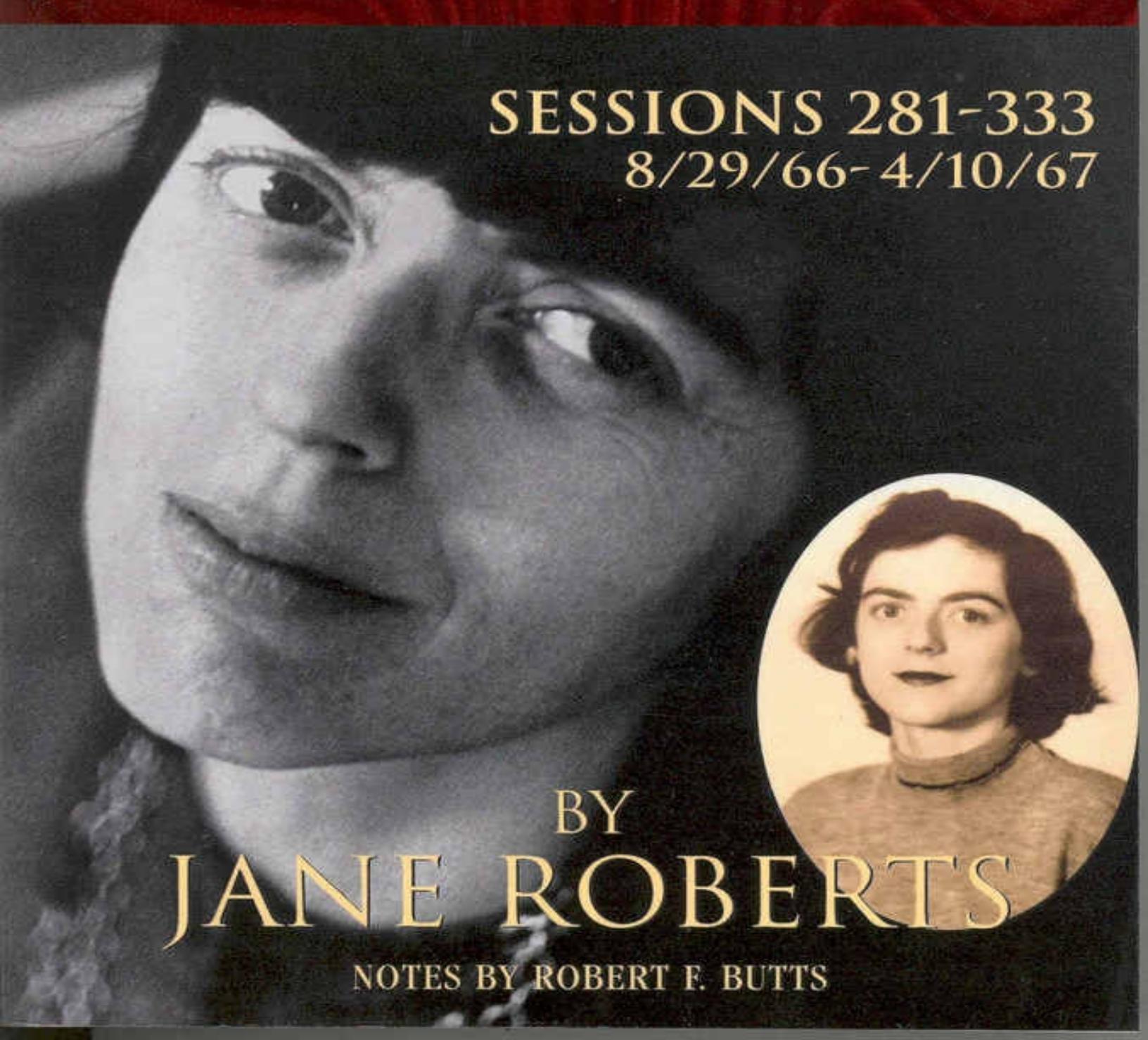


A SETH BOOK  
NEVER BEFORE PUBLISHED  
THE  
**EARLY SESSIONS**  
Book 7 of The Seth Material



SESSIONS 281-333  
8/29/66- 4/10/67



BY  
**JANE ROBERTS**

NOTES BY ROBERT F. BUTTS

THE  
EARLY SESSIONS  
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*“The great value I see now in the many deleted or private sessions is that they have the potential to help others, just as they helped Jane and me over the years. I feel that it’s very important to have these sessions added to Jane’s fine creative body of work for all to see.” – Rob Butts*

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*I dedicate The Early Sessions  
to my wife, Jane Roberts,  
who lived her 55 years  
with the greatest creativity  
and the most valiant courage.*

*-Rob*

**Please Note:** Within this ebook, Rob Butts sometimes refers the reader to review material on specific pages. These page references apply only to the page numbers of the regular trade paperback version of this book.

To Rob  
 July 3, 1966  
 My love, I saw you  
 Sprawled asleep.  
 I went outside  
 And sipped my drink  
 And left you there  
 On the cool white sheets  
 Half dressed, immaculate  
 In dreams.  
 - - - - -  
 Love,  
 Jane

(Tracing of the poem used as the envelope object in the 68th experiment, in the  
 281st session for August 29, 1966.)

### SESSION 281 AUGUST 29, 1966 9 PM MONDAY

(The 68th envelope object was a poem Jane wrote to me on the evening of July 3, 1966. It was written with a dark pen on a sheet of yellow paper, not punched, and the size of this page. The sheet was folded as indicated above, then enclosed between the usual two pieces of Bristol and inserted into the usual double envelopes. The back side of the sheet was blank. I knew nothing of the circumstances under which Jane wrote the poem, and hoped the data would fill me in. Details in their proper place.

(Jane began speaking while sitting down and with her eyes closed. They soon began to open. Her voice was average, with some pauses.

(Begin at 8:58.)

Good evening.

("Good evening, Seth.")

(Long pause.) Now. Ruburt sent a message and it was received. I am referring to the visit of your friend today.

The conscious mind had nothing to do with this. He strongly wished for the friend's presence. The wish became reality. You must understand the rules that apply. For they apply whether or not you understand them, and whether or not the wish is one that you really want fulfilled.

*(This noon our friend Jim Beckett visited us for the first time in some months. Jim used to be a TV repairman. Last evening our TV set was acting up, and Jane wished aloud that Jim would visit us and fix the set, as he has done in the past.)*

*(Jim lives out of town and is now a traveling repairman for office equipment. He has witnessed a few sessions, perhaps two years ago. Today he told us that as he drove within about four blocks of our house, he received the strong urge to visit us.)*

Take for example this subconscious feeling: "I want to be comforted. If I were sick someone would feel sorry for me and comfort me then." Such a wish is very seldom on a conscious level, but it is often emotionally charged, and it brings forth immediate results because of the charge it carries. Whenever you catch yourselves in moods of self-pity, then you are courting just such results.

There is no way out of this, you see. You simply must realize that self-pity, in your terms, is highly destructive. Any charged emotional feeling will almost immediately be made actual. Now this gives you an advantage, you see, if you understand the principles. When you strongly desire to sell your paintings, my friend, you will do so. *(Jane looks at me, eyes wide and dark.)*

If you passionately desire that others possess them, and benefit from them then you shall sell them, and because of your desire you will take those necessary measures. But regardless of those measures, the paintings will sell.

When you passionately desire to withhold them, when you fear that you will lose a part of yourself by relinquishing them, then this will be what you broadcast to others, and this is the data upon which they will act.

The pendulum is an excellent method of discovering your subconscious feelings, and indeed of changing them. As you both suppose, incidentally, the music you played this evening was highly beneficial from several standpoints. *(Yma Sumac.)* Any connection with past periods of productivity or joy have immediate reference to the present. As negative suggestions play their part, so do positive suggestions, and both in terms of symbols.

These positive symbols can be used quite deliberately. They should be utilized for your own benefit. You do this often without realizing that you do so, but a conscious knowledge will help you.

Give us a moment here... I am searching for a connection for you, concerning the past. A negative response dealing with Dr. Martin. Some, to me, indistinct connection between the strange young woman here with your friends, and Emma Martin. An old unpleasant association. You were uncomfortable, a child. Dr. Martin and his wife visited your parents. You cried, and you clearly heard Emma Martin tell your mother that she should not go to you, and then you would be quiet.

Then a door was closed. The girl reminded you, through some association, with Emma Martin of that time.

*(This was very interesting, and a surprise to me. Recently I have been using suggestion rather successfully on hay fever, following Seth's ideas. Friday was a good day. We had company Friday evening—Marilyn and Don Wilbur, Don's brother and a girl named Pat, whom we do not know.)*

*(Later that evening hay fever seemed to get the best of me and I had a poor weekend. I was mystified as to the cause. The pendulum told me I reacted to the group Friday evening. However I had never reacted to the Wilburs before, so I was still puzzled.)*

*(Dr. and Emma Martin are old friends of my parents, and their age—early seventies, or nearly so. I have childhood memories of them, of course. As soon as Seth mentioned it, I immediately saw a distinct resemblance between Emma Martin, as she had been, and the young girl Pat. The smile in both was much alike. Consciously I had made no such connection however, before Seth mentioned it, but had sensed something familiar about Pat Friday evening.*

*(Jane of course has no memories of Emma Martin as a young person. Any such episode as described by Seth above would have taken place probably more than 40 years ago. I am now 47.)*

Now such associations have an electrical reality, you see, built within your system. Realization of these causes creates an opposing force that can neutralize the original. The words—"Father, I refuse to accept your hay fever for myself; though I once took it, I now throw it free from us both"—these words will help.

They will neutralize the original suggestions. Such patterns, for this is what they are, throw loose and away, break up. The energy that gave them vitality can then be used in new ways.

I suggest your break.

*(Break at 9:24. Jane was dissociated as usual. Her eyes opened often. She resumed in the same manner at 9:34.)*

Now, dear friend. This information will help you.

Your father used hay fever as a symptom of helplessness, and as a demand for the attention that he did not get, even then, from your mother. The pattern was set earlier in his childhood. He discarded the symptoms because they did not get him what he wanted. Your mother could not be bothered.

She did not comfort him as his mother had. You picked up the condition when he realized that it no longer served him. At that time you accepted it, however, along with your conception of what it was to be a male. If you had a son and did not know what you know, you would automatically so transfer it.

Now. You realize that virility is hardly synonymous with a runny nose. You realize your masculinity. You are too aware now to allow yourself too many privileges in exchange for your symptoms, and you can therefore afford to relinquish them.

You are not helping your father, for the symptoms will not revert to him. Your system will simply reorganize the energy pattern. There was another element. Your mother treated you as hers exclusively. You also adopted the symptoms as a protective measure against her. You said in effect, "I am my father's son, down to some of his defects."

When you realize this, again, you will find the symptoms hardly necessary. Your mother basically did not share (*smile*) your father's love of the out-of-doors, and you played both ends against the middle. For the symptoms also allowed you to stay indoors with her on many occasions.

All of this information will be immeasurably helpful to you. Your father's hay fever was a defense also against farm work, you see.

There was an afternoon... I am not clear here.... You were given cod liver oil. The symptoms began that day. You should not eat salads at your parents' home, that are mixed with oil, during the season.

Hay fever was for your father also a defense against the world, for it allowed him some isolation. You can have the necessary privacy without using this symptom to get it. The ink has a symbolic association for you personally, a healing one you see, and its presence, according to my recommendation, has the effect of a mood tonic.

Yoga breathing will be of therapeutic value when you need it, but the knowledge gained in this evening's session should go a long way toward minimizing the symptoms. (*Smile.*) You should avoid the color red in decorations during the season. You should take steps to realize the connection with your mother and red, so that our friend can use his red curtains at Christmas with immunity.

You may take a break.

*(Break at 9:52. Jane was out as usual. Her manner was very active, often smiling and emphatic, her eyes open much of the time, etc. I had a sneezing spell at break, probably because of the emotional content of the above material.)*

*(It is Wednesday evening as I type this. Since the session Monday night, I have not taken any of the usual pills for the hay fever, and have been, overall, in much better condition than I might have expected. The relief is great.)*

*(Jane said she did not know I had taken cod liver oil as a child. I remember doing this, and disliking it intensely. My parents have told me often that I displayed hay fever symptoms by the age of 3 or so, so evidently the first cod liver oil episode was earlier than this, and before my conscious memory. Jane insisted I hadn't mentioned cod liver oil to her, though I had discussed castor oil.)*

*(Jane resumed at a slower rate, her eyes closed, at 10:02.)*

An episode at the age of fifteen served to reinforce the difficulty.

We will go slowly here. You were in the house, in the cellar or on the upper story. You were not on the main floor of the house. The episode involved your father and yourself.

He was, or appeared to be, crying, and you saw him. A rather soundless sobbing that involved running eyes and nose. I believe this was in the afternoon, around four. I think your mother and the young boy were out—

*(There was a knock on our door at 10:05. Jane stopped speaking and left her trance easily. She answered the door and explained that we were busy, and company left. By 10:08 she had resumed her seat and began speaking again.)*

I believe a watch was somehow involved. He lost it, or someone broke it. It may have been his own father's watch. Perhaps your mother broke it in anger, but I am not sure of this.

His appearance then reminded you of his appearance in hay fever season, and reinforced your own symptoms until they became a symbol of virility, since they were your father's, and also a symbol of how a man could cry. You do not need such symptoms now.

*(I have no conscious memory of such an episode.)*

Do you have an envelope for me?

*("Yes.")*

*(At 10:12 Jane took the sealed double envelope from me for our 68th experiment. She held it to her forehead in a horizontal position with her right hand, her eyes closed.)*

Give us a moment, please. (*Pause.*)

Stirrup. No, something stirred up. Twelve, or one, two.

Three people concerned. I have the image of a circular object within a rectangular one, or rather an oval shape as in a portrait of a woman that is oval, for example as in old-time valentines.

A connection with a woman and a card.

Something spun, as cloth or material.

A distant connection in the past, with a gathering that was formal, I believe... not certain here... With dancing (*gesture, eyes closed*) as at a wedding reception perhaps.

Through personal association with my last remark, Ruburt is led to think of the coming D'Andreano wedding.

Four plus one. A connection with February 3, I believe. With a rose. Connection with a journey, and invitation. With a brush or something that resembles it, with bristles. 1821 or 1812, perhaps Milwaukee or Wisconsin.

The words "A fine form of a woman."

A yellow square. Black and white. Please reply.

Do you have any questions?

(*"Can you say more about the yellow square?"*)

I have the image of a small, neat yellow square, in a lower right-hand position. An aquamarine color also.

(*"Who is the woman referred to in the card and portrait?"*)

The woman I believe strange to you, or at least in different surroundings or attire.  
(Shakes head, puzzled.)

(*"Who are the three people involved?"*)

(Pause.) Two women perhaps and a man. One of the women in the background. However others are involved also. 37 here and a magistrate connection.

(*"What's that four plus one?"*)

(Pause.) Four plus one life. Vito.

If you have no other questions you may take your break.

(*"I guess not."*)

And tissue paper.

(*Break at 10:27. Jane was out as usual, and her eyes remained closed. Her pace had been average. Images will be mentioned as they occurred.*)

(See the tracing on page 1 and the notes that follow. As stated I knew nothing of the circumstances under which Jane produced the poem used as object. During the delivery of the data however I forgot this, and as a result it seemed to me that the data was off target. It was quite legitimate. But at the time I nearly asked Jane to try again, and was also somewhat at a loss as to what questions to ask. Had I asked Jane to try again it might have led to confusion.)

(I was also concerned that the interruption would somehow interfere with the data, and after break Seth confirms that this happened to some extent.)

(The object is a poem written to me by Jane on a sheet of yellow paper, in a dark pen, and dated July 3, 1966. The back of the object is blank. Here is a brief summary of the circumstances under which Jane produced the poem; it will be expanded as the data unfolds.)

(After supper on the evening of July 3, 1966 Jane sat in the backyard. It was not yet dark. Also in the backyard were the girl who lives in the downstairs back apartment, Barbara, and her steady boyfriend Dick. Both are in their thirties. As they sat in lawn chairs, they asked Jane to have a drink with them. This surprised Jane, for she saw that Dick was angry with Barbara

for teasing him about marriage. Also, Jane felt that being asked to share a drink with the couple was a gesture, and that when she accepted Dick was not happy about it.

(This in turn made Jane angry. Barbara and Dick went into Barbara's apartment to mix Jane a drink. While they were inside, Jane wrote the poem to me that was used as tonight's object.

(I had been moody myself that day, and finally lay down for a nap—hence the subject matter for Jane's poem. Jane wondered why the couple asked her to share a drink if they didn't mean it. Dick, especially, seemed to give Jane this feeling. Note that much of the data concerns the three people involved in the poem's psychic surroundings at the time of creation; and that indeed this feeling on Jane's part overrides the data pertaining directly to the object itself in most cases tonight. But Jane's perception of the object was necessary in order for her to give the data pertaining to Barbara and Dick, and her own feelings.

(Seth helps out a little after break, but we made our own connections as best we could in the meantime.

("Stirrup. No, something stirred up." The drink that Barbara's boyfriend Dick gave Jane, in the episode just described in the backyard on July 3, 1966, was a mixed drink, a Wink-and-gin. This drink is the one referred to in the fourth line of the poem used as object.

(Also, Jane said, the term stirred up could refer to Dick, who was angry or stirred up, and to the fact that it was Dick who stirred the drink.

("Twelve, or one, two." Jane said this was Seth's way of leading her, by counting, to the next data, referring to three people.

("Three people concerned." As explained, three people were involved in the backyard episode during which Jane wrote the poem used as object: Jane, Barbara and Dick.

