple one, though great care and accuracy must be applied. The exposure is made on a panchromatic negative plate, on which is superimposed a taking screen. This screen has a surface prepared with a pattern composed of the three primary colours. A filter has also to be used in connection with the lens. It is, in other words, the three colour process in photography. It will be noted that in the case of Figures 2, 4 and 5, the extras have been recognised. In Figure 3 a curious problem in supernormal photography presents itself. Certain psychical researchers, when examining this plate, discovered that the extra of the Indian closely resembled an illustration that had appeared on a popular magazine cover.

In the history of psychic photography, however, this is not the first time that such a discovery has been made. There are cases on record where this has occurred when the medium and operators could not possibly have had access to the original. At present the reproduction of existing pictures and photographs through the mediumship of a psychic photographer is one of the problems facing investigators. All possibility of fraud can in most cases be ruled out, yet the extra will show a close resemblance to some well known picture.

The Managing Editor of LIGHT has conducted two experiments with Mrs. Deane in colour photography. In the case of the example shown in Fig. 1 no test was imposed. But at the second sitting under test conditions, in which the sitter, using his own plates and handling all details of the experiment from start to finish, obtained a remarkable result, no less than three extras, one of which was recognised, appeared on the plate. Unfortunately, being a novice at this class of photography, he omitted to see that the panchromatic plate and the taking screen were in perfect contact. As a result no colour effect good enough to reproduce here was obtained, only an ordinary black and white print being possible.

We hope to give a reproduction of this test photograph at an early date. However, the result of the test was the obtaining of a first-hand personal proof showing that Mrs. Deane is a medium possessing that remarkable gift of mediumship which manifests itself on a photographic negative. One of the many questions, if not the most important, that arises in connection with a supernormal result in colours is: Are these extras, especially those of recognised people who have passed beyond the Veil, posed, though invisible to us, in their natural colours before the camera. Colour must be present in some objective form, otherwise no colour could be registered on the plate. The gift of mediumship for psychic photography is very rare, and the opportunities for studying its various phases few and far between. It is to be hoped that as time goes on the prejudice against this phase of psychical research will be overcome and sympathetic attention be given by scientists and psychical researchers to this branch of mediumship, which offers above all others a field of research

fascinating to a degree in its varying phases, and with far-reaching possibilities when its laws have been discovered.

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To complete this section of Spirit or Psychic Photography, a more detailed report on these photographs by Deane as well as acknowledgement of William Walker's involvement, was given in the *Two Worlds* a year earlier on November 11th 1921. The article published below included figure 3 and 4 as shown above in the *Light* supplement:

## **Psychic Photography in Direct Colours Important Developments**

**Fred Barlow**

THE late Mr. William Walker, President of the Buxton Camera Club was the first photographer to secure psychic photographs in direct colours. These he obtained at Crewe on May 1814, 1914 by the Paget method. The conditions were such as should satisfy the most captious critic. On the day the results were obtained, Mr. Walker took his photographic outfit with him to Crewe, including the Paget plates, screens, etc. He conducted the photographic operations, and he was the only person present who knew anything at all about colour photography.

The experiment was wonderfully successful. Different psychic results were secured on two plates, showing beautiful colour effects of a lovely feminine form (recognised as a sister of the sitter) holding a garland of flowers. To my mind there is not, the least shadow of doubt about the genuineness of these results. I have satisfied myself by repeated test and experiment that the Crewe circle are above suspicion. If additional proof is required, then Mr. Walker's detailed description of the experiment, and the results themselves, prove the absolute impossibility of anyone being able to repeat the effects, under similar conditions, by trick methods. Several attempts at colour photography with the Crewe circle have been made since that time, and slight effects secured, but nothing that will bear comparison with the Walker results.

I succeeded last year in obtaining a colour result by the Lumière process with Mrs. Deane, but through an unfortunate accident the plate was ruined. I am glad to be able to state that some exceedingly beautiful psychic photographs in direct colour have now been secured by Mrs. Deane. I experimented with Mrs. Deane again with colour plates whilst she was here in Birmingham, early in August of this year, but without definite success. However, when she left us I fitted her up with a complete Paget outfit and carefully explained the process to her. She promised to try again when she got back home. She kept her promise, and has been wonderfully successful. It is impossible in a description to do justice to the beauty of the results secured. Two of the effects in particular are remarkably fine. Both these show true colour all over and the psychic part of the picture has been perfectly exposed.