(I have the image of a circular object within a rectangular one, or rather an oval shape as in a portrait of a woman that is oval, for example as in old-time valentines." To Jane this refers to the fact that Barbara is an amateur artist. Jane doesn't know however if Barbara has for instance ever painted such a portrait. Jane wished she had allowed Seth to be more specific here. Later note by Rob: Poem is a valentine of sorts; love poem.

("A connection with a woman and a card." This we think is more of the immediately-above data, an attempt to get at Barbara painting pictures.

("Something spun, as cloth or material." Jane is subjectively sure that this is an excellent reference to Barbara and her sewing ability. Barbara does a lot of sewing, and Jane has seen drawers of various kinds of material that Barbara has bought on sale, saving it for whatever use the future brings. Later note by Rob: Including sheets. Sheets and half dressed are mentioned in poem.

("A distant connection in the past, with a gathering that was formal, I believe... not certain here... with dancing as at a wedding reception perhaps. Through personal association with my last remark, Ruburt is led to think of the coming D'Andreano wedding." As stated, Jane was quite embarrassed at the teasing Dick had taken from Barbara about marriage the evening of July 3, and by Dick's obvious anger. The wedding talk here thus links up with a wedding Jane and I attended perhaps nine years ago in Rochester, NY—that of my brother Dick and Ida D'Andreano. This was a formal occasion for which Jane and I were dressed formally, and at the lengthy reception afterwards there was much dancing, etc.

(In addition, within the past month we have received an announcement of the forthcoming marriage of another D'Andreano, Louie, also in Rochester. We have been invited.

*Louie witnessed a session a couple of year ago, and was interested in this material for some time. This new wedding, we think, freshens the D'Andreano association. We think there is also another association involving this data—the fact that the two Dicks were involved—Dick in the backyard, and my own brother Dick in Rochester.*

*(“Four plus one.” We could make no certain connections, nor did Seth’s answer to the fourth question help much.*

*(“A connection with February 3, I believe.” We don’t know. The poem used as envelope object was written on July 3. If the Feb. 3 data is connected to the immediately following, we do not know how.*

*(“With a rose.” Jane thinks this a legitimate connection, but somewhat removed. Barbara, who paints, has painted a picture of a violin that she wanted to show me. I have also painted a picture of a violin. It was done perhaps twenty years ago and hangs in my parents’ home. My painting includes some wax roses.*

*(“Connection with a journey, and invitation.” Jane believes these apply in the following manner: Barbara’s boyfriend Dick lives perhaps 25 miles away, and thus had to journey to see her on the night the three people were grouped in the yard, when Jane produced the poem used as object. Invitation can apply through Barbara’s talk about marriage to Dick. It also applies through Barbara calling to me to join the threesome; she thought I was in the studio. I had instead begun taking a nap and did not hear.*

*(Another invitation applies through the wedding invitation to the latest D’Andreano wedding, recently received by Jane and me. Accepting this would also involve our journeying to Rochester.*

*(“With a brush or something that resembles it, with bristles.” Both Barbara and I use bristle brushes in our painting. In an oblique way this also leads to the next data.*

*(“1821 or 1812, perhaps Milwaukee or Wisconsin.” As Seth tells us after break, this is a poor connection referring to the Victorian room at the Arnot Art Gallery where Jane worked a couple of years ago—and is thus another reference to Barbara and myself being artists. We saw no connection for Milwaukee or Wisconsin.*

*(“The words ‘A fine form of a woman.’” Jane says this is a clear-enough reference to a remark Dick made when the group of three was sitting in the yard with their drinks, on the evening Jane wrote the poem used as object. Barbara asked Dick why he shouldn’t get married. Dick replied there was no reason he should, since he now sat with “two fine women,” both of them good looking; or words to that effect.*

*(“A yellow square.” The poem to me was written by Jane on a piece of yellow typing paper the size of this page, and folded as indicated in the tracing on page 1. Jane had an image of a small yellow square. The object was folded into a rectangular shape, actually.*

*(Note that most of tonight’s data stems from the strong emotional charges surrounding the gathering of Barbara, Dick and Jane in the backyard, during the time Jane wrote the poem to me used as object. I had picked the poem as object in the frank hope that it would have strong emotional attraction for Jane. But this was overridden by the events and feelings engendered in the meeting of the three people.*

*(“Black and white. Please reply.” This is another reference to the upcoming wedding of Louie D’Andreano, to which Jane and I have been invited. The announcement was printed in black ink on white, as is usual. It also requested that Jane and I reply in writing as to whether we planned to attend. Once again, the D’Andreano wedding data, involving the present one*

*concerning Louie, and the distant one concerning my brother Dick, is called up by Jane's associations, because of the marriage talk between Barbara and Dick on the evening of July 3, 1966, when Jane wrote the poem used as object.*

*(As stated, I had temporarily forgotten I knew nothing of the circumstances under which Jane had produced the poem used as object, and so wasn't sure that Seth's data applied at all. This left me wondering about what questions to ask. I decided to go along as usual.*

*(First Question: Can you say more about the yellow square? "I have the image of a small, neat yellow square, in a lower right hand position." By now Jane had lowered the envelope from her usual position against her forehead, and sat with it dangling by one corner from her right hand; her right arm extended forward and down over the arm of the rocker. It is possible the yellow object inside the sealed envelope had settled into a corner. But it was a rectangular rather than square object.*

*("An aquamarine color also." We don't know. Jane wrote the poem with a dark colored pen; the ink is actually a gray-blue, but hardly aquamarine.*

*(2nd Question: Who is the woman referred to in the card and portrait? "The woman I believe strange to you, or at least in different surroundings or attire." Jane was puzzled here. At break she said this data was an attempt by Seth to get her away from the D'Andreano family, the members of whom we know relatively well, back to Barbara, the newcomer to our apartment house, who is a relative stranger to us.*

*(3rd Question: Who are the three people involved? "Two women perhaps and a man. One of the woman in the background." As stated on page 6, three people, two women and a man, were involved in the circumstances surrounding the creation of the poem used as object, on the evening of July 3, 1966: Jane, Barbara and Dick. In this context it would seem that Barbara would be the woman in the background, since the actual envelope object was an item of Jane's. Other interpretations could reverse this order however. We could wish the data were clearer.*

*("However others are involved also." Jane said this was a reference to me, lying asleep upstairs. She wrote the poem used as object to me. In physical terms I was quite close to the group as I lay asleep. They were sitting no more than 30 feet away; our bedroom being at the back of our apartment, on the second floor.*

*("37 here and a magistrate connection." Jane herself is 37 years old, and Barbara's boyfriend Dick is either that age also or very close to it. The magistrate connection arises out of the wedding conversation which was a feature of the group's gathering on the evening of July 3.*

*(4th Question: What's that four plus one? "Four plus one life. Vito." This is enigmatic to us, although the Vito connection is clear. Vito is one of the sons in the D'Andreano family and was married a couple of years ago. Thus Jane returned here to the wedding idea through the D'Andreano family.*

*("And tissue paper." Another connection to the D'Andreano family. The wedding announcement and the invitation we received concerning the forthcoming marriage of Louie D'Andreano, contained the usual tissue paper interleaves.*

*(Jane resumed, with her eyes closed and wearing her glasses, at 10:56.)*

We will close our session.

The interruption did cause poor reception for the envelope data. Under the circumstances however it was adequate.

1812 (*pause*) was a distant connection at best. Ruburt and the man (*meaning Barbara's boyfriend, Dick*) spoke of Jamieson. (*The art director of the Arnot Art Gallery at the time Jane worked there*). This was a poor association, leading to the Victorian room at the gallery, you see.

My heartiest regards to you both. This session should be of considerable benefit to you, Joseph.

(*"Yes."*)

We will take some time in the future with Ruburt and health connections. We will always return to our data however, of course.

(*"Good night, Seth."*)

(*End at 11:01. Jane was dissociated as usual.*)

**SESSION 282**  
**AUGUST 31, 1966 9 PM WEDNESDAY**

*(Jane had no idea of what Seth would discuss during the session. She was rather tired and yawning by 9 PM. She began speaking while sitting down and with her eyes closed, and with a slow pace.)*

Good evening.

*("Good evening, Seth.")*

In all our sessions we have been dealing with the mobility of consciousness, with its nature and extent.

In dreams consciousness operates to some degree independently of the physical system. In projections this independence is more pronounced. In physical death of course the connection between consciousness and matter is broken. It is broken and yet not entirely severed.

There is a period of which we have not previously spoken, when the personality continues to hover within the physical system, with however certain freedoms that it did not previously possess. During such periods, as has been suggested elsewhere, the personality can merge, blend or change various aspects of his previous existences, using them as you, Joseph, use colors.

This is a private system, the personality using lessons that it has learned from the immediately previous experience. If no lessons have been learned, then on some occasions there may be a psychic reliving of past experience for the individual involved. This will produce, usually, no actual return to physical events, but a reenactment of them. It is possible however for the energy being used to act as a trigger that momentarily recreates sensual data under some conditions.

Various kinds of apparitions can be explained in this manner. There is however no one explanation that will serve, for there are many kinds of apparitions. All are valid to some degree.

In projections, for example, you may appear as an apparition within your own system or in another system. You may on the other hand yourself encounter apparitions. Some may be ideas of strong import, which you encounter in physical terms. These may belong to the past, present or future, in your terms.

You may encounter apparitions that are actual visitors from another system. They may or may not know that they are perceived. Very early in our sessions I spoke of primary and secondary constructions. You can of course form secondary projections, or fragments, and rather consciously control them, as will be the case in any deliberate, underlined, projections.

Dream objects are secondary constructions, but very valid ones. Now they do have much more than an imaginative reality, and they do possess consciousness, but a fragmentary consciousness, that can however further develop.

You are quite aware of these constructions as the inner self keeps track of them. You act out many possibilities within dream reality, and within dreams you try out alternatives, and not necessarily short term ones.

*(Jane's eyes opened, very dark. She looked at me.)*

You would have made an excellent doctor, for example. In your terms you worked out this possibility by weaving, over a period of three years, a dream framework in which you learned exactly what your life would have been, had you gone into medicine.

Again, this was more than imagination. In the dream state you experienced literally a future life that existed as a definite possibility. You examined a probability, in other words, and chose another.

The physician, you see, existed in some dimension, and continues to do so. Obviously there were financial limitations as far as education was concerned. Subconsciously however you leaned in that direction to some fairly considerable extent. This is all difficult to explain. You met, for example, patients. Some of these people you also know in the life that you chose.

This traveling in probable systems goes on constantly, with variations, in the dream state. The individual chooses then which probabilities he desires to make actual in physical terms.

You may take a break.

*(Break at 9:32. Jane was very well dissociated—far-out, she said. Her pace was never fast, and her eyes had opened very few times. She was tired.)*

*(I had no conscious memories of being interested in medicine while in my teens, but then neither do I recall dreams from that period. Perhaps eight years ago I did a series of medical illustrations for the hospital in Sayre, PA. I enjoyed doing these very much, and remember being surprised at the time at the aptitude I seemed to show for such work. I had never done such work before. The work won prizes during its travels about the country.)*

*(Jane resumed at a somewhat faster pace, her eyes opening more often, at 9:44.)*

The point is that such dream episodes represent probable physical reality.

In one such episode, for example, you followed through your present course to completion. Therefore you are aware subconsciously of your own future, since you chose it.

Now. There are always backings off, you see, and new choices however. You may at any point choose differently now. The various choice possibilities were known in the dream episodes. You foresaw then future possibilities within the main choice system.

In your present daily life the same process continues. Most of these dreams are very disconnected from the ego, and will seldom be recalled. The self who pursues these divergent paths is actual however. These are legitimate projections. They represent systems of reality of which you are not aware.

The doctor, you see, that you might have been and are not in this system, once dreamed of a probable universe in which he would be an artist. He continues to work out his own probabilities. Perhaps he paints as a hobby. He exists however in fact, within another system. You call his system an alternate system of probability but this is precisely what he would call your system.

Now you will have some experiences that are shared in the dream state. They will be involved with episodes familiar to you both before you went your separate ways. You are like two limbs from the same tree. You recognize the same mother. Some of these probable systems are based upon molecular structure, and your appearances in such systems would be similar, though not identical, you see.

Now the dreams that you would have, and had, in shared experience, are root dreams. Such root dreams serve as a method of maintaining inner identity, and of communication. There may be flashes of realization in such dreams. Projections may occur also from root dreams. You may project for example into the life of that physician.

I am using you here and the physician probability as an example. Art, you see, is also closely connected with healing. The projections of which I spoke do happen occasionally and spontaneously on both of your parts. Various aspects of the personality are being developed, you see. Reincarnation is but a part of this probability system, the part that falls within your particular universe.

This all involves value fulfillment, which is at its basis. It is obvious then that you perceive consciously only a small part of your own overall reality. The doctor obviously has his own ego, though not within your system.

You may take a brief break, and we shall continue.

*(Break at 10:02. Jane was again well dissociated. Her pace had picked up somewhat, her eyes opening more often. She still felt tired however.)*

*(When she resumed at 10:10 her eyes remained closed.)*

There are also some root dreams shared by the race as a whole.

Most of these are not as symbolic however as Jung thought them to be, though he used a different term, and had only a dim conception of them. Many root dreams are literal interpretations of abilities used by the inner self.

Flying dreams you see are not symbolic of anything. They are valid and actual experiences, though often intermixed with other dream elements. Falling dreams are experience. They represent downward motion in your system, or a loss of form control during projection. They may of course be embellished with other material.

*(Jane now took a pause that lasted at least two minutes. She sat quite still in her chair, her head down, eyes closed.)*

For now, simply record the following impressions.

A boy, three years old. An incident involving a birthday cake, and fire, though not disastrous. This is in the past.

The name, Jerry. A room, perhaps a living room, with a stove. Perhaps a potbellied one in it, and lace curtains. The boy liked peanut butter, perhaps eating it from a spoon on occasion.

An important incident in 1923. *(Another long pause.)* A school with a bell. A woman's name, like a variation of Mary; for example, Mary and Mary Ann. A stout man. The initials B, M. These could be B and M, applying to two different people.

The year 1906. *(Long pause.)* These apply to Wollheim or Fell. Presently Ruburt has the two so closely in mind that I am not sure. *(Pause.)*

My heartiest wishes to you both.

A red car. I do not know if this is a present car, or a car the man owned as a boy—a toy car. But a red car is connected here. Or wagon.

We will close the session.

*(“Good night, Seth.”)*

*(End at 10:28. Jane was again far-out. Her eyes remained closed. She was aware of the first long pause, lasting at least two minutes. She knew something was coming, but not what,*

and afterward didn't know whether it applied to Don Wollheim or to Frederick Fell, editor and publisher respectively.

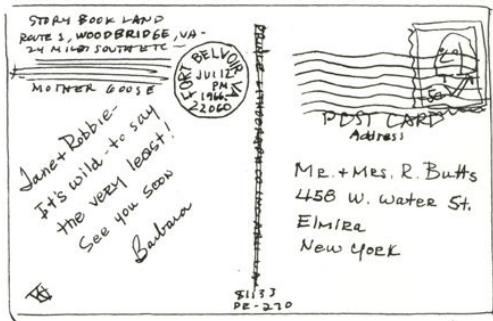
(Jane said she well remembers the potbellied stove in the living room of her own house as a child, and she thought this fact might have been an association that at least helped bring about the above data.

(Don Wollheim and his wife and daughter visited us Friday evening, September 2. This session was held on Wednesday, August 31, but was not typed up by Friday. We meant to check it with Don Wollheim, but in the course of a busy evening did not do so. We plan to send copies now to both Don Wollheim and F. Fell.)

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(front)



BACK

back of card printed in dark green.  
light blue hand writing.  
gray blue stamp.  
black postmark

(Tracings of the postcard used as object in the 69th envelope experiment, for September 5, 1966, in the 283rd session.)

**SESSION 283**  
**SEPTEMBER 5, 1966 9 PM MONDAY**

*(The envelope object for the 69th experiment was a colored postcard sent to us by Barbara Ingold, our neighbor who lives below us on the first floor. Colors on the front and back of the object are indicated to some degree on the tracing on page 16. Jane hadn't seen the card since we received it. As usual I placed it between two pieces of Bristol then sealed it in double envelopes.)*

*(The date within the circular cancellation is not clear as far as the last two letters go. At first glance it might be taken either for June or July, but from other records we keep we were able to verify to our satisfaction that Barbara mailed the card to us in July 1966.)*

*(Jane had no idea of what Seth was going to talk about before the session began. As usual she began delivering the data while sitting down, her eyes open from the beginning; she was also smoking. Actually Jane's eyes were closed for much of the material. Her pace was average, her voice also.)*

Good evening.

*("Good evening, Seth.")*

You cannot escape action. The ego attempts to so order events as to direct action along its own lines.

It must, of course, succeed to some extent, or the physically oriented personality as you know it would not exist. The ego is of course a part of action. There are endless levels of action however, which the ego does not perceive. It is possible for the inner and outer egos to merge to some extent, and this merging when it occurs does indeed represent the formation of a new kind of consciousness.

This concept is hardly a new one. It is not a generally accepted theory, but it has ancient roots. When you carry the waking I into the dream state, this is one approach to this different consciousness. There is also an opening up that can occur in the waking condition. When this occurs the inner and outer egos merge. The outer ego recognizes its own duties, but it is aware that more is involved.

It senses realities usually closed to it. It thinks, "There is more, but beyond I cannot follow." Here with this realization the inner ego may suddenly open. Intuitive springs rush to the surface, and because the outer ego has already been alerted, it is able to accept these realities while still performing its ordinary duties.

The knowledge then available is first of all creative, intuitive knowledge which the outer ego may translate into intellectual terms when possible. But it is no longer fearful of intuitive data. It no longer fights the inner senses, nor does it fear for its own survival in the midst of intuitional onrushes.

It recognizes its position as a part of the whole self. This is indeed a released, free consciousness. It does represent a giant step forward. It opens doors otherwise closed, and it automatically brings with it a state of excellent, buoyant physical health.

Identity is no longer limited to the outer ego alone. The outer ego is now familiar with the whole self, or the entire identity, and has available to it strength of which it was not previously aware. In periods of exuberance, when you are working well, and your health is

extraordinarily good, when you are able to remember and manipulate your dreams, then such periods are signs of the emergence of this new consciousness.

In the beginning you will not retain it steadily. It will grow by leaps and bounds however. Its growth has nothing to do with your physical time, but with inner value fulfillments of which you may not be consciously aware. This last is important. Contrary to usual opinion, periods of poor health are often the result of egotistic rather than subconscious manipulations. (*Long pause.*) You become overconcerned with the egotistical situations, and hamper the inner self.

You tie yourself in knots, so to speak. You think so rigidly of concerns that are primarily insignificant to you, as a whole self (*long pause, eyes closed*) and make a fetish of them. You identify, despite your knowledge, mainly with the ego. This cuts you off from the inner self. I am speaking generally here, to you, Joseph, applying no more to you than anyone else.

I am however directing this particular discussion toward Ruburt. As far as his overall personality structure is concerned, creativity is a must. Without it he does not feel secure. His identity is strongly connected with his creativity. The financial success of his book is extremely important to you both, incidentally, on a conscious egotistical level.

Such financial success is therefore important, and has its place, but when Ruburt allows himself to become overly concerned with this, then he identifies too closely with the ego alone. There are obvious financial moves he intends to make. Well and good. These moves are not however basically important to the personality as a whole. They should be taken simply, but the overall energies should be used in creativity. When he identifies too closely with the ego he loses inner direction.

Are your hands tired?

(“No.”)

The main energy and concern therefore should be in his work. Inner broodings over whether or not his book will sell well do no good, and drain away energy. All of this reflects itself in the physical condition.

You may take your break.

*(Break at 9:33. Jane had been out as usual. Her pace had been average, her eyes mostly closed; she had taken a few long pauses. She resumed in the same manner, smoking once more, at 9:40.)*

Now. Ruburt is simply lucky. He responds to the autumn, and the system will automatically adjust itself.

If he first of all focuses his abilities in his creative pursuits, then everything else will follow. He will have the energy to do whatever else he should do. But he must primarily focus his energies in his creative pursuits, for these give him the exuberance that makes other pursuits possible.

When these symptoms show themselves, then he should look out for health difficulties. There is nothing seriously wrong with his system, nor do I foresee any serious difficulties. However he has his own pattern. The symptoms are these: Poor memory, or none, of his dreams; no poetry; a consistent lower-than-usual level of exuberance. These are the main ones, and I am speaking of perhaps a two-month period here.

If these persist for this period, you see, only then can they be considered in this light. For if they endure for this time they will almost certainly give rise to physical symptoms.

Readjustment does not lie, in his particular case, in the present, with soaking his foot for example; but with a return to some definite poetry schedule, to finishing one book now at a time, to renewing the dream suggestions which he has discarded. These will take care of the physical symptoms.

He has finally decided to make financial steps. Now, I do not believe they will be necessary. Both of you do believe them necessary. Therefore you see to you, or to Ruburt, this becomes a necessity. He is now ready to accept this rather than brood, and this will be of help, for the brooding drained his energy. The brooding however, rather than the necessity, you see, was the difficulty. The energies and focus must be directed away from the physical symptoms. He is reinforcing them inadvertently. The creative energy, properly used, will drain away the energy that is now forming the symptoms.

Were the symptoms serious, physical therapy would be necessary, but they are not serious. There is no real necessity now for me to tell you this, since his system is at its best in the autumn. But the symptoms could have occurred when a high cycle was not approaching, in which case further difficulties could have arisen.

These symptoms will always be a part of his pattern. They can serve as guideposts therefore. An emergency therapy will almost always bring immediate results: A week of time given to poetry, simply because this pursuit awakens in Ruburt the strongest aspects of his personality, and frees constructive energy from other layers of his personality.

You may take your break.

*(Break at 9:56. Jane was dissociated as usual, her eyes closed for the most part, her pace average. She resumed at 10:01.)*

This newer type of consciousness would automatically allow you to understand, at a glance so to speak, the inner workings of your own personalities.

Much of the needed development takes place in the dream state. I wanted to mention that particular dream of yours, Joseph, in which you saw yourself at your back window. There was a merging of inner and outer egos. The startled outer ego did indeed hold you back from an excellent projection.

*(See my dream for August 20.)*

It was aware, and conscious. However it was simply frightened to find what seemed like the body in a position normally impossible for it. The next time it will go further. In the same way however you will both find the inner ego inserting itself into periods of waking consciousness, and there may or may not be a momentary disorientation.

Do you have an envelope for me?

*("Yes."*

*(At 10:06 Jane took the sealed envelope from me for the 69th experiment. She pressed it to her forehead in a horizontal position with her right hand, her eyes closed. Somehow I knew the results of the experiment would be good.)*

Give us a moment, please. These are impressions.

Something oval. Egg-shaped (*pause*) as a thin oval line just inside of a rectangular card.

A connection with a session. With, now (*Jane gestured with the envelope, her eyes closed*) my impression here is of a desk, or chair connected with a desk. The type used in classrooms. I do not know if this refers to a child who attends school, to a teacher, or to someone such as your friends downstairs who have such an object.

Again, a formal affair connected here. One seven. Perhaps two one. That is, a formal affair or formal arrangement.

Red. Two children. A connection with an item usually unavailable. With a machine of some kind. A spectacular arrangement.

A garden. A variety of small circles, fitting one inside the other, like jewelry. Like some earrings.

A wooded area. Vases. A distant connection with wine or a wine house. Printed matter, near the center. A date, perhaps June of this year. Also a connection with September. One six.

I believe the item came through the mail, or is connected with mail. In any case the impression of a round cancellation shape. And many, more than one, reddish colored stamps. And some blue. With a figure.

Do you have any questions?

(*"What is the spectacular arrangement you mentioned?"*)

I am not sure. It may have to do with flowers.

(*"Can you say who is involved?"*)

(*Pause.*) Ruburt here thinks of his corn, and Lois.

(*"Can you say something about wine or the wine house?"*)

(*Pause. Jane lowered the envelope to her lap.*) Liquor connection. A visit to a place where it is sold. A man here.

(*"What's that connection about a session?"*)

Our sessions were discussed, or the item is closely connected to one used previously in our sessions.

You may take a break.

(*Break at 10:25. Jane was out as usual. Her eyes remained closed from the time the envelope experiment began. She had images while speaking, and these will be mentioned later.*)

(*See the tracings of the object on page 16. The object was a postcard mailed to us by Barbara Ingold from Ft. Belvoir, VA, on July 12, 1966. It is of a display called Story Book Land at Woodbridge, VA, and shows Mother Goose. Barbara lives in the downstairs apartment, beneath us.*)

(*One image Jane had while speaking was of Barbara's boyfriend Dick, and of the very colorful plaid sports jacket he wore. Jane saw Dick wearing this today. This is a legitimate connection, since the image served to bring up the idea of Barbara, who sent us the card used as object.*)

(*I picked the card deliberately because it had an emotional attachment to Jane, versus such a neutral object as a leaf, a clipping from a magazine, etc. In these experiments we try to show that an original emotional attachment can lead to valid clairvoyant/telepathic data. However Jane had not seen the object since we received it in July, and consciously had forgotten its existence.*)

(*Seth offered no help with the data but Jane and I made our own connections.*)

(*"Something oval. Egg-shaped as a thin oval line just inside of a rectangular card." The object is rectangular and is a card. There is no oval shape just within its borders however, either literal or implied, although there are several oval shapes within the picture on the card, as well as the circular postmark on the back. Later note by RFB: Mother Goose on card carries a basket (of eggs?). There is a goose beside her—reminds me of goose eggs.*)

(“A connection with a session.” The connection here is Barbara herself, who mailed us the card used as object. Barbara, as well as her boyfriend Dick, played a strong emotional part in the envelope data for the 68th experiment, of August 29, 281st session.

(It may be possible that this connection is reinforced by a postcard as envelope object in the 67th experiment, in the 279th session for August 15. That card was sent to us by Leonard Yaudes, who also lives in the apartment house. See Volume 6.

(“With, now... my impression here is of a desk, or chair connected with a desk. The type used in classrooms. I do not know if this refers to a child who attends school, to a teacher, or to someone such as your friends downstairs who have such an object.” There are plenty of connections here, though some are roundabout. Merle and Lois Cratsley also live in the apartment house, on the first floor, and do own such a chair. Their apartment adjoins Barbara, and they are of course well acquainted. The Cratsleys have no children but Barbara does have one, a girl nine years old. Later note by RFB: Mother Goose is a child’s tale. The place referred to as Story Land.

(The Cratsley connection here leads Jane to mention them again later also. The teacher data above may refer to the 67th envelope experiment in the 279th session; for in that session the object was a postcard sent to us by Leonard Yaudes, who is a teacher.

(“Again, a formal affair connected here.” The card used as object tonight was sent to us by Barbara from Ft. Belvoir, VA. She visited her sister there, and while there attended a cocktail party and a dance in the company of a male she thinks highly of. Jane and I do not know if these affairs were literally formal however.

(“One seven. Perhaps two one.” Jane and I made no connections. No such sequences appear on the postcard, although the individual numbers do.

(“That is, a formal affair or formal arrangement.” If this data is connected with the numbers above, we miss the connection. We believe the formal arrangement here refers to the layout of the display of Story Book Land at Woodbridge, VA. The copy on the back of the object in the upper left corner refers to “a beautiful woodland setting” of favorite storybook characters.

(“Red.” Mother Goose, on the object, wears a red skirt, and a purple blouse and hat with red circular decorations. The flowers at the foot of the statue are also red, with a few in white.

(“Two children.” We know of but one child involved with the object, Barbara’s 9-year-old daughter Lisa. Lisa accompanied Barbara on the trip to Virginia and Story Book Land. But see supplement, page 25.

(“A connection with an item usually unavailable. With a machine of some kind.” Jane gave this data together, and we believe it refers to the flight made to Virginia from Elmira by Barbara and Lisa.

(“A spectacular arrangement.” In view of Seth’s answer to the first question, this is a reference to Story Book Land. This also had been my mental interpretation as Jane gave the data, before we reached the question-and-answer session.

(“A garden.” A flower garden is shown at the foot of the statue of Mother Goose, on the object. The flowers surround three sides of the statue base, and appear to be petunias, red and white.

(“A variety of small circles, fitting one inside the other, like jewelry. Like some earrings.” The picture on the postcard used as object contains many small circles, mainly the flowers as noted above, and the small circular designs, also apparently flowers, on the blouse and cap of

*Mother Goose. They do not necessarily fit one inside the other however. Mother Goose wears no earrings.*

*(In connection with the "small circles" data above, I should add that Jane was subjectively sure the data did not refer to the printing or Barbara's writing on the object. With this data Jane had an image of tiny circles, as on the Mother Goose costume, or of jewelry.*

*("A wooded area." In back of the statue of Mother Goose is a dense, dark green pine forest, as indicated on the tracing on page 16, as well as several trees nearer the foreground. As noted, the copy in the upper left hand corner on the back of the object mentions "a beautiful woodland setting." Story Book Land is also in Woodbridge, VA.*

*("Vases." We believe this a reference to the flowers shown on the object, and already described; or perhaps to the gift shop which is partially visible in the right background on the object. See supplement, page 25.*

*("A distant connection with wine or a wine house." Remember that Jane had an image of Barbara's boyfriend Dick. Jane is sure this data is a reference to the fact that last Saturday evening, September 3, Barbara and Dick visited a local pub; a bone of contention arose between them over this visit, but will not be discussed here. Suffice it to say that strong emotional feelings were engendered by the visit, and that Barbara discussed the visit with Jane today, the day of this experiment. The connection of course being that Barbara sent us the postcard used as object.*

*("Printed matter, near the center." See the tracing of the object on page 16. On the picture side of the postcard there is a plaque beneath the statue of Mother Goose, bearing a rhyme. The plaque is in the lower center of the card, thus "near" the center.*

*(There is also type on the back of the object in the center, but Jane says the data refers to the rhyme rather than this.*

*("A date, perhaps June of this year." As noted on page 17, the last two letters of the month are missing within the circular postmark on the back of the card. "Ju" only being visible. But from other records we have we have determined that Barbara mailed us the card on July 12, rather than June.*

*("Also a connection with September." This is a reference to the fact that Jane talked with Barbara today, as she does on most days since Barbara lives in the same apartment house.*

*("One six." We made no connections, either for one six, sixteen, etc. The numbers appear, separated, on the back of the object, but that is all we can offer here.*

*("I believe the item came through the mail, or is connected with mail." Yes. The item being a postcard and coming to us through the mail on July 12, 1966.*

*("In any case the impression of a round cancellation shape." Yes. On the back of the card is the usual round cancellation, bearing the date, zip code and city and state—Ft. Belvoir, VA.*

*("And many, more than one, reddish colored stamps." No. The card bears the usual single gray blue 5¢ stamp showing George Washington. This data may have been confused with the many red flowers shown on the object, plus the many red decorations on the costume of Mother Goose.*

*("And some blue. With a figure." We believe this data goes together. As stated the stamp on the object is gray blue, and bears a figure 5. It seems however that this data probably refers to the figure of Mother Goose, shown on the object, and to the statue standing upon a base that is painted blue. In addition Mother Goose wears blue shoes. There is blue in her costume as well as red, and the goose beside her is a blue gray.*

*(First Question: What is the spectacular arrangement you mentioned? "I am not sure. It may have to do with flowers." This seems to pin the spectacular reference down to the postcard picture, since it shows the statue of Mother Goose in Story Book Land, surrounded by red and white flowers.)*

*(2nd Question: Can you say who is involved? "Ruburt here thinks of his corn, and Lois." Jane said this is brought about through the chair data, and is a confusion arising from the fact that Barbara, who sent us the object, and Lois and Merle Cratsley live on the ground floor of the apartment house, in adjoining apartments. See the chair data interpretation on page 22.)*

*(3rd Question: Can you say something about wine or the wine house? "Liquor connection. A visit to a place where it is sold. A man here." See the wine house data-interpretation on page 23. Remember also that while giving the data Jane had an image of Barbara's boyfriend, Dick, wearing a brightly-colored sports jacket Jane saw him wearing today.)*

*(This data is a little more specific than that on page 23, and the man reference concerns Dick; as stated Dick and Barbara visited a certain local pub, and an altercation developed between them because of this. Barbara discussed the trouble with Jane today.)*

*(4th Question: What's that connection about a session? "Our sessions were discussed, or the item is closely connected to one used previously in our sessions." See the interpretation of the session data on page 22. Tonight's item, a postcard, is closely connected to one used previously as an envelope object. The object for the 67th experiment was also a postcard, used August 29 in the 281st session, and was sent to us by Leonard Yaudes, who also lives in our apartment house. Leonard and Barbara are of course friends also.)*

*(Jane resumed, her eyes closed, wearing her glasses, at 10:55.)*

I believe the data explains itself.

Ruburt would do well to take this session to heart, and follow my directions.

There is a boon coming to you financially. I do not know whether this represents sales, or sale, on Ruburt's part or not. But some money, either sooner than you expect, or unexpected. The number three is connected here, but I am not sure how. The amount may begin with a three, or it may be received within three days or thirty days. It is definite, and you will receive it in any case before three months have passed.

*("Can you tell us who is connected with it?")*

There is a decision of some kind to be made. It is made, but other circumstances are involved. An S and a G here, though their significance will not be apparent until later. Ruburt's idea incidentally about the column is a good one. My heartiest wishes to you both.

*("Can I ask a question?")*

You may.

*("Did that material in the last session apply to Wollheim or Fell? Can you tell us which one you meant, now?" See page 15.)*

We have, unfortunately, some distortion there, for I believe some applied to each.

*(Pause. "Good night, Seth.")*

*(End at 11:04. Jane was out as usual. She said Seth could have cheerfully continued.)*

**SUPPLEMENT TO ENVELOPE DATA FOR SESSION 283  
69TH EXPERIMENT SEPTEMBER 5, 1966**

*(On Saturday, September 10, Jane and I checked some of this experiment with Barbara. Two points arose worth noting.*

*(Regarding "Two children", interpreted on page 22. This data is more accurate than we had supposed. Consciously Jane had no way of knowing this, and Barbara had not told us the circumstances surrounding the incident after her return from the trip to Ft. Belvoir.*

*(As stated on page 21, Barbara did take her own daughter, Lisa, to visit Story Book Land, the subject of the postcard sent to us by Barbara, and used as the object in the 69th experiment. We now learned that Barbara had taken another child along also—for a total of two. The other child being one of Barbara's sister's in Ft. Belvoir.*

*(Regarding "Vases", interpreted on page 23. Our interpretation may be a good one, but Barbara pointed out a better one. On the visit to Story Book Land with the two children, Barbara also visited the display for Ali Baba and the Forty Thieves. [The postcard used as object for the session showed Mother Goose.] The Ali Baba display was quite impressive, Barbara said; so much so that she took a picture of Gary, her sister's young son, in one of the large jars or vases belonging to Ali Baba.*

*(Barbara had not told us about this. We did not know about the Ali Baba display at Story Book Land, and had no thought of linking up the "Vases" data with this. We have not seen the photo Barbara took of Gary in the giant vase or jar.)*

**SESSION 284**  
**SEPTEMBER 7, 1966 9 PM WEDNESDAY**

*(Jane and I were both tired by session time. Jane had no idea of what Seth might discuss in the session. She began speaking in an average voice, with pauses and with her eyes closed, while sitting down.)*

Now. The physical universe is far more complicated than you know, and you understand little about its origins or even about its nature.