I do not think that Mrs. Deane in these first attempts possessed sufficient knowledge of the process to produce such perfect results. I believe some other intelligence took part in their production, whose knowledge far exceeds that of our own. On one of the results two psychic faces appeared that have been secured on

several previous occasions. This suggests the possibility that ALL psychic pictures would show natural colours IF A COLOUR PROCESS WAS ADOPTED excepting, perhaps, those which are apparently produced from pictures and portraits already in existence, as sometimes appears to be the case.

One little point is of much interest evidentially. It is the hand of one of the forms known as "Bessie." This hand is very like a wax creation, and is not perfectly formed. Now had this result been a cut-out pictorial effect, it would not have shown this defect. Many of Boursnell's psychic pictures show these incompletely formed hands. I well remember a pioneer in psychic photography telling me how on one occasion he had secured, through Boursnell, the psychic picture of a beautiful lady with this same type of incomplete hand. He mentioned this aloud when he saw the photographs, and shortly afterwards sat again with Boursnell. Instead of securing the ordinary psychic picture, he got a photograph of a pair of beautifully-shaped hands. The unknown artist had evidently overheard his remark, and had produced the picture of the hands to show that these could be formed as perfectly as the features. Similar incompletely formed hands appear often in photographs of materialised and semi-materialised forms.

No test conditions obtained when Mrs. Deane got these beautiful results—perhaps that is why she was so successful, but, personally, from my experience with Mrs. Deane, I am perfectly satisfied as to the genuineness of these effects. One of the figures is identical in every way (except as regards colour and drapery) with a result I secured with Mrs. Deane here in my own home, employing the whole of my apparatus, chemicals, plates, etc., all the photographic operations being conducted by myself. When it is remembered that only a fortnight previously Mrs. Deane knew practically nothing about the Paget process, the fact that the results should be so perfect must be counted as evidence in favour of their genuineness and very strong evidence too.

Apart altogether from sentimental reasons, I do not think that Mrs. Deane, or anyone else, could possibly produce results by trick methods to equal these. The Paget Co. naturally refuse to commit themselves on this question of genuineness, but suggest that similar results MIGHT be secured by setting up dolls and photographing them alongside, and simultaneously with the sitters! If such is the case, not only would Mrs. Deane prove a serious rival to Madame Tussaud's, but she would also have to be exceedingly skilful in moulding such beautiful faces. Her stock would run into hundreds of wax figures, and in the absence of proper storage room, she would be occupied all her time in melting down and making fresh dolls for every sitter that comes along. Unfortunately for this theory, it so happens that apart altogether from her psychic work, Mrs. Deane has to work hard for her living.

I cannot do better here than give Mrs. Deane's simple and unaffected account as to how she secured these results. It is taken from a private letter she sent me, and I give it just as received, with no attempt at punctuation, etc.:—

". . . Now for the story. On Thursday, 12th August, I did not go to work, so I said to Vi [Mrs. Deane's daughter] let's have a sitting and see what we can get. Let's try colour plates, so I put two plates in the slides and exposed one on Vi and she did the same with myself. On mine I got 'Bessie' and 'Lulipstirwan' ' but not very clear. On

Vi I got 'Hular' not very clear. I am enclosing prints in black and white of both results let me know if you think they are good enough to make slides of. On Friday the 20th August I got a message that I was to try again with colour plates. At first I thought it was myself and took no notice but I could not shake it off. So I put two plates in and did the same as before. Vi was not in, but so strong was the impression that I could not wait so got little Bubbles [Mrs. Deane's little boy] to take the cap off. I did not develop it but waited until Vi came in then I had a sitting with her and exposed the other plate on her then I went and developed them both. Over me is 'Bessie' and 'Lulipstirwan,' but oh so clear and beautiful and over Vi a lovely lady unknown. I am sending you prints of them all but Bessie says this is the last time she will come on a photo as now I have my heart's desire, that is herself and Lulip in colour so if it got broken I don't know what I Should do. . . ."

Does this read like the scheming of an arch-deceiver?