Individually, you move in a very limited area of this vast universe, and yet inner reality is more (*long pause*) massive in size, if you speak in terms of size. It is far more extensive even in physical terms, and its reality exists in dimensions which do not exist within the physical system. You take for granted the existence of this largely unknown physical world. You gloss over what you do not understand.

The nonphysical systems are frightening to the ego-centered personality; but the bulk of the individual's reality does not lie within the physical universe, but in those unknown areas. As you know the ego is the topmost portion, so to speak. Were it not for the dreaming self the ego would not exist. Were it not for past existences the personality as you know it would not exist.

Remember that reincarnation does not contradict the theory of the spacious present, for such lives within the spacious present are simultaneous. In dreams you journey through inner realities as actually as you walk physically through the matter of the physical world. It is true that the experiences you encounter may not be encountered by another in precisely (underline precisely) the same way, but physical experience is never the same for any two given individuals either.

You agree to accept certain data in the physical universe. You agree to form this into certain patterns, and you agree to ignore other data completely. These, now, root agreements, form the main basis for the apparent permanence and coherence of your physical system.

In your journeys into inner reality you cannot proceed with the same root agreements, you see. Reality, *per se*, changes completely according to the basic root agreements from which you proceed. One of the root agreements upon which physical existence is based is that physical objects have a reality that is entirely independent of any subjective cause; and that these objects, within definitely specified limitations, are permanent.

Now these root agreements will only confuse you in your inner explorations. Objects may appear and disappear in these other systems. Using the root agreements just mentioned as a basis for reality, an observer would insist that the objects were not real, for they do not behave as he knows objects must behave.

Because dream objects appear and disappear, this does not mean they do not exist. In this particular instance the root agreement or assumption simply leads you astray.

Now. There is a cohesiveness to the inner universe, and to the systems that are not basically physical. But this cohesiveness is based upon an entirely different set of root

assumptions or agreements, and these are the keys that alone will enable you to manipulate within, or understand, other systems.

There are several major root assumptions and many minor ones.

Now. One: Energy and action are basically the same, although neither must necessarily apply to physical motion.

Two: All objects have their origin basically in mental action. Mental action is directed psychic energy.

Three: Permanence is not a matter of time. Existence has value in terms of intensities.  
*(Long pause.)*

Objects—this is four—are blocks of energy perceived in a highly specialized manner.

Five: Stability in time-sequence is not a prerequisite requirement for an object, except as a root assumption within the physical universe.

Six: Space as a barrier does not exist.

Seven: The spacious present is here more available to the perceptions.

Eight: The only barriers within inner reality are mental barriers, or psychic barriers.

I suggest your break.

*(Break at 9:31. Jane was dissociated as usual. Her eyes opened slowly at break, and were tired and bleary. They had been closed for most of the delivery. She had spoken with pauses.)*

*(Jane resumed in the same manner at 9:40.)*

Now. Only if these basic assumptions are taken for granted will your projection experiences make sense to you.

Different rules simply apply. There are other basic root assumptions that I will give you. Your subjective experience here is highly important. That is, the vividness of any given experience in terms of intensity will be far more important than anything else.

Elements from past, present and future may be indiscriminately available to you. There is the tendency to judge such inner experience in terms of reliable physical assumptions, this being an error. You may conclude that a given experience is the result merely of subconscious fabrications, simply because the time elements are obviously intermixed, or physical coherence or sequence is not maintained.

In a given dream projection for example you may experience an episode that is obviously in the physical past, yet within it there may be elements that do not fit. In an old-fashioned room of the 1700's, you may look out a window to see an automobile pass by. Obviously, you think, there is subconscious distortion here.

Yet you may be straddling time in such an instance, perceiving, say, the room as it existed in the 1700's, and the street as it exists in your present. These elements may appear side by side. The car may disappear before your eyes, to be replaced by an animal, or the whole street may suddenly turn into a field. This is how dreams work, you may think. This cannot be a legitimate projection anywhere. Yet you may be suddenly perceiving the street, and the field that existed before it, and the images may be transposed one upon the other.

If you are trying to judge such an experience in terms of physical root assumptions, then it will be meaningless. You may, as I mentioned earlier, perceive the form of a building that never did exist physically, and never will in your universe. This does not mean that the form is an illusion. You are simply in a position where you can pick up and translate the energy pattern before you.

Now. If another individual under the same circumstances comes across the same potential object, he can also perceive it as you did. He may however, because of his own makeup, perceive and translate another portion of allied pattern. He may see the form of the man who originated the thought of the building. (*Pause.*) To a large extent your habit of perceiving time as a sequence forms the type of experience, and also limits the experience that you will have in physical reality.

It also unites experience. The unifying and the limiting aspects of consecutive moments are absent in inner reality. Time cannot be counted upon to unify action. The series you see does not exist basically. The unifying elements will be those of your own understanding, your own abilities. You are not forced to perceive action as a series of moments within inner reality, therefore.

Episodes will therefore be related one to another by entirely different methods, and the methods will be intuition and highly selective and psychological. You will find your own way through complicated mazes of reality according to your own intuition nature. You will find what you expect to find. You will seek out what you want from the available reality data.

You may take a break.

*(Break at 10:01. Jane was out as usual. Her eyes had opened more often; though she was still tired, she did not appear to be as much so now. She wondered where all the material, excellent as it was, could be coming from. She hadn't been thinking along these lines consciously lately.)*

*(Resume at 10:11.)*

In physical experience you are dealing with an environment with which you are familiar.

You have completely forgotten the chaos and unpredictable nature it presented to you before learning processes were channeled into specific directions. You learned to perceive reality in a highly specialized fashion.

When you are dealing with inner, or basically nonphysical environments, you must again become unspecialized, and then learn a new set of principles. You will soon learn for example to trust your perceptions, whether or not the experience seems to make logical sense.

You must learn to differentiate between many forms that may appear in many ways similar enough, to seem to be of identical nature. In physical life however you do this now automatically.

In a projection the problems will be of a different sort. The form of a man for example, may be a thought form, or fragment sent quite unconsciously by another individual whom it resembles. It may be another projectionist like yourself. It may be a potential form like any potential object—a played-over-and-over-again record of a form.

It may be another version of yourself. We will discuss ways of distinguishing between these. A man may suddenly disappear, and to be replaced by a small girl, a nonsensical development to the logical mind. Yet the girl could be the form of the man's previous or future reincarnated self.

The unity, you see, is different. Basically perception of the spacious present is naturally available. It is your nervous and physical mechanism which acts as a limiting

device, and also as a focusing device. By limiting many otherwise available perceptions it forces you to focus upon what you can perceive with greater intensity.

Your mental processes are formed and developed as a result of this conditioning. The intuitive portions of the personality are not so formed, and these will operate to your advantage in any inner exploration. (*Pause.*)

You are basically capable of seeing this particular location as it existed a thousand years in your past, or as it will exist a thousand years in your future. (*Jane indicated the living room in which we sat.*) The senses serve to blot out many more aspects of reality than they allow you to perceive. They are actually rather rigid limiting devices, yet in many inner explorations you will automatically translate experience into terms that the senses can use.

This facility, the translation of data to the ego, who would otherwise distrust it, any such translation is nevertheless a secondhanded version of the original reality; and that is an important point.

We will now close our session. It has been an excellent one. My heartiest regards to you both.

(*"Good night, Seth."*

(End at 10:31. Jane was out as usual, and her eyes had been closed most of the time. She now looked and felt better than she had before the session began.

(Jane said that when Seth talked about our living room and the spacious present, she had some kind of "weird" feeling that involved a concept of the thought. But she couldn't put it into words.)

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438 W. WATER ST.  
ELMIRA, N.Y.  
9/12/66

DEAR DR. LOPICO:

THANK YOU VERY MUCH FOR THE CHECK.  
IT'S ALWAYS A PLEASURE TO SELL A PAINTING,  
FOR IT'S THE THING I LIKE TO DO BEST.

I DO HAVE SEVERAL ABSTRACTS ON HAND -  
ALL ABOUT THE SIZE OF THE ONE YOU HAVE,  
BUT EACH DIFFERENT IN CHARACTER. ONE  
IS FRAMED, THE REST WILL BE SOON. THINGS ~~ARE~~  
HAVE BEEN A LITTLE UNCERTAIN, SINCE ~~THE~~ TWO  
OF THEM ~~WERE~~ TO GO TO THE MOUNT SAVIOR  
ARTS & CRAFTS EXHIBITION, WHICH OPENS THE  
THIRD WEEK IN SEPT. HOWEVER SINCE THEY HAVEN'T  
PICKED UP YET, I'VE DECIDED TO ~~GET THEM OVER~~ BEEN  
~~PUTTING THEM OVER~~ ~~PUTTING THEM OVER~~  
~~PUTTING THEM OVER~~ KEEP THEM ~~HERE~~ HERE & SEND OTHER  
~~PUTTING THEM OVER~~ ~~PUTTING THEM OVER~~ PAINTINGS TO MOUNT SAVIOR.  
IF YOU ARE EVER FREE IF YOU CAN  
STOP IN SOON - ANY TIME, ALTHOUGH AFTERNOONS  
OR EVENINGS MIGHT BE BEST - I WILL SHOW YOU  
WHAT'S AVAILABLE. IF YOU ~~ARE~~ ARE TOO BUSY,  
DROP ME A CARD AND I'LL LEAVE A COUPLE  
OF PAINTINGS AT YOUR OFFICE FOR YOU TO  
CONSIDER AT YOUR LEISURE.

WE LIVE IN APT. 5, SECOND FLOOR. THANKS  
AS USUALLY,

SINCERELY -  
Ruth Bittle

(Copy of my letter, used as the object in the 70th envelope experiment, in the 285th session for September 12, 1966.)

**SESSION 285**  
**SEPTEMBER 12, 1966 9 PM MONDAY**

*(The object for the 70th envelope experiment was the first draft of a letter I wrote tonight, to a local dentist. It concerned the recent sale of a painting to him, made through our friend, Marie Colucci. Details later. Jane had not seen this draft, or even the final copy of the letter, although she knew I was writing it this evening. I sealed it in an envelope when finished; then showed this to Jane and asked her to mail it tomorrow morning. I briefly and roughly described the contents, however.*

*(The object was folded as indicated, placed between two pieces of Bristol, and sealed in the usual double envelopes.*

*(Jane began speaking while seated. Her eyes were closed, her pace good. Her voice was distinctly heavier and louder than usual. It easily rose above the considerable traffic noise coming through our open living room window.)*

Good evening.

*("Good evening, Seth.")*

Now. Root assumptions represent the basic premises upon which a given existence-system is formed.

These are the ground rules, so to speak. Your physical mechanisms are equipped to function in such a way that reality is perceived through the lens of particular root assumptions. Using the physical senses alone, it is almost literally impossible for you to perceive reality in any other manner.

A strong part of your personalities is therefore a product of the physical system in which you have physical existence. All ideas of reality must be glimpsed through the physical net which is the materialized form of these assumptions. You are, in other words, physically able to observe reality in a highly specialized fashion. You must, physically speaking, interpret existence in terms of these very definite assumptions.

Again physically speaking, you will find nothing to contradict these assumptions, since physically to you they are all that you can experience or perceive. These root assumptions are the framework of your camouflage system. As you attempt to explore other realities you almost automatically interpret such data in terms of the root assumptions of your own system.

This of course highly falsifies such data. The inner senses are not bound by those root assumptions however. This is why many psychic or subjective experiences seem to contradict physical laws. Inner experience often seems chaotic or meaningless because you attempt to interpret it according to the root assumptions of physical reality. You must learn the laws that apply to other systems.

The root assumptions that govern physical reality are indeed valid, but within physical reality alone. They do not apply elsewhere. There is a natural tendency to continue judging inner experience against these root assumptions however. The tendency, with further experience, will fade. This interpretation of inner reality into physical terms is at first automatic, and far beneath conscious levels. Inner experience, you see, must to some extent be colored by the physical system while you exist within it.

In order for such information to rise to conscious levels, it must of necessity be translated into terms that the ego can handle, and the translation must to some extent distort the original experience. The whole physical organism of the body has been trained from infancy to react to certain patterns, these patterns based on physical root assumptions.

The nervous system itself must, you see, be so constituted, and the nervous system reacts definitely to visual block images. Such images are received through the skin as well as through the eyes. The whole system is highly complicated and organized, and organized to react to specific patterns that are formed from these basic root assumptions.

This is obviously necessary for physical survival. The organization however is, biologically speaking, artificial and learned. It is no less rigid for that reason, however. The organizational structure of perception can indeed be broken up, as recent LSD experiments certainly show. This can be highly dangerous, however.

The fact that this does occur does show that the systems of perception are not basically biologically a form of overall structure however, but learned secondary responses. It is disturbing to the whole physical system however to break up the strong pattern of perception. Inner stability of response is suddenly swept away. Changes that are not yet known occur within the nervous system under such circumstances, both electromagnetic and chemical.

The inner senses alone are equipped and able to process and perceive other reality systems. Even the distortions can be kept at a minimum with training. Indiscriminate use of the psychedelic drugs can severely shake up learned patterns of response, that are necessary for effective manipulation within physical reality, break subtle connections and disturb electromagnetic functions.

Ego failure may result. Development of the inner senses is a much more effective method of perceiving other realities, and followed correctly, the ego is not only stronger but more flexible, and consciousness even of physical reality is increased. Such development becomes an unfolding and a natural expansion of the whole personality.

I suggest your break.

*(Break at 9:31. Jane was well dissociated, she said. Her eyes remained closed. Her pace was fast, her voice still heavy and quite a bit deeper.*

*(Her manner was the same when she resumed at 9:40.)*

These root assumptions are so a part of your own existence that they appear and cloud your dreams.

Beneath these root assumptions however portions of the self perceive physical reality in an entirely different fashion, free of the tyranny of objects and material form. Here you experience concepts directly, without the need for symbolisms. Here you experience the spacious present directly. Here you have knowledge of your past personalities, and know that they exist simultaneously with your own.

The practice of psychological time will allow you to reach these portions of the self. The ego is not artificially disorganized by such practice. It is simply, for the moment, bypassed. The experience gained does become a part of the physical structure, but there is no massive disorganization of perception, since the ego agrees to step aside momentarily.

It is not bombarded as with drug experiments, and forced to experience chaotic and frightening perceptions that can literally terrify it into complete disorder. Survival in your

system is strongly dependent upon the highly specialized, focused, limited but specific organizational qualities of the ego. It should not be rigid but it should not be purposely torn apart, nor weakened.

The root assumptions upon which physical reality is formed represent secure ground to the ego. We always operate with the ego's consent. It consents to step aside momentarily. It interprets the inner knowledge gained in its own way, true, but it is immeasurably enriched by so doing. Other layers of the self interpret the same inner experiences quite differently.

The ego can exist only within the context of these root assumptions. The primary dream experience is finally woven into a structure composed of these root assumptions, and it is these that you remember. These serve you as basic information, but the information is then put into symbolic form. Objects, you see, are symbols. These objects in dreams are symbols of realities that the ego could not otherwise perceive.

We will have a very short break, and we shall continue.

*(Break at 9:55. Jane was again far-out. Again her pace had been fast, her voice strong; the exception now was that her eyes, very dark, began to open at times.*

*(She resumed with her eyes closed at 10:00.)*

Objects are indeed symbols to represent inner realities that could not otherwise be perceived by physical organisms. You manipulate these symbols.

Now. Do you have an envelope for me?

*("Yes."*

*(Her eyes still closed, Jane took the envelope from me for our 70th experiment, and held it up to her forehead with her right hand. It was 10:01. Her pace was good, and grew faster as the experiment progressed.)*

Give us a moment, please. These are impressions. *(Pause.)*

An array, or disarray. Something twisted. Four square, or four squares. Geometric. *(Pause.)*

A miscellany of objects. Connection with October, and four, or perhaps 64. A main turnabout, or a connection with Maine. 12.

Some distant connection with an opera, opera house or music. *(Pause.)*

Five. Familiar. Connection with a circumstance not repeated, and a road. With lace. A group of people, and connection with a boat perhaps, or water.

16. I do not know, perhaps 16 people, or a 16 date. A presentation. I do not know what we want here. We will try the word acrimony, or acrimonious.

A disturbance in the afternoon. Connection with a letter. Perhaps a Florida postmark. And with a postcard. Perhaps with a water scene on it, or from a location by water.

A name with seven letters. An A. Two men and a woman. She wears a hat. Not on the object, but distantly connected with it, an incident in 1946, summer. An implied border.

Browns. An object in the center that is somehow sharply shaped. For example a star shape, a sharp shape. *(Gesture—with her forefinger Jane made angular shapes in the air, her eyes closed.)*

An October 16. A small building or house with a flattish roof. A lightish color in sunlight. An orange color, and perhaps with scrolls, or scroll shapes, and a banner.

Do you have any questions?

*("What's that array or disarray?"*

(*Pause.*) I am not sure here. A display, perhaps, though only perhaps, that is not neat, or ordered. As flowers grown wild and disorderly, for example.

(“*Can you say something more about geometric?*”)

The shapes perhaps cubes. Gold colored, and partially in shadow. This reminds Ruburt of Jungle Gyms at a playground.

(“*Can you be more specific about the two men and the woman?*”)

A photograph (*pause*) connected with Ruburt. Having to do with the past rather than immediate present.

(“*How about that word acrimony?*”)

I do not know. I only have the sounds here. Perhaps Akron, Ohio.

(“*Can you say more about the four squares?*”)

Having to do with the geometric shapes.

(“*How about colors?*”)

These squares may be filled in; as buildings in a photograph would be picked up by me first as shapes, you see.

(“*Do you want to name the object?*”)

I am not sure. There is a strong connection with a photograph, but I do not know whether the object itself is a photograph. Dark colors and light colors and shadows. The object I believe came through the mail, whether or not it is a photograph.

I suggest your break. Also a column, or columns.

(*Break at 10:18. Jane was again well dissociated, as she had been all evening, she said. Her voice was not as loud this time but her delivery had been fast, as though she wanted to give the data without thinking about it. She reported no images that she remembered. Her eyes had remained closed.*

(See the copy of the first draft of my letter on page 31. A brief history: Last month our friend Marie Colucci let a local dentist, Dr. Lodico, whom Jane and I have not met, borrow an abstract painting of mine to try out in his office. A couple of weeks ago, on August 31, Dr. Lodico sent payment for the painting, with a request to see more abstracts for his office. Tonight's object is a first draft of my reply to his letter, and is dated September 12.

(Seth helps out with a few connections after break, but in the meantime Jane and I had made our own. We checked up on one we thought correct after the session, and instead of verifying the data ended up confused, as will be explained.

(“An array, or disarray.” Seth’s use of “or” is somewhat confusing here, since both these terms can apply to the object. My letter concerns a group, or array of paintings I have available to show Dr. Lodico. Also, the Arts and Crafts Exhibit, featuring displays, or arrays, at Mount Savior is mentioned on the object.

(Disarray can refer to the jumbled appearance of my letter, used as object, with its crossed-out words, etc. Jane thought that disarray could also refer to the fact that abstract paintings are mentioned in the letter; to some people abstracts would be in disarray, as compared to conventional paintings showing things in the usual sense—flowers, houses, trees, etc.

(“Something twisted.” We don’t know, and neglected to ask Seth to explain. Another reference to the elements in abstract paintings, or to the letter itself?

(“Four square, or four squares.” This is a reference to the fact that I have four paintings to show Dr. Lodico, in answer to his letter. As stated, Jane did not see either the first draft of

*my letter, which was used as object, or the final copy, which I had sealed in an envelope. I did ask her to mail it, though, and described its contents roughly.*

*(Four specific paintings were discussed between us, and I priced each one with Jane present, so that she could quote prices to the doctor should he call while I was away. This data is reinforced by the next data, and vice versa.*

*("Geometric." An excellent reference to the character of the paintings. All of them are geometric variations, featuring lines, circles, triangles, blocks of color, etc., in a fashion definitely angular. In addition, the painting bought by the doctor is also strongly geometric in design.*

*("A miscellany of objects." A reference to the Mount Savior Arts and Crafts Exhibit, mentioned in the letter used as object. Many kinds of objects will be on sale at the exhibit, other than paintings. I have a letter concerning this exhibit and sale from the monastery, dated August 27, 1966.*

*("Connection with October, and four, or perhaps 64." Without seeing it to make absolutely sure, Jane and I are reasonably sure that the abstract Dr. Lodico has purchased from me was painted in October, 1964. I am sure I did the painting at least two years ago. I have the habit of dating my paintings, so will be able to check this data when I visit the doctor's office. If no notice is added to this data at a later date, it can be taken as correct.*

*(Seth confirms the above, incidentally.*

*("A main turnabout, or a connection with Maine." The turnabout connection is correct. In the letter used as object, I inform Dr. Lodico that I've changed my mind about sending the abstracts to the Mount Savior exhibit, and plan to submit other kinds of paintings instead. This makes the abstracts available for the doctor's inspection, and perhaps purchase.*

*("Some distant connection with an opera, opera house or music." This baffled us at first. We missed the actual connection, and Seth helps out later. At this time Jane said one of the abstracts being offered to the doctor reminds her of music. She was going to tell me this before the session, but did not.*

*("12." We are not sure. I dated the letter used as object however in this fashion: September 12, 1966.*

*("Five." Interpreting in the same way, I tell the doctor in the last sentence on the letter that we live in apartment five, second floor.*

*("Familiar." Jane was vexed at herself here, for she realized now that when giving the familiar data, she was going to say something about a familiar location, meaning the location of our apartment as something familiar to us. Our address is on the letter used as object.*

*("Connection with a circumstance not repeated, and a road." We make no connections for circumstance. Road is also too general. I thought of the long steep road leading up to the Colucci residence in the country. Marie Colucci is responsible for bringing my paintings to the attention of Dr. Lodico, as explained.*

*("With lace." No connections. Seth helps out later.*

*("A group of people, and connection with a boat perhaps, or water." The boat and water part of this data refers to our Water Street address on the letter used as object; on past occasions Seth has expressed an interpretation of the Water Street address in this way.*

*(The group of people data is too vague. It may refer to a recent gathering of friends here at the Water Street address, about two weeks ago. Marie and Andy Colucci were present, and at this gathering Marie told me about Dr. Lodico being interested in my paintings.*

(“16. I do not know, perhaps 16 people, or a 16 date.” Jane and I make no positive connections.

(“A presentation.” In the letter used as object, I offer to present my paintings for the doctor’s inspection. A presentation could also refer to the Mount Savior Arts and Crafts Exhibit, which is mentioned in the letter. There could be other interpretations.

(“I do not know what we want here. We will try the word acrimony, or acrimonious.” No connections.

(“A disturbance in the afternoon.” Possibly a reference to my invitation to the doctor, on the object, to visit us at any time to see the paintings I offer. I say afternoons or evenings might be best. Technically an afternoon visit on his part would interrupt the working hours of Jane and me, but we would not really call it a disturbance since we want to sell the paintings.

(“Connection with a letter. Perhaps a Florida postmark.” The object is of course a letter. I believe the Florida data should be included with the mention of a letter, although a separate sentence. Once again, the Water Street address on the letter could give rise to the Florida data. On each of the several times Jane and I have lived in Florida, we have lived very close to the water.

(The Florida and water connections also attach themselves to the next data.

(“And with a postcard. Perhaps with a water scene on it, or from a location by water.” I specifically mention a postcard in the letter used as object. The water data arises because if the doctor does send me a card, it will be addressed to Water Street.

(“A name with seven letters.” Lodico has six letters. Colucci has seven letters however, and Jane was subjectively sure this is the name referred to, especially when taken along with the next data.

(An A. The first name of Marie Colucci’s husband is Andy. As stated above, under the group data, Marie and Andy were in the group visiting us a couple of weeks ago. During this visit they discussed the sale of paintings to Dr. Lodico.

(Jane was sure Andy Colucci was the name referred to here, and Seth confirms this after break.

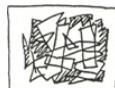
(“Two men and a woman. She wears a hat.” We thought of various combinations here, among them Marie Colucci, Dr. Lodico and myself, since we are closely involved with the object. We didn’t know whether Marie wears a hat, though. Seth verifies our interpretation, even though we couldn’t be sure.

(“Not on the object, but distantly connected with it, an incident in 1946, summer.” We don’t know.

(“An implied border.” The letter used as object does have an implied border.

(“Browns. An object in the center that is somehow sharply shaped. For example a star shape, a sharp shape.” Gesture.

(This data is an excellent reference to the painting roughly indicated here.



*(It is one of the abstracts referred to in the letter used as object tonight. Note the sharp shapes. These shapes float in the center of the painting. In addition the painting is done in various shades of brown, from golden yellow ochre to deep brown.*

*(“An October 16.” We make no connections.*

*(“A small building or house with a flattish roof. A lightish color in sunlight. An orange color, and perhaps with scrolls, or scroll shapes, and a banner.” This turned out to be confusing data, and at the same time quite interesting. I thought it all of a piece when Seth delivered it, and still do. It may also involve direct telepathy, Jane reading my thoughts here.*

*(As stated, neither of us has met Dr. Lodico, and up to and including the time of this session did not know where he lived, although we had his address. All evening however, since writing the letter used as object, I had pictured a certain medical building in our neighborhood as probably the site of Dr. Lodico’s office. The building has a flat roof, is one story high, is of red (orange?) wood that looks lighter in sunlight, and has a series of shingles or name plates hanging outside that might be called banners. I also thought I remembered cast iron grill or scroll works as decoration on the building.*

*(Jane had no idea as to this building’s location in relation to Dr. Lodico, although of course she has seen it often. After the session, although it was late, I suggested we walk the few blocks to check out the above data. Arriving there, we saw that Dr. Lodico had no office in the building in question. Instead we discovered his office—and that of his father—to be in a conventional two-story building across the street from the building with a flattish roof.*

*(This was the first time either of us had specifically noted that Dr. Lodico had his office in a certain building that both of us had driven past many times. His sign is fastened to the wall of the house beside an office door, beneath a porch roof, and would not be readable, probably, from a passing car.*

*(Jane and I considered two possibilities. Since I had the medical building with the flat roof strongly in mind during the evening, Seth could have picked this up telepathically from me and used it for data. Or the proximity of this building to Dr. Lodico’s actual office could have resulted in confused impressions which Jane gave voice to. The two buildings are no more than fifty feet apart in physical space, being directly across the street from each other.*

*(Both of us are very familiar with the medical building with the flat roof, since it is of distinctive design, whereas Dr. Lodico’s office across the street is housed in a conventional building we haven’t paid any particular attention to. I may ask Seth to straighten us out here, next session, since after break he told us my first interpretation of this data was correct; actually it is not correct.*

*(First Question: What’s that array or disarray? “I am not sure here. A display, perhaps, though only perhaps, that is not neat, or ordered. As flowers grown wild and disorderly, for example.” Here I sought elaboration of Seth’s first data. As stated, my letter used as object specifically mentions the Arts and Crafts Exhibit at Mount Savior. This could be a display. My abstracts, offered for sale to Dr. Lodico, can also be a display; and again, to some abstract paintings might not seem neat, or ordered.*

*(As an aside, Jane personally likes abstract painting, so we don’t know whether this would influence such related data or not. Also, checking out the building data described on the last page, we saw that flowers were used as decoration for both the Lodico office, and the medical office building with the flat roof, across the street. Both displays of flowers were orderly however.*

(2nd Question: Can you say something more about geometric? "The shapes perhaps cubes. Gold colored, and partially in shadow. This reminds Ruburt of Jungle Gyms at a playground." See the sketch of the abstract on page 39. As stated, this is one of the group of paintings written about in the letter used as object. This particular painting has strong cubist leanings. Some of the shapes in it are based on cubes. It is painted in browns, ochres, and golden tones. Shadows play a prominent role in it also. And Jane said the design of the painting, with its interlocking angular shapes and lines, reminds her of a Jungle Gym at a playground.

(3rd Question: Can you be more specific about the two men and the woman? "A photograph, connected with Ruburt. Having to do with the past rather than the immediate present." This is associative data, Jane said, and came about because of the geometric data above. The geometric data recalled Jungle Gyms to her mind; these in turn reminded her of a photograph of herself, which she still has, that was taken of her at a playground in Saratoga Springs, NY, with a Jungle Gym in back of her.

(4th Question: How about that word acrimony? "I do not know. I have only the sounds here. Perhaps Akron, Ohio." Studying the letter used as object, we see nothing to particularly remind us either of acrimony, anger, or Akron. The Coluccis for instance do not come from Akron, nor do we. We do not know anything about the history of Dr. Lodico or his family.

(5th Question: Can you say more about the four squares? "Having to do with the geometric shapes." In asking this question I sought to tie the four squares data to that of the geometric shapes, and Seth confirms the idea. See the original interpretations on pages 36 and 37.

(6th Questions: How about colors? "These squares may be filled in; as buildings in a photograph would be picked up by me first as shapes, you see." As well as answering the question in an oblique way, Seth appears to be still considering the geometric data. Note that the photograph idea persists, once brought up through personal association.

(The photo idea however is quite legitimate, since a photo can be related to a painting in many ways. The areas on all of the abstracts are of course filled in, and also the abstract foundation of the paintings relates them to the idea of buildings. In fact a friend interpreted one of them as being a painting of buildings recently. Jane said Seth might not be able to very easily distinguish between the emotional charges connected to a photo and a painting; they might appear much alike to his perceptions. This is even more apparent in the next data, which I break into two parts.

(7th Question: Do you want to name the object? "I am not sure. There is a strong connection with a photograph, but I do not know whether the object itself is a photograph. Dark colors and light colors and shadows." Thus the visual idea of a painting and a photo are closely related, to Seth. Some distinction is made, either by Seth or Jane, in that a photo is not definitely named as the object. "Dark colors and light colors and shadows" can refer to either a photo or a painting; the description is quite apt for the painting roughly indicated on page 39.

(7th Question continued: "The object I believe came through the mail, whether or not it is a photograph." Very good, if not one hundred percent correct. The object is of course a letter; it is destined to go through the mail tomorrow. A related thought concerns the letter I had from Dr. Lodico, and mentioned earlier—this of course has already gone through the mail, on August 31.

(“Also a column, or columns.” Jane said she thought this data, tacked on at the close, referred to the fact that she has an idea to sell a weekly column on ESP to the local paper, and has been working up samples lately.

(Jane resumed in a quieter manner at 10:55.)

We will shortly close our session.

The lace was a very distant and distorted connection. Ruburt was thinking of a lace altar cloth, which was to have led him to a religious connection. I use his associative processes, you see, but this was short-circuited here. (See page 35.)

The two men and the woman were yourself (*meaning me*) the doctor and your friend Marie Colucci. The seven letters and the A did represent Andy Colucci.

Is our interpretation of that building data correct?

(“It is indeed.”

(See pages 39 and 40, explaining our confusion over this data. Seth’s answer, above, contributed to the confusion, and is in error. The next session has by now been held. It concerns a discussion by Seth of the envelope experiments. He discusses this particular building data and the inaccurate answer in a most interesting manner. He also confirms our idea that Jane picked up the building data from me telepathically.)

The October connection had to do with the painting already purchased. I believe the music referred to Ruburt’s subjective feelings about one painting (*we had hesitated to credit this when we interpreted the data*), and also to some musical leanings on the dentist’s part, or his family.

The opera here though was a legitimate connection, having to do with the way the mass is sung at Mount Savior’s. The Gregorian chant is what we were after here. This was quite legitimate.

(After the session Jane said she should have caught this connection, since she was brought up a Catholic and is quite familiar with the chant, mass, etc. This music is among her favorites. Remember that I mentioned Mount Savior specifically in the letter used as object. The lace data might also fall into this category.)

Now. I am able as usual to carry on for some time. Out of the goodness of my heart, I will however close our session. I would of course stay at your request. My heartiest wishes to you both.

The opera, I might add again, was a good connection, that you would have ordinarily missed.

(“Good night, Seth.”

(End at 11:11. Jane was well dissociated again.)

**SESSION 286**  
**SEPTEMBER 14, 1966 9 PM WEDNESDAY**

*(Jane began speaking while sitting down, with her eyes starting to open almost at once. Her voice was average, her pace on the slow side.)*

Good evening.

*("Good evening, Seth.")*

There are several points I would like to make concerning our own envelope experiments.

There are some things that I do not believe you clearly understand. To me, a thought is an action. It is as valid a reality. There is no basic difference between telepathy and clairvoyance, as you term them. The emotional feelings connected with an item are as real to me as the item itself. It is these emotional charges that are interpreted, and finally translated into physical terms.

In other words, the emotional charges allow me to hunt for the item that you want me to identify. I do not begin with the item and reach outward. I identify first of all with the emotional realities, for these are the only basic realities to me. Then I form these into my interpretations of the item itself.

*(Both cats were in for the night. Now they began playing noisily about the room.)*

Sometimes subconsciously Ruburt makes these last connections. You may take a break and care for your pussies.

*(At 9:07 I put the cats in a back room and closed the door, while Jane waited still in trance, her eyes closed.)*

Now. If a particular question is asked, we attempt to answer it. The answer of course will be picked up in the same manner, through emotional force. The other evening, you answered your own question in your mind, and we picked up that location. To call this telepathy tells you nothing however, for all such information is the result of emotional force.

*(Here Seth refers to the last session, and the confusing envelope data in which Seth told us, in error, that certain data pertaining to a medical building was correct. At the time Jane and I suspected telepathy from me. See page 39.)*

I did not then distinguish as to whether or not, in this particular case, what you thought was true. It was true enough on certain levels. Your emotional answer however did prevent me from searching further for the answer.

In all these experiments I receive the emotional and psychic impressions first, and then attempt to name your object.

Now. You form your dreams on many levels, as you know. In some of them you spread your own root assumptions outward, creating dream images based upon these assumptions. I must use these assumptions in interpreting our data during experiments. If you give me for example a card that was sent with love, then the love is far more real to me than the card. I follow these emotional charges most minutely, using great discrimination in order to let myself be led to the specific object.

Size, you see, means relatively little to me. A note that was quickly written I may interpret as a small piece of paper, you see, though the paper itself may be large. I think in intensities, and curb my tendency in order to focus more specifically.

I must translate the basic data so that it will fit your root assumptions. Sometimes Ruburt's associative abilities help, and I try to guide them for our purposes. The emotional charge connected with an item may lead me into both your past and present, but I must then distinguish for you between what has happened and what will happen, although for me no such difference exists.

There are various difficulties. I may quite legitimately receive the impression of unendurable heaviness, for example, but then this must be properly interpreted, does the heaviness apply to a heavy psychic sorrow, or a heavy physical weight?

The impression, colon: something presses down. Again, quite legitimate perhaps, but is this a threatening event, or is it perhaps a threatening physical object?

The initial impressions are simple, quite elementary, and always correct. It is in the interpretation and refinement that the only difficulties ever arise. The stronger the emotional charge connected with the item, however, the stronger the impressions received, and the more correct the data as a rule.

Your impression of the building the other evening contained the strongest emotional charge instantly available, that seemed to offer the needed information.

You may now take a brief break and we shall continue.

*(Break at 9:31. Jane was well dissociated, she said. Her eyes opened slowly at break, and were darkly circled and bleary. They had opened during delivery at times. She resumed the same way, with pauses, at 9:40.)*

My root assumptions are entirely different, so some interpretation is always involved.