I consider that Mrs. Deane's success marks a stage in the development of psychic photography, the importance of which cannot be over estimated. Even given a free hand, the difficulties of "faking" results to equal these colour effects would be tremendous, and I submit that in itself the colour process is a severe test for psychic results. Whilst this may be of some satisfaction to the sceptical mind, it does not render the scientific problem any easier to solve. According to the laws of light there can be no question in these colour results of photographing invisible forms. So far as OUR knowledge goes, a form showing these colours MUST be visible to the human eye. To get true colour results on the plate in this process light must be used that has passed through a filter on the lens, the lens itself and a screen in contact with the plate.

A possible solution of this problem is that suggested by the transparency theory. A coloured transparency might actually be used inside the camera during the normal exposure. The light streaming through the filter and the lens would then pass through this hypothetical transparency, again through the colour screen on to the plate. Such a transparency would have to be far superior to our normal transparencies, in order to afford such satisfactory results.

A careful examination of the Crewe negatives reveals the fact that these show very clearly indeed what are considered to be transparency markings, far more clearly, in fact, than is usually the case with an ordinary psychic negative. In Mrs. Deane's results I have not been able to trace any indications of a transparency, but it is natural to conclude that the same process was employed as in the Crewe results.

Another idea that suggests itself is that the intelligences producing these results possess the knowledge of so acting upon the sensitive silver salts, by precipitation or otherwise, as to produce on the plate results identical with those produced by ordinary light. Some such theory is helpful when considering supernormal effects secured in sealed packets. There is no harm in theorising so long as the theories deduced accord with the dictates of common sense, and so long as we discard them when they are no longer tenable. The paths of science are paved with discarded theories. I often feel that we do not fully realise the scientific importance of these things, and the duty that devolves upon us carefully and thoroughly to study the phenomena. They are not given to us merely to satisfy idle curiosity. The directing

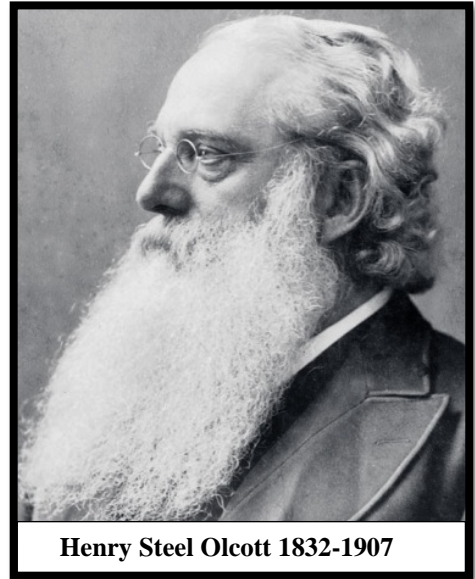
intelligences behind them undoubtedly possess knowledge which exceeds our human intelligence, and by endeavouring harmoniously to co-operate with these greater intelligences, results beneficial to mankind cannot fail to follow.

NOTE BY THE EDITOR.—A subsequent letter from Mr. Barlow suggests that this article be held over, as the face of the Indian on plate No. 1 is found to bear a striking resemblance to an illustrated cover produced in colours on a recent number of “My Magazine.” edited by Arthur Mee. As, however, several psychic pictures have been produced which are evidently reproductions of old photographs or prints, we think it wise to state the whole of the facts. The captious critic will, of course, claim that the medium reproduced this colour effect from the magazine cover, but if, as we believe, these effects are produced by other intelligences than the medium, we see no reason why they should not be responsible for such reproduction. Psychic photography provides many illustrations of such happenings, and we never believe in suppressing facts—when they are facts—merely because we cannot explain them. The truth—the whole truth—will help to the elucidation of the problems which at present perplex us.—E.W.O. [Ernest Oaten]

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# WHEN STAINTON MET HENRY

In 1874, the life of Stainton Moses, a recent convert to Spiritualism, was changed when he came into correspondence with Col. Olcott, the American Spiritualist who in 1875 became the first president of the Theosophical Society. The link happened through an appreciative review of Olcott's book in *Human Nature* by Moses. Marc Demarest has put us in his debt by reprinting that review on his blog "Chasing Down Emma" on 21 December 2013.<sup>18</sup>



Henry Steel Olcott 1832-1907

Olcott's book *People from the Other World* reported a number of tests with mediums, especially the Eddy family in Vermont. The Eddy mediumship still has its defenders today,<sup>19</sup> but at the time it was much disputed. W.E. Coleman denounced it as fraud, and Emma Hardinge Britten seems to have avoided reference to it. A re-examination of what British visitors to the Eddy homestead thought would be useful.