I mentioned that objects are symbols to express a basic reality, the reality of direct experience. On one level dreams deal with objects and dream images. Here they are still being used as symbols. At deeper levels however in the dream state there is direct experience, and objects are not used.

There are root dreams that represent basic inner experiences. Initially no images are involved. If you remember the dreams, you remember them with images however. Flying dreams are an example here. They are not symbolic of anything, basically speaking. They represent direct experience.

If you recall the dream it may seem to you that you were in your physical body. Your physical root assumptions in this case would be so strong that you could not imagine yourself, even in a dream, without a physical body. We have discussed the various forms actually used, however.

Falling dreams also belong to the root dream category. They also represent direct experience, as the inner self once more reenters the physical body. No up or down really exists, you see, but the root assumptions take these directions for granted, and the fear of falling is a learned response. It is learned early, but it is learned.

Dreams in which psychic instruction is given: here we have another example of a root dream. Again, not symbolic but actual experience. Past life dreams are root dreams. This is not to say that upon awakening the direct experience is not automatically intermixed with other dream elements.

With some individuals some of these dreams may also represent personal symbolisms, but the original dream in the raw, unembellished, is a root dream. The embellishments are added after the dream is completed, just before the point when you remember it on a conscious level. The embellishments may be portions of other dreams, recalled now out of context, and attached to your memory of the original root dream.

I have only given you a few of the basic root assumptions. Countless minor ones follow from these however, and serve to direct the line of inquiry, exploration and perception. You will remember your own root dreams much more clearly simply because you are familiar, now, with root assumptions, and therefore freer to divest yourself of them within the dream situation.

Geometric figures represent the most simple and basic root assumptions. When I have perceived the emotional charges connected with any given experimental object, then my first step in interpretation involves such abstract forms.

Within your system however, color, to man, is more important than shape, though this is not true with all species in your system. Color is closer to emotional experience than shape. It is also, believe it or not, closer to sound. The connections between color and emotion are too obvious to discuss here.

To me, an emotion will automatically be translated into color in many instances. Here you see—but try this: do you see a connection between the color red and the word quick?

*(Jane stared at me, her eyes wide and very dark.*

*("Yes.")*

This is the sort of thing with which I deal. There is a constant transformation of data from one set of terms to another. *(Pause.)* The word short, or rather the impression of briefness. Now I must decide in which way this briefness shall be interpreted. Something brief in time, or brief in space, which could lead me for example to the impression of a small building. Do you see?

*("Yes.")*

*(Pause.)* The impression stony: shall I follow this in dimensions of physical matter, shall I interpret stony as a rocky ground, or as a stony expression on someone's face?

You may take a brief break.

*(Break at 10:06. Once again Jane was far-out, her eyes opening slowly. They had been closed much of the time. She said that giving the material tonight was something like taking a test or examination, because Seth wanted her to give voice to his meaning as accurately as possible.*

*(Resume at 10:15.)*

There is a strong connection between what I have been saying and the way in which you translate inner reality into symbolic form, either in the waking life, as objects, or in the dreaming state as dream images. I am working from the other end, you see.

*("Yes.")*

Your outward physical experiences are also symbolic interpretations of inner reality. That sentence can be outlined several times.

The physical body as an object is, among other things, a symbolic representation of your own emotional reality. *(Long pause.)* Your dreams and your waking experiences both closely mirror your psychic condition. Symbols may be individualistic to some small extent,

but physical bodies are your main symbols. While they are all amazingly different, the basic symbol within your system is universally accepted as a reality.

The physical state of your world therefore effectively mirrors the inner condition of its inhabitants. You can tell an artist's abilities from his paintings, as you observe them, can you not?

(“Yes.”)

The world as you know it is mankind's creation, and his abilities and limitations are all in evidence there. Within the dream state all mankind knows the outcome of any given dilemma. No predestination is involved. The problems have already been worked out on a mental or psychic level, but not yet physically materialized.

Precognitive dreams therefore are precognitive only in line with your own accepted root assumptions. Decisions have already been made, but have not yet caught up to you within the physical system.

We are going to begin on an interesting tangent that is however quite connected with this discussion, but it is too late to begin this evening. We shall hold it then for our next session.

I will close then, with my heartiest regards to you both.

(“Good night, Seth.”

*(End at 10:30. Jane was again far-out, she said. She didn't recall too much of what Seth had said.)*

**SESSION 287**  
**SEPTEMBER 21, 1966 9 PM WEDNESDAY**

*(The regularly scheduled session for Monday, September 19, was not held.*

*Jane said she had no idea of what Seth would talk about before the session began. She began speaking with a smile, her eyes open and very dark.)*

Good evening.

*("Good evening, Seth.")*

Welcome back. *(Smile.)*

Now. Experience is not built up layer upon layer, along the lines of continual moments. Basically, experience has nothing to do with time as you know it. Experience is felt in terms of intensities and value fulfillment. As you should know, an experience lasting only a few moments can outweigh in significance a much more lasting one. The dream experience is rather independent of physical time, and its experience, or rather its intensity—my error—is felt more directly while you are in the dream situation.

Later you may not recall it, but you have a more direct connection with reality in the dream state, and the intensity of the dream experience is more completely perceived. I am speaking now in terms of basic reality. It is less camouflaged in the dream state. For this reason, in any projections you may be startled, for here you also enter a less strictly camouflaged situation.

You will sometimes automatically translate this reality into physical terms. Such images will be hallucinatory, but it may take a while for you to distinguish their real nature. It must be understood however here that all physical objects are also hallucinatory. They may be called mass hallucinations.

There is a constant translation of inner reality into objects in the waking state, and a constant translation of ideas into pseudoobjects in the dreaming state. Within a certain portion of dream reality, ideas or thoughts can be translated into pseudoobjects, and transported. This can only happen within certain ranges of intensities. This is what happens when you adopt a pseudoform in projections, though I am simplifying this considerably.

When you travel, so to speak, beyond a certain range of intensities, even pseudoobjects must vanish. They exist in a cluster about, and connected to, your own system. The lack of even pseudoobjects obviously means that you have gone beyond your camouflage system. If it were possible for you, you would then travel through a range of intensities in which no camouflage existed. Then you would encounter the pseudocamouflage, you see, of the next system. This would or would not be physical matter, according to the system.

You would then encounter the heart of the camouflage area. The completely uncamouflaged areas at the outer edges of the various systems should remind you of the undifferentiated areas between various life cycles in the subconscious. This is no coincidence, as this general setup occurs in all realities.

As a rule there is little communication, you see, through those uncamouflaged or undifferentiated areas. They act in fact as boundaries, even while they represent the basic

stuff of which all camouflage is composed. Without the camouflage, you see, you would perceive nothing using the physical senses.

The sentence is really meaningless however, because the physical senses themselves are camouflage, you see. There would be nothing to translate. It is only use of the inner senses that will allow you to perceive under these circumstances. Theoretically, if you can bridge the gap between various reincarnations, then you can bridge the gap between your system and another.

Once more, the undifferentiated layers or areas are composed of the vitality that forms the camouflage of all systems. It is not therefore—that is, such an area is not, therefore—a separate thing in itself, but simply a portion of vitality that contains no camouflage, and is therefore again unrecognizable to those within any given system.

Now, there is a connection between these areas and the idea of infinity, but first take your first break, and we shall continue.

*(Break at 9:29. Jane was dissociated as usual. Her slow pace had increased somewhat by break time. She resumed at 9:39.)*

You are in touch with infinity in such undifferentiated areas, for it is only camouflage that gives you your conception of time.

Now during some projections you may be aware of nothing as far as surroundings are concerned. There will be only the mobility of your own consciousness. If this ever occurs you will be traveling through such an uncamouflaged area. You could then expect to encounter next a more differentiated environment, that seemed to become more clear as you progressed toward the heart of another system.

The completely uncamouflaged layer could be rather bewildering. However you might automatically attempt to project images within it. The images would not take, so to speak, but would appear and disappear with great rapidity. This would be a silent area. Thoughts as a rule would not be perceived here, for the symbols that form them would not be understood.

The thoughts would not be perceived if they were present, you see. If a certain intensity is reached here however, a peak of intensity, then you could perceive the spacious present as it exists within your native system. You could, from this peak, theoretically look into the other system, but you would not understand what you perceived. You would not have the proper root assumptions, you see.

I have used here the idea of two neighboring systems for simplicity's sake, as if they were laid out end to end. Obviously such is not the case. The systems are more like the various segments of a tangerine, with the uncamouflaged boundary areas like the white membrane between the tangerine sections.

The tangerine then would be compared to a group of many systems, and yet it would represent in itself but one small portion of an unperceived whole. The tangerine would be but one segment, you see, of a larger system. You can see then why projections would lead you in a far different direction from your normal linear sort of travel, and why time as you know it would be meaningless.

Nor do such projections involve necessarily journeys through space as you know it. There are systems, extremely vivid in intensity, that have no existence in physical reality. It is now thought, I believe, that time and space are basically one, but they are both a part of

something else. They are merely the camouflage patterns by which you perceive reality. Space, as you experience it in the dream state, comes much closer to reality.

Projections that deal with your own system will of course involve you in some kind of camouflage. If none is present you know you are out of the system. The dream universe is obviously then strongly connected with your own, since pseudoimages are present. Already you are free to some extent from the space-time reality of your system. Therefore within the dream state you are in the outward areas of your physically-oriented universe, you see.

You may now take a break and we shall continue.

One point first. There are other systems all about, and within your own.

*(Break at 10:00. Jane was out as usual. Her pace was better, eyes open and closed. Resume at 10:06.)*

The undifferentiated layers move out like spirals then, through all reality. Little resistance is encountered with them. They represent inner roads that connect systems as well as divide them.

The traveler must leave his own camouflage paraphernalia completely behind however, or he will go nowhere. It is possible, theoretically, to travel to any system in this manner, and bypass others you see. Such a traveler would not age physically. His physical body would be in a suspended state. The traveling consciousness would lose all physical conception of time however. A very few individuals have traveled in this manner to any extensive degree. Most of the knowledge gained escapes the physical organism however, for the experiences could not be translated by the physical brain.

Now again, theoretically, it is possible to travel under such circumstances and perceive experiences that would ordinarily take you centuries, physically speaking, and in only a flash of your time.

Practically speaking, this is seldom done, but it has been on occasion. The brain cannot contain such episodes. A portion of the self would retain these experiences. Now in a creative individual, some of these could be expressed symbolically in a painting or other work of art, but the ego could not consider them as actual.

Now, each brush stroke of a painting represents concentrated experience, and compressed perceptions. In a good painting these almost explode when perceived by the lively consciousness of another. The observer is washed over by intensities. Again, experience that has nothing to do with physical time. The same can be said for a successful poem, though here I speak of Ruburt's knowledge of poetry, rather than of any of my own.

The excellent work of art recreates for the observer inner experience of his own also, of which he has perhaps never been aware. As you know, paintings have motion, yet the painting itself does not move. This idea perhaps will help you to understand experience in terms of intensity, and projections, or the movement of consciousness, without necessarily any involvement with space.

True motion has absolutely nothing to do with space. The only real motion is that of the traveling consciousness. (*Long pause, eyes closed; one minute.*) Spatially, a painting is flat. Its reality leaps out from its physical dimensions, and completely escapes them. (*Long pause.*) The depths within the painting do not physically exist, yet they are perceived.

Your physical time is something like this. There is a strong connection here I have been trying to get through, but it is for now too difficult for Ruburt to catch. All of the

experience an artist has gained is in any given painting, not physically perceived, but strongly perceived by the inner senses.

This is coded, shielded, even from his own ego. Each painting that is successful forces the consciousness to travel into it, in ways that I will more thoroughly explain.

The spacious present is always present (*smile*)—my pun—in any work of art. As you should know, there is a difference in the type of mobility of an objective painting, and an abstract one. The fluidity or the spacious present pervades the dream state as it pervades a painting, but the images are projected into the spacious present by the dreamer, according to his own understanding and experience.

Now, some systems have no basic form, but adopt the form, the forms, thrust upon it. Your own system is obviously one of these. Other systems, by their very nature, set up a resistance, that resists. There is in such cases a constant battle of forms.

We will save this for another session, however.

I give you my heartiest wishes.

(“Good night, Seth.”

(End at 10:38. Jane was far-out this time, she said. Her eyes opened slowly, and were heavy and bleary.

*Jane said Seth had been trying to get through concepts that were difficult. She had an image of spirals, for instance, all interlocked without being regular, that concerned the material on paintings and time, but she couldn't get it clearly nor even describe it adequately. There were images within this concept that were something like an accordion, Jane said, having to do with time opening and closing, etc.*

*(Jane's pace, never fast during the session, became quite slow toward the end. Her eyes opened often.)*

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To Bill Gallagher

GETHSEMANE  
the garden of gethsemanee  
is just one too manamy  
you knock your brains out for a pennimay  
NOT ONE ENEMY  
and ~~don't~~ dare make ~~an~~ enniminey.  
I don't think it funnamay  
to work in the garden of gethsem~~anee~~  
for his birthday  
original verse by the buttse

(Copy of the verse used as object in the 71st envelope experiment, in the 288th session for September 26, 1966.)

**SESSION 288**  
**SEPTEMBER 26, 1966 9 PM MONDAY**

*(The object for the 71st envelope experiment was the first draft of a poem Jane and I wrote for Bill Gallagher's birthday, which fell on Friday, July 1st. We wrote it first aloud in the car as we drove about. Jane then typed up what we could remember; we corrected it as shown on page 51, then Jane copied it over to give Bill, along with a cake. This first draft was typed on yellow paper; I folded it as shown to insert it in the usual double envelope, after sandwiching it between two pieces of Bristol. More details later.)*

*(Jane had no idea of what Seth would talk about during the session, although both of us hoped he would discuss the events of last Friday evening, September 23, at home. Present were Bill and Peggy Gallagher, Barbara Ingold, Jane and myself. Jane has written up an account of her experience, and Peggy took partial notes. Copies of both accounts will be attached to this session. I will also add notes as the session unfolds.)*

*(Seth desired to come through Friday evening, since we had obviously set the stage through our conversation. Jane and Barbara had also helped because of their talk before the arrival of the Gallaghers. Jane denied Seth permission to speak, and he agreed. Later Jane began to give impressions on her own, in trance. All of the data concerned Barbara, who verified several striking points.)*

*(Jane resumed after a break, and her trance deepened considerably. Later she said it was her deepest trance ever. Jane began to speak in a halting manner, her voice dwindle, and she called my name as if in supplication. She lay on the floor on her back. She called me once again; as I went to her she burst into tears; her crying was strong and highly charged; it seemed obvious she was responding emotionally to an experience of Barbara's of an early age; Jane seemed to have attained a state beyond words. It took some time for her to come out of the trance, with what little help I could offer.)*

*(Indeed, Jane slipped back into it several times, at brief intervals. Barbara could verify none of this experience, which would be the case were it buried in the subconscious. Bill Gallagher took us on a ride in the hopes the cold night air would help Jane snap out of it; so at 1:00 in the morning we were bouncing through Elmira, Elmira Heights, and Horseheads. The therapy worked however.)*

*(Jane was considerably frightened by this experience, since it was totally unexpected and we were not prepared. I was resentful to some extent, feeling we were on display in some manner. Jane told me that toward the end of the experience she felt as though she were in a deep pit with smooth sides. She had no images all evening.)*

*(Jane began speaking in a rather unusual jerky manner, pausing after every couple of words. Her eyes were closed until otherwise noted. Her voice was stronger than usual, but not loud.)*

Good evening.

*(“Good evening, Seth.”)*

Now, I do indeed have a few words to say, concerning this last episode.

It was of course an upsetting one. This does not mean that it was not a rather important occasion. Ruburt did not use his abilities in precisely the same manner in the past, simply because he was unable to do so had he been willing.

His abilities took in one way a giant step forward. True, you will want to use controls and discipline. The fact remains that the circumstances brought about an imminent development. If those particular circumstances had not occurred, then the next similar set of circumstances would have served the same purpose.

The development of abilities was necessary, and will show regardless of the particular way in which Ruburt may choose to use the abilities. The choice lies indeed with you both. It took a strong, remarkably strong, set of emotional conditions before Ruburt allowed himself as much freedom as the other evening.

Now, freedom does demand discipline. There was on Ruburt's part a much more complete inner concentration, and for this initial indication a strong stimulus was necessary. As Ruburt suspects, granted the circumstances, subconscious controls were used. A time of safety was chosen.

It was a kind of avalanche, however. This was simply because Ruburt did not know how to handle the new conditions. Uncertainty in such beginnings are understandable. The girl actually helped, as perhaps a midwife might. I realized what was going to occur, and I could have helped, shielding Ruburt to some degree. However the experience was more valuable left alone in any case, since you see what the conditions can be, and you can choose for yourselves.

There are methods of course where the trance can be terminated gradually. It is not good to terminate that kind of trance too quickly. (*Gesture, eyes closed.*) The reassurance you gave, Joseph, was your best move. The support.

You may take a brief break, and we shall continue.

(*Break at 9:16. Jane was dissociated as usual. Both of us were somewhat surprised at the early break. Jane's eyes had stayed closed, her voice good. The peculiar pauses had more or less continued, although they decreased when she resumed at 9:26.*)

He has freed himself in order to use the inner senses more completely.

The first such episode is bound to be somewhat upsetting. I would have intruded despite the fact that I was not welcome, but then I feared that to do so would confuse the issue for you.

The initial perceptions were picked up by the inner senses. A journey through time and space was involved. The medium through which Ruburt traveled was the emotional charge thrown out by the girl.

Now, to avoid confusion, the girl is not a medium as, say, Ruburt is, according to your use of the term. I dislike the term. But the medium through which Ruburt traveled was the electrical and electromagnetic medium sent out by the girl's highly-charged emotional condition.