Stainton Moses and Henry Olcott did not actually meet until January 1879. The story is told in Olcott's *Old Diary Leaves*, vol. 2:<sup>20</sup>

"We were received with charming hospitality by Dr. and Mrs. Billing at their suburban house at Norwood Park, which became the rallying centre of all our London friends and correspondents; among them Stainton Moses, Massey, Dr. Wyld, Rev. and Mrs. Aytoun, Henry Hood, Palmer Thomas, the Ellises, A. R. Wallace, several Hindu law and medical students, Mrs. Knowles, and other ladies and gentlemen. On 5th January I presided at a meeting of the British T. S. at which there was an election of officers."

L.P



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<sup>18</sup>—Lobster and Lice: William Stainton Moses on Henry Steel Olcott, June 1875:—  
<http://ehbritten.blogspot.co.uk/2013/12/lobster-and-lice-william-stainton-moses.html#!/2013/12/lobster-and-lice-william-stainton-moses.html>

<sup>19</sup>—*The Mediumship of the Eddy Brothers* by N. Riley Heagerty:—<http://www.the-voicebox.com/Articles%20on%20Mediums/The%20Eddy%20Brothers.pdf>

<sup>20</sup>—*OLD DIARY LEAVES*, Second Series(1878-83) by Henry Steel Olcott:—  
<http://www.theosophy.ph/onlinebooks/odl/odl201.html>

# Leslie's Seasonal quiz – the answers

Here are the answers to our annual quiz to test how much you recall of Psypioneer last year. Each question related to an issue in sequence, so that question one was about the first issue January 2013 and so on. Only 11 questions however, as September-October 2013 was a double issue:

**01.**–What famous medium received the O.B.E. before she even began her psychic work?

This was Lilian Bailey, for her First World War work, which must have been exceptional since she was made an Officer (O.B.E.) and not just a Member (M.B.E.).

**02.**–Who accused Madame Blavatsky of plagiarism, but had his own credentials questioned?

William Emmette Coleman. (Did you notice him in the January 2014 issue, doubting the Eddy mediumship?)

**03.**–Which healer appeared in court after replacing a diseased humerus with an ectoplasmic one?

William Lilley, who was prosecuted in South Africa.

**04.**–Where is the most up to date biography of Emma Hardinge Britten?

On the web site of Marc Demarest, [www.ehbritten.org](http://www.ehbritten.org). Go to Short Biographical Summary. It contains discoveries too recent for any book.

**05.**–Why cannot ectoplasmic photos taken by Spiritualists in Helen Duncan séances be taken at face value?

The history of these was carefully examined by Paul Gaunt in an investigation reported in this issue, and was found to be confused, with images wrongly identified.

**06.**–Which temple was said to have the most handsome interior of any building owned by Spiritualists in the UK?

The London Spiritual Mission. Incidentally, it was here that Psychic News was re-launched as a magazine.

**07.**–Who compared the photographing of fairies to the discovery of a new continent by Columbus?

Sir Arthur Conan Doyle, in the second edition of his book on fairies.

**08.**–What was the real name of Madame D'Esperance?

Elizabeth Jane Puttock at birth. She married a Mr Reed in 1870. No divorce record has been found, though he remarried.



**09.**—What is the importance of the Corpus?

Psypioneer reported. The Standard Spiritualist and Occult Corpus has been released: 2300+ primary texts, in English, covering Spiritualism, the occult and allied parasciences, between 1790 and 1940. In released form, the entire corpus is accessible via any web browser, and can be downloaded in bulk via FTP. To get in, go to the SSOC jump point at IAPSOP and follow the instructions.<sup>21</sup>

**10.**—Who was unveiled after exactly a century?

Alfred Russel Wallace, on the centenary of his passing. in a statue at the Natural History Museum. LP was present.

**11.**—Which psychical researcher claimed to know Aleister Crowley?

Dr Eric Dingwall. In fact Crowley knew a number of mediums and researchers; this would make a good study.