There was also a triangle formed by you, Ruburt and the girl, highly charged on a subconscious level, that added to the psychological climate. The Jesuit (*Bill Gallagher*) and the cat lover (*Peggy G.*) were balancing factors. All of these conditions, these balancing and propelling factors, were necessary for Ruburt's first realization of this particular kind.

The earlier drinks of course let down his guard, but it was the caffeine in the coffee that allowed the system to alert and direct the inner abilities on this particular evening. (*Impatient gesture.*) You should not be so fearful that you attempt to hold down the abilities. Neither of course should you let them be used indiscriminately.

*(This because Jane and I have vowed since Friday that there will be no more such uncontrolled episodes, even though good material was obtained.)*

Without the experience itself these particular abilities would not have developed—that of course or another similar episode. The same sort of development would not have been initiated here in a session for some time, simply because the emotional conditions would not be met. We can use the development however very well.

Subconsciously you went along, Joseph, as indeed you should have. Ruburt had your consent. This does not mean that more conscious control cannot be used, now that the development is known. It was not possible earlier.

And I can tell you, though neither of you may be pleased, that the incident taught the cat lover and the Jesuit much, and through direct experience. You might call it a visual aid. (*Smile, forceful manner, eyes open wide.*) You only learn emotionally. If you do not learn emotionally, you do not learn.

*(“Well, why wouldn’t we be pleased at that?”)*

I am speaking of the tendency in you both to completely (underline) disconnect the sessions and any direct psychic display from everyday life. You note I said only tendency. There are limits, of course. I am not concerned that you will set no limits, but a direct and sincere psychic demonstration is of great emotional validity to those who observe it.

This does not mean, again, that such demonstrations are overly emphasized, or a regular occurrence. It does not mean they should be indiscriminately adopted. But when they do occur they will in most instances have occurred for a reason, and will affect witnesses in a most direct manner.

You may take a short break and we shall continue.

*(Break at 9:47. Jane was out as usual. Her eyes began to open toward the end of the delivery, her pace was better, her voice still on the stronger side.)*

*(A note: The 71st envelope experiment was to be held this evening. Strange as it seems, I had forgotten the envelope object’s identity; I had prepared this envelope for the session due Monday, September 19; that session was not held and I saved the envelope. During tonight’s session I realized I had forgotten what the object was, even though I had chosen it. At least on a conscious level, this made it seem as though a stranger had prepared the envelope.)*

*(Jane resumed with her eyes closed at 9:57.)*

At our... Are you ready?

*(“Yes.” I had been sneezing.)*

I will explain more clearly the differences in perception that are involved in various trance procedures. You will find this most interesting... Do you want another break?

*(“I don’t think so.” The sneezing finally ended.)*

Do you have an envelope for me?

*(“Yes.”)*

*(At 9:59 Jane took the envelope for our 71st experiment from me without opening her eyes. She held it to her forehead and paused but briefly.)*

Give us a moment please.

The impression of something swirling about, as leaves in a wind. And a staircase. A missionary connection. A square object.

Six plus one. A pen. Small wavering blue lines. Something written by an old hand perhaps, with thin wavering lines.

A note. A description, perhaps of a house or a building. The impression of something scribbled. A small square, and perhaps a larger one.

I have a stable or horse connection. (*Pause.*) Nine, or nine o'clock.

A circumstance involving a policeman. (*Pause.*) To do with a fall, or a seeing something through—passing through it completely you see.

Green, perhaps a stamp. (*Pause.*) Four three eight.

A letter written by an older person. A connection with woods. And a strict accounting. Connection with a leaf or autumn. With a 1964 or '65 event. (*Pause.*) And a new circumstance told to you, that serves to connect these events.

Do you have any questions?

(*"Is this old hand male or female?"*

(*Pause.*) I am not sure, though I suspect male. The hand is not a typically male hand however, but more delicate perhaps. (*Pause.*) If you have no more questions I suggest your break.

(*"Okay."*

(*Break at 10:10. Jane was dissociated as usual, and her eyes remained closed.*)

(See the copy of the envelope object on page 51, and the notes on the page 55. As stated there, I had forgotten the contents of the test envelopes. When the time came to ask questions this evening, I decided to consider the data already received as specific enough. Actually one could ask many questions, whether knowing the object or not. Jane said she had no images while speaking.)

(Seth gave us a little help after break, and although this was brief it filled in a good deal on some of the data we had been unsure of. For convenience's sake it is better to include Seth's later data along with our own interpretations, made during break, since emotional charges explain much concerning the material. For more detailed information on how the emotional charges influence Seth's envelope data, see the 286th session.)

(After break Seth said our own interpretations were correct. But we couldn't be as specific as desired, and felt there were valid things left unsaid.)

(The impression of something swirling about, as leaves in a wind.) Our interpretation here was that the swirling and leaves data referred to the mention of a garden in the poem used as object. See page 51. This may be correct. Also according to Seth after break however, the swirling was to have led Jane to frosting. The birthday cake we gave Bill Gallagher on July 1st was frosted. The poem used as object was written for this occasion.)

(And a staircase.) Jane at once interpreted this data as referring to the staircase she must climb in order to reach Peggy Gallagher's office, on the second floor at the newspaper office where Peggy works. Peggy of course was present at the small birthday party we gave Bill on the evening of July 1.

(Another staircase interpretation here may concern our own steep flight of back stairs here at the apartment. We live on the second floor. Since it was a pleasant summer evening on July 1, we held the party out on the back lawn, leaving the cake upstairs in our apartment as a surprise for Bill. When the time came to get the cake Jane and I went upstairs together, lit the candles on the cake while hiding on the stairs, then carried the cake out to the party.)

(A missionary connection.) We think this very good data. Bill Gallagher's facetious term for the local newspaper office, where he also works, is the Garden of Gethsemane—hence such

*religious connections in the poem used as object. Also, Seth's longstanding term of affection for Bill is "The Jesuit," and he so calls Bill in the session tonight. See page 54.*

*(A square object.) We feel reasonably sure here that this refers to the box we carried the cake in, home from the bakery, the afternoon of July 1. We recall the box as square, of the folding type. Of course there could be many interpretations.*

*(Six plus one.) Bill Gallagher's birthday is on July 1—six plus one for a total of seven. The poem used as object was written by Jane and me for the birthday occasion which occurred on July 1.*

*(A pen.) See the copy of the object on page 51. My corrections on the object were made with pencil. Jane made her corrections with a pen.*

*(Small wavering blue lines. Something written by an old hand perhaps, with thin wavering lines.) Jane's corrections on the object were made with a blue pen, which appears quite dark on the yellow paper upon which the poem was typed. Her corrections are small, but not wavering. The old and wavering data puzzled us, and we missed out here because we did not interpret the emotional charges involved, as Seth did.*

*(Actually this data is quite legitimate, and becomes understandable when we learned after break that, according to Seth, Bill Gallagher felt very old on his 41st birthday, last July 1. Once again, see the 286th session.*

*(A note.) We think this a close-enough description of the object, in that the briefness of the poem could resemble a note to Seth's method of perception.*

*(A description, perhaps of a house or a building.) This is very good. As explained on the last page, Bill Gallagher calls his place of employment, the newspaper office, the "Garden of Gethsemane." As referred to in the poem used as object. See page 51.*

*(The impression of something scribbled.) We think this a reference to the corrections made on the poem used as object.*

*(A small square, and perhaps a larger one.) Our interpretation here, without in any way being positive, was that this concerned the square cardboard cake box described earlier—which was square as we recall it—and the smaller birthday card. However we are not sure now whether the card was enclosed in a square envelope or a rectangular one. Taking literally Seth's blanket notice after break that our interpretations were correct, this would include the above. We wouldn't claim it on our own however.*

*(I have a stable or horse connection.) This is another instance where Seth verifies our own interpretation. Jane very nearly did not mention her idea here, thinking at first it was too "far-out." She finally told me that when she first looked at the envelope object during break, she read my penciled word "Man-a-me," to the right of the poem used as object, as "Man-O-War," which is the name of a very famous race horse. It is incidentally the only horse's name that Jane knows, she said.*

*(This of course implies that Jane translated the same impression on a subconscious basis for Seth, misreading and all. Possible?*

*(Nine, or nine o'clock.) We recall that the Gallaghers were somewhat late in arriving for Bill's surprise birthday party last July 1, and that they did come at about 9:00. We expected them before 8:30.*

*(A circumstance involving a policeman.) This refers to a long and involved story told us by Peggy Gallagher during the evening of the birthday party, for which Jane and I wrote the poem used as object. Peg's news made an impression and Jane and I still remember it. Very*

*briefly, it concerns the behavior of a local psychiatrist and his wife—one of those continuing affairs that have been well known locally for some time, yet never getting into the newspaper.*

*(The specific affair Peg described that evening concerned the arrest of the doctor's wife on a drunken driving charge, speeding, etc.*

*("To do with a fall, or a seeing something through—passing through it completely, you see." We saw no connections.) Later note by Rob: The Garden of Eden-the "Fall?"*

*("Green, perhaps a stamp." No connections. There was nothing mailed in connection with the birthday party, or the object, etc.*

*("Four three eight." We think this a close reference to our address, 458 W. Water Street. The birthday party was held at this address and the poem used as object was given to Bill here also.*

*("A letter written by an older person." This ties in with the earlier old and wavering data, interpreted at the top of page 57. As Seth tells us after break, the old reference concerns Bill Gallagher's subjective feelings on his birthday last July 1. The letter reference here stems from the resemblance of the typed poem used as object to a letter, and echoes the note data, also discussed on page 57.*

*("A connection with woods." Our own interpretation here is that woods refers to the literal Biblical Garden of Gethsemane, which is spoofed in the poem used as object. Jane says the actual garden was not a formal garden, a cultivated type, but rather contained olive trees, etc., and much growth of this kind. Seth's blanket endorsement after break implies, again, that this is the correct interpretation.*

*("And a strict accounting." This is an excellent reference to the third line of the poem used as object. Penny is mentioned therein and accounting for such would be strict accounting.*

*("Connection with a leaf or autumn." See the data on page 55. As then, we think the leaf data here refers to the garden mentioned in the poem used as object. But also we think the autumn data here grows out of the swirling data on page 55, and Seth's attempt to get Jane to give voice to frosting. The autumn data here could have grown out of the interpretation on Jane's part of Seth's frosting impression.*

*("With a 1964 or '65 event." We are not sure. Jane thinks this refers to her writing some poems for Peg's birthday also. She believes she did this in January of 1966 however. Jane thinks the idea of this data is correct, in that she wrote the poems for Peg before she wrote the one for Bill's birthday six months later.*

*("And a new circumstance told to you, that serves to connect these events." We make no connections here.*

*(First Question: Is this old hand male or female? "I am not sure, though I suspect male. The hand is not a typically male hand however, but more delicate perhaps." Seth is correct, in that the old reference here does concern Bill Gallagher and his subjective feelings [the male], on the evening of his birthday party, for which the envelope object was written. Jane and I do not especially see any connection with the delicate hand reference however.*

*(Jane resumed at 10:46.)*

We will now close our session.

Our Jesuit felt very old on his birthday. It was that emotional feeling that was picked up. The swirling was to have led Ruburt to frosting, and did not. There is no need to go into the rest of the data. Your own interpretations are correct.

My heartiest regards to you both.

(“Good night, Seth.”

(End at 10:49. Jane was out as usual, her voice quiet. She commented that she wished the envelope data had been more specific, although it did contain some good points, and there seemed to be no doubt that Seth had tuned in on the correct situation, object, etc.

(Jane said she couldn't help contrasting this more mundane and quiet and safe approach with the events of the trance of last Friday evening, involving Barbara Ingold, and the quite specific data, including dates and place names, physical descriptions, etc., that manifested itself then.

(Peggy Gallagher has partial notes on last Friday's events, and a copy of those, as well as Jane's own version, will be attached to this session.)

### JANE'S NOTES MONDAY, SEPTEMBER 26, 1966

(These notes concern an incident that happened Friday evening, September 23, 1966. A neighbor, Barbara Ingold, came up Friday about 7: with a shaker of stingers, one for Rob, Barb and myself. Rob was working. Barb and I drank our stingers and divided Rob's. She talked about her past; suicide attempts, miscarriages, operations; very emotionally charged. I gave myself the suggestion that I would only react to constructive suggestions, to offset her emotional attitude. When she arrived, I was annoyed. We were going to have company; the dishes were to be done; I wanted to change clothes, etc. Mellowed by the drinks, I figured she might as well stay. She insisted on doing the dishes for me; she wants to buy friendship basically or make sure she is needed or some such.

(When Bill and Peg Gallagher arrived, about nine, I drank two cups of strong coffee, rather than the wine that everyone else drank; so it must have been 10:30 or so before I had a glass of wine. Conversation was led by Barb, again, to her own life and so forth. The evening wore on. Somewhere in here I felt that I could have a Seth session regarding Barb. I said this softly to Rob and once to Peg; who knows about the sessions, of course. Barb knows hardly anything, though I think she knows about Seth in a general way. Rob shook his head and I didn't particularly want to get involved anyway so I said no mentally. After a short while I no longer felt that Seth was around. A poor move. Barb heard me. Bill, it turns out, did not.

(Then—to me suddenly—in my own voice and without Seth, I began to give impressions about Barb's past life. Saw no images at all, and had no idea whether anything made sense to her or was just subconscious fabrication on my part. No hesitancy either, though. The words just came. Very little memory of what I said but when I stopped Barb checked several points out as very good. I mentioned Greenwich, Connecticut; I didn't even know there was a Greenwich, in Connecticut, though I am familiar with Greenwich, NY, and it seems to me I thought there was one in Vermont. Anyway Barb said she lived there some years back. Also mentioned particular initials—now I forget them—Peg took notes and will have them—and these were excellent, referring specifically to Barb's boyfriend, Dick. The first initial was “G”, however. She told us his first name was really George; of course we were surprised, and had no idea of this. Something about a second child, a male, also hit her; and another point that I forgot. There may be others, we haven't checked the notes yet.

(So we talked about this for a few minutes. Then suddenly I was in a very deep trance of which I have no memory—except at the very end, when I was yelling my lungs out, and I

*believe, flat on the floor crying. What I said I don't know now, though apparently at the end I was reliving some suicide attempt of Barb's? Or an operation? Wouldn't know; it was supposed to be afternoon I do recall that.*

*(The trance was the deepest I have been in. Again I saw nothing; no images; but I was oddly unprotected; the emotional state was not a bit pleasant as I was screaming over this episode, apparently a past one of Barb's. With Seth, for example, I feel nothing. I yelled out for Rob. He tried to help me break the trance, which was rather difficult. "I" was taken over by the emotional mood so that it was difficult to snap back. I kept going back in for awhile. Finally Bill and Peg took Rob and me for a ride in the cold night air, to snap me out of it.*

*(To me, at least the checked-out information in the first part was excellent; the correct town and state, initials, the point about the second child—Barb just said yes, yes; but didn't explain; and there was something else. We didn't check out the information I gave during the second, more emotional part of the trance. I was too upset and Rob was too worried about me to pick up such precise information—but will be curious as to whether or not any good points were given during the second, more charged segment.*

*(I had no idea, consciously, that I could go into such a deep trance or for that matter, give such precise information. Certainly the drinks must have lowered my defenses, though I wasn't tight. Certainly cold sober though I would not have allowed myself to behave in this manner. The experience is a valuable one though. I was quite frightened all in all. At the same time somewhat surprised; didn't realize my abilities were that good or that I could get such specific data. Wouldn't go through that very damn often though; data or no data. The question arises: Would such experiences bring their own discipline and protection? Was it so vivid and frightening because it was my first experience? Or because in such circumstances the emotions will always be picked up so vividly? Certainly if the Seth sessions had involved this sort of thing—particularly in the beginning—I am pretty sure we wouldn't have continued them. At least I don't believe we would have.*

*(I don't believe the performance would have taken place either if I didn't feel basically protected—with Rob of course; and also knowing I would trust the Gallaghers implicitly. At the end I was inside an emotion; I didn't feel "possessed" by Barb for instance or taken over by another; but I did feel and was immersed in an emotion not my own, and a very unpleasant frightening one for which I wasn't prepared—again, at least consciously.*

*(The whole thing was highly distasteful to Rob I believe; he dislikes emotional displays to begin with. After it was over it was highly distasteful to me. At the time "I" wasn't aware of anything much on my own in the usual manner. Just this barrage of impressions. But I am not aware and wasn't of the way in which the impressions came; not one image that I recall. Just the words. They were mine definitely. No control personality for example of any kind. But where I got the words; or what inner translations happened before I spoke them, I don't know. I wasn't aware of the original perceptions, in other words. There was no hesitancy and little groping around. Giving test data in the sessions, there are translations that I make and I am careful, trying to interpret what I get; here, the interpretations were already made; at a subconscious level? Presumably.*

*(At the last I was frightened enough to yell for help when I got the chance; and Rob came to my assistance. Perhaps—most certainly in fact—the thing would just have ended itself but the emotional situation could have gotten worse first; if I was reliving an emotional*

*state I could have gone through the whole thing, granted there was more to it. [Just now, writing this, when I was on the floor sobbing, I did feel that I was on a bed, crying.]*

*(I thought that when I said no to Seth, that was all that was required, as nothing like this has happened before. Rob insists that I must have subconsciously given consent, though, and of course he must be correct though I am certainly not conscious of any moment where I did so. Obviously I will have to protect myself and set up further barriers as this sort of thing could not be allowed to take over whenever the circumstances were favorable.*

*(The next day I began my monthly period, a few days early but not at all unusually early. This leads me to think that during ovulation and just before my period particular caution could be used. It is very possible however that this sort of thing would only happen infrequently in any case. The control must be in our conscious hands, however; regardless.*