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<sup>21</sup>.—The International Association for the Preservation of Spiritualist and Occult Periodicals:—[www.iapsop.com](http://www.iapsop.com)

## BOOKS WE HAVE REVIEWED

*If you have any problems locating a copy we can contact the author*

**An Extraordinary Journey:—The Memoirs of a Physical Medium**, by Stewart Alexander, published by Saturday Night Press Publications, England, 2010. Paperback ISBN:—978-0-9557050-6-9, available at Amazon. Psypioneer review, by Leslie Price pages 294-296:—<http://woodlandway.org/PDF/PP6.11November2010.pdf>

**Helen Duncan the Mystery Show Trial**, by Robert Hartley published by H Pr (Publishing), London 2007. Paperback ISBN:—978-0-9553420-8-0. Psypioneer review, by Paul J. Gaunt pages 244-247:—<http://www.woodlandway.org/PDF/PP3.11November07..pdf>

**Aquarian Evangelist: The Age of Aquarius as It Dawned in the Mind of Levi Dowling**, by John Benedict Buescher Theosophical History Volume XI available at:—then—Occasional Papers. Psypioneer references by Leslie Price page 7:—<http://woodlandway.org/PDF/PP4.1January08.pdf>

**Dead Men's Embers**, by Gerald O'Hara, published by Saturday Night Press Publications, England 2006. Large Paperback ISBN:—978-0-9514534-6-9, available at Amazon. Psypioneer review, by Leslie Price pages 1-2:—<http://www.woodlandway.org/PDF/PP3.1January07..pdf>

**Mrs Miller's Gift' – a Celebration of 75 Years of the Edinburgh College of Parapsychology formerly Edinburgh Psychic College & Library**, by Gerald O'Hara & Ann Harrison, published by Saturday Night Press Publications, England 2007. Paperback ISBN: 978-0-951-4534-9-0, available at Amazon. Psypioneer review, by Paul J. Gaunt pages 1-4:—<http://www.woodlandway.org/PDF/PP4.1January08..pdf>

**Mrs Miller's Gift CD:—Helen Duncan Séance, Ernest Oaten and Harry Edwards**, Written and produced by Gerald O'Hara B.Sc. Psypioneer review, by Paul J. Gaunt pages 106-107:—<http://woodlandway.org/PDF/PP5.4April09.pdf>

**The Indescribable Phenomena – The Life and Mysteries of Anna Eva Fay**, by Barry H. Wiley published by Hermetic Press, Inc., Seattle Washington 2005. ISBN: 0-945296-50-9, available at:—[http://www.hermeticpress.com/product\\_info.php?products\\_id=45](http://www.hermeticpress.com/product_info.php?products_id=45)Psypioneer references by Leslie Price pages 39-42:—<http://www.woodlandway.org/PDF/PP5.2February09.pdf>

**Immortal Longings – FWH Myers and the Victorian Search for Life After Death**, by Trevor Hamilton published by Imprint Academic in Exeter, U.K (also VA, U.S.A) 2009. ISBN: 9-781845- 401238 H.B, 9-781845-402488 PB, available at Amazon. Psypioneer review, by Leslie Price pages 157-148:—<http://woodlandway.org/PDF/PP5.6June09.pdf>

**Talking to the Dead – Kate and Maggie Fox and the Rise of Spiritualism**, by Barbara Weisberg published by HarperSanFrancisco New York 2004. Hardback ISBN: 0-06-056667-1, available at Amazon. Psypioneer review, by Paul J. Gaunt pages 9-10:—[http://woodlandway.org/PDF/Leslie\\_Price\\_PP2.pdf](http://woodlandway.org/PDF/Leslie_Price_PP2.pdf)

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### **How to obtain this free Journal**

The Psypioneer journal is at present available, complete with all back issues on the web site <http://www.woodlandway.org> and we are greatly indebted to our Australian friends for hosting and posting this Journal. You can obtain it free and direct by sending an e-mail entitled "Subscribe" to [psypioneersub@btinternet.com](mailto:psypioneersub@btinternet.com) or "Unsubscribe" to discontinue.

To contact Psypioneer please e-mail [psypioneer@btinternet.com](mailto:psypioneer@btinternet.com)

Paul J. Gaunt