*(It is important to remember that as far as I know—the first part containing the valid information—was not particularly emotional—nor unpleasant—except for the “normal” mechanics of the trance it was not a display. Had it stopped here I don’t believe Rob or I would have been nearly as upset as we were after the last episode was over.*

*(Again, I’m curious as to whether or not the added emotional factor at the end added anything to the specific information given. If not, then little good can be said of it. Of course it would still be possible that additional information might have been given if the condition had been allowed to continue.*

*(Unfortunately it was a display; at least this is our way of looking at it and certainly our way of looking at it must be the most important one and our attitudes must guide our actions; no one else’s attitudes. The information in the first part was excellent, to my way of seeing it; but it was gained at the cost of this.... exhibition. And in order to use the ability it must be disciplined; it could hardly be allowed to run wild. It probably wouldn’t in any case; certainly mediums who charge for readings and hold regular ones daily, don’t go through that all the time. On the other hand the strength of the ability also determines the amount of discipline to be used; it has to. You can’t clam up so tight in fear that you don’t give yourself the opportunity to use or develop the ability surely; but you don’t use it indiscriminately either. The way it was used the other night does frighten me to some degree surely. I’d even go so far as to say that an overly disciplined attitude would lead to a fairly decent and balanced frame of mind. A permissive attitude would make me more frightened. Looking back, I see that the situation actually was strictly supervised; if not I do not think I would have done anything. But the fact is: I am not sure.*

*(Besides I don’t want people coming here looking for that sort of thing certainly. Now I’m sort of sorry that people will know about the Seth sessions; know what we’re doing twice a week; and of course this is partially my fault. It is hard to get a balanced attitude, which is what is needed—and we usually do achieve one, incidentally. Wanted to write down what I am thinking about this as I may want to write about the incident in the future.*

*(Another point: Barb must be highly neurotic, attempting suicide by her own count, four times. She was sort of flirting with Rob earlier; told us to her he represented the ideal man type and emphasized his “sternness.” I wasn’t angry with her or anything at all, but somewhat embarrassed for her in front of Gallaghers; but I wasn’t particularly amused either. I even wondered later if this had something to do with what happened; though not sure of the connection. Pretty far-out but perhaps in some way it added to the whole thing.*

*(I recall telling Barb she would make another? or other? attempts on her life, but would die in her early eighties of [pneumonia?]. Maybe I said in Greenwich, Connecticut. Something about another man also that I don't recall. This is all I remember. I did not remember the Greenwich data or the other points that did check out; I only know of them because we talked about them before the second trance started.*

*(I do not know if our attitude toward this type of thing is too rigid; that is, if it would seem so to others; the Gallaghers, for instance. I say that I don't want people to "expect that sort of thing when they come here" and when I think about it I do consider it as somehow unpleasant or exhibitionistic. Of course there must be exhibitionistic tendencies, perfectly all right, in order for any quite legitimate thing like this to happen; yet somehow you still distrust it. Rob I think actively dislikes it. I am afraid of it to some degree. Certainly on occasion I think it would be perfectly okay with Gallaghers, for instance, to try to see what I could pick up. But then, when I think of it, I'm afraid to let go for fear of being wrong; or of making some sort of display with no legitimate information being given. This doesn't help. The other night the whole thing happened so fast that I didn't even think of such things. It is highly possible that the emotional part—and perhaps even what we think of as the display—are necessary in some cases—or are of great help. But the other night was just too much, the second episode, even considering these points, as far as I am concerned. Had it ended after the first episode, it might have been okay, or at least less upsetting. Recall; it is only the first less emotional part that yielded the precise information as far as I know. I do think that when we get the notes, I should just have Barb write out yes or no to the points given; very professional and purposely unemotional but I do want to know if that emotional bit added anything data-wise or not.*

*(Did the fact that some of the first information check out then encourage me to continue? Most likely. If it had been all wrong I would have been too embarrassed; and felt like an idiot I suppose—though again this is not the right attitude either—too far in the other direction.*

*(Daily life must be maintained at a fairly balanced level however, regardless. If such episodes are upsetting then they are not to be encouraged. Does this mean that I should definitely see to it that such a situation never happens again? Or is that too rigid? I do know that an attitude of permissiveness, generally speaking, is definitely out. It does not seem necessary to refuse to discuss ESP under any conditions with anyone—little ESP was discussed the other evening though Barb asked me to hypnotize her several times and I refused. I think that night it was the charged emotional climate; Barb's; and that perhaps it is simply certain individuals that I must protect myself against: I will not for example discuss ESP with Barb now. This might be it: the psychotic individual—and I knew that she was at least highly neurotic—may project so strongly that I pick up too much before I apply guards.*

*(It must be emphasized that I did not know consciously that such an affair could even happen. I didn't know my abilities were that good, to tell the truth; and had no idea that there was any danger of acting as a medium without Seth. I used to worry that if Seth gave wrong data this would reflect on the legitimate nature of that personality. This time Seth was not present. Did this give me added freedom?*

*(On some occasions with Gallaghers I tried on my own and was conscious of an annoying restraint on my part; I was afraid of making a fool of myself. One time in particular I recall when I gave some data about Bill's ....(grandmother?) sitting around a table; seance style. This time of course all the lights were on.*

*(Very possible that subconscious controls were used this time, without my knowledge of course, consciously. Nevertheless there must be conscious control and the ego must be certain of its dominant position—not be afraid of being taken over, willy-nilly.*

**PEGGY GALLAGHER'S NOTES  
REGARDING FRIDAY, SEPTEMBER 23, 1966**

*FIRST PART (only took last part of it:*

*(Age 3...Greenwich, Connecticut, very strong... GM initials here, someone you knew in the past.. who will again become important.. See the child Lisa until the age of 23. I see a marriage for her between the age of 23 & 24. A woman's death, not your own, or your daughter in 1968. [Later note added by Jane: Did Barb die in 1968? I think she did & that I blocked, saying it was another woman—would also explain later emotional bit.] Greenwich, Connecticut, connection very strong within three years. Episode in 6th grade very important... very important year... See 5 years or number 5...I do not understand... A complete change of opinion in family group that did not work to your advantage... Perhaps 1947 or 1943...a disturbance...a connection with another child...initial F & perhaps M...something on an occasion beneath pine trees...& water... CM (?) the M. in Greenwich...1937 or 1938, another child, a male....*

*SECOND PART (complete) (spoken slowly & disjointedly...*

*(We see 1947 afternoon or early evening...an episode...a traumatic one for you.. An S and I believe G...you should understand...the initials and dates may not correspond...1947 especially important to you...the initials I gave apply either to one individual or first names of two...the second child something different now...February or initial F...a connection with second child...February or FB...I do not know which...a turnabout with the child...a complete change of plan or a turnabout...a 36 connection...someone perhaps 36 years old connected somehow with this. I do not know to what this refers...a form or square...I do not know...17 years old. This is separate and the woman here...a strong school connection again...3 o'clock or late afternoon...number 414...now this could be the hour 4:14 or month...I do not know...Green room...202 or 213..whether this is a month or year or house number I don't know...a grip...a strong grip...in the afternoon...in a room...a woman, gray hair, buck teeth...yellow teeth...She yells out and calls and a young boy comes in blue clothes & bicycle...I think he rides....It's 1943 or 1947...Room is green...yellow...Room is green...no, cream...yellow...it's afternoon.....*

*(Additional notation with no reference as to what it refers to: "I don't want to...I don't want to."*

*(Note: last thing she said was afternoon...one of the first things Jane asked Barbara when she was partially recovered was whether she had ever tried to commit suicide in the afternoon. Then Jane added to Peggy's notes:*

*(G.M.—George Richard Morris.*

*(AGE 3—accident in long narrow kitchen. I said pantry.*

*(Bristly hair & mustache—Barb's father.*

*(?"6th grade important year"—moved from New York to Pleasantville—[no emotional reaction though.]*

( ? 1947 oldest sister went to college. Strong emotional resentment. Barb couldn't go because she went.

(Senior year high—her best friend gave birth to a boy illegitimately. Gave up for adoption in February—Barb recalls whole episode well—emotionally upset.

(Had baby in September.

(She did want to keep it—but pressure by family—agencies—she gave it for adoption February.

(She was 17 or 18—

(Barb was 17.

(Bothered her thru years

(Pines—her house is almost completely hidden by the street.

(Greenwich, Connecticut—

(First she said yes—then no—

(Although a friend of family died there—

(Barb dies in 1968 or 1960.)



(Jane often doodles while concentrating on difficult material.)

#### APRIL 10, 1967 NOTES REGARDING SESSION FRIDAY, SEPTEMBER 23, 1966

(After that session I checked out Peg's notes with Barbara. Unfortunately now I can't put my hands on Barbara's scrawled script but will find it and include it here. A man with a bristly mustache and short bristly hair was mentioned in the first part of the spontaneous session for which no notes were taken; this referred, Barb said, definitely to her father. The main point is that then Barb told me that the male child referred to the illegitimate child of a girl friend and that all the other details given were correct, in reference to this child.

(Now approximately six months later, she told me last night that the session had shocked her considerably. The child had been her own illegitimate child, she had not wanted to tell us this at the time and had been too surprised at the session to do anything; she had wanted to leave but hadn't it seems been able to.

(The child was male as given in the session. The month of February was mentioned; and in February she signed the papers putting the child up for adoption. "Turnabout with the child, a complete change of plan or a turnabout" refers to the fact that she wanted to keep the baby but its father refused to marry her and pushed her into having it adopted; she was a minor also at the time. 1947 is mentioned, the year she met the child's father; the age 17 is

*mentioned; she was 17 when she met him: a school connection mentioned and she was still in school at the time.*

*(Toward the end of the session, I was in an emotional turmoil, still in trance and for this Barb told me at the time she had no explanation. I thought I was in a hospital room. Most likely this was my interpretation of her giving birth to the child; she was supposed to have a Caesarean section but didn't and was in labor 25 hours; a woman is described here, gray hair, buck teeth, yellow teeth—this, Barb says, is a description of the man's mother—she wanted him to marry Barb: teeth not really buck but protuberant and yellowed; also gray hair. she does not remember the room number at the hospital or the color of the walls [given as green].)*

**SESSION 289**  
**SEPTEMBER 28, 1966 9 PM WEDNESDAY**

*(Jane began speaking in trance while sitting down, in an average voice with pauses. Her eyes soon began to open.)*

Good evening.

*("Good evening, Seth.")*

Now. A word concerning the nature of inner perceptions.

I have told you that exterior reality is a materialization of inner electromagnetic reality. I have told you that all experience is electromagnetically coded. The inner senses pick up this data directly, you see, as in last Friday's episode. Some translation must occur if you are to become aware consciously of such material, or if it is to impress the physical senses at all.

You are not aware, or Ruburt is not aware, of the direct inner perception. The physical organism cannot perceive it, hence some necessary transformations. The data may make itself known in visual or auditory forms. Some interpretation is always necessary.

You recall I have told you that the intensity of an experience, rather than its duration in time, determines its effect. The intensity is emotional. With the inner perceptions there will be a traveling through of intensities. The experience is perceived simultaneously by the inner senses, but it will be translated in terms of physical time.

An experience in general is composed of electromagnetic pulsations. *(Long pause.)* They contain a kind of depth, having nothing to do with space, an existence dependent upon, again, intensity rather than duration. However, because of your own basic assumptions such experiences, perceived by the inner senses, are played back in such a manner that a traveling through intensities results in a journey through time within your own dimension.

I believe it will be found that differences will occur in the plus and minus charges in the body during such episodes. *(One minute pause, eyes closed.)* The girl's emotional condition the other evening acted indeed like a psychological bridge, over which Ruburt could pass. Inner perceptions are never basically physical, you see. Basically, no perceptions are physical for that matter. Emotional patterns are quite wordless. *(Long pause.)* In other words, if you will forgive a pun, you can never be consciously aware of the basic inner perception, but you can follow backward to that point. You can discover how you use the data, and how you finally recognize it.

The overall climate the other evening was highly charged, and yet well balanced. Had another emotionally-oriented person been present the balance would have been upset, and nothing would have happened. Had another passive person been present, the same would apply.

There is always a time scramble, for the inner senses deal with basic data in the spacious present. Then the data must be interpreted in the time scheme of physical existence. *(Long pause.)* With training and experience a neutralizing element will be developed that protects Ruburt against the full emotional charge that he experienced the other evening. The organism itself forms this as a self-protective mechanism.

To some extent this operates with Ruburt now, and has to some extent in the past. You may now take your break.

*(Break at 9:28. Jane had been dissociated as usual. Her pace had been on the slow side, but she expressed surprise when I told her this. She had no idea, she said, of whether she spoke slowly, rapidly, etc., during delivery as a rule.)*

*(During break we engaged in a spirited discussion ourselves, then broke it off when we realized this might influence the session itself. The discussion concerned the spontaneous affair of last Friday, September 23, which Seth has referred to this evening often.)*

*(Jane resumed, still with pauses, her eyes opening at times, at 9:39.)*

Now you two upset our balance. *(Pause, head down.)*

Give us a moment, please... Now we are clear. *(Pause.)*

The episode did involve projection, mainly through intensities. These intensities you interpret as time and space. Now in a different kind of projection, you could face for example the girl's thought forms as a pseudophysical reality.

If Ruburt had done the same thing from the dream state, this could have resulted. A very slight amount of physical weight was lost on Ruburt's part. This will always occur when any kind of projection is experienced. Much of your intimate existence implies projections of various kinds. Thoughts are indeed small projections of yourself, sent outward.

You have yet to experience a complete projection, but this will come. Your fear, Joseph, in the window dream projection, shows that you are proceeding with great caution here.

*(See my dream notebook for the very vivid dream-projection experience of August 20, 1966.)*

Now there is a tug and pull, a give and take, between you and Ruburt, as to the amount of emotional freedom you will allow yourselves. The conflict here, in the overall, results in a good balance, though of course there will be times when this is upset.

The conflict itself, you see, results in energy. Your dream projection at the window signaled that you did not want to go further at that particular point. You are afraid of emotional demonstrations, as you know. At the same time the withheld emotional energy acts as a propellant, you see.

Ruburt is far more cautious than either of you suppose. When you become overcautious, this can at times, momentarily at least, hold you both back; because you do not count upon this less apparent but quite definite cautious part of Ruburt. All in all balance is maintained.

I do not want to take any more time with this episode. I should emphasize however that full control is possible, and with practice will be achieved rather easily. Ruburt's personality is so constructed that he would not allow himself to take any real chances.

The initial experience however almost had to be spontaneous at this time, or it would not have occurred. Your dream activities should accelerate with the change of seasons. I speak of you both here. A feeling of expansiveness and discipline should be maintained, but in that order.

You may take a break and we will begin on some other material. If you have any questions concerning this evening's session, I will be glad to answer them. Otherwise after our break we shall leave the subject for now.

(“No questions at the moment, I guess.”

(Break at 9:59. Jane had been farther-out, she said, while keeping to her slow pace. When her eyes had been open they had been very dark. She remembered little of the material given during this delivery. She resumed at a faster pace at 10:05.)

Now. Have you thought of any questions?

(“No.”)

Our own sessions have been most unemotional for some time. I have been concerned with the material for one thing. For another, there is the nature of the voice, you see.

When I come through in an emotional manner at all, this is often transformed into the loud voice, an overvolume, a static. Ruburt has not learned as yet to transform these elements throughout the whole physical system, you see—(*gesturing in a humorous way, Jane rubbed her outstretched arms alternately; eyes wide, smiling*)—but focuses them at the vocal cords, which causes difficulty that I understand.

After some attempts therefore I have let this rest for now. This does not mean that I do not sense you emotionally, that you do not impress me in that manner. For many reasons having to do with such necessary cautions, I have not tried to impress you particularly with my own emotional existence, nor to communicate in that manner. (*Eyes very wide and dark, manner active, gestures.*)

In some ways this is unfortunate. Much of my emotional energy is used to give you this material, you see. It is behind the material. It forms intensities upon which I can build. Without this reaching out to you the material could not be delivered. When you are more proficient, we may be able to meet in some of your projections, but not for some time.

Expectation will help you here however if you use it. In these sessions we are translating basic realities into verbal terms, no mean accomplishment. Some evening however, perhaps we can have a session in which more emotional rapport is possible.

From my standpoint some limited sessions, with strictly selected witnesses, are perfectly acceptable. I am not necessarily suggesting these, you see. (*Long pause at 10:20.*)

There is an interesting similarity—and this is the last I will say—between last Friday's episode and the ways in which the dream is basically constructed—the same emotional basis and projection, the same sort of symbolism. (*One minute pause.*)

I mentioned the caffeine. I should also note that if coffee does not prevent or inhibit sleep, it will stimulate dream projections, and also aid you in bringing the critical faculties into the dream state. If the body can achieve a deep state of relaxation, unbothered by the caffeine, then the caffeine does activate the reasoning processes; and sufficiently enough to help them operate for a while, while the body is in slumber. Alcohol will not help in this particular case.

If you are awakened for any reason during the night, the chances for a conscious projection on your return to sleep are somewhat higher than they would have been had your sleep not been interrupted.

Now, if you have no questions we shall end the session.

(“*Did I refuse to project in that dream?*”

(See my dream of September 17 in my dream notebook. Jane and I had discussed this before the session. The setting of the dream was the same—my studio—as the dream of August 20, mentioned on page 69. In the first dream I had found myself outside the studio

*windows, but not falling. In the second dream I had refused to leave the safety of the studio, which is on the second floor, for fear of falling. It seemed to me to be a clear refusal to project.)*

In that dream, and in several others which you have forgotten. This is for the best however. No projection should occur until you are ready, or when you are ready. The dream itself showed your attitude, and you have already begun to change it.

Even in the dream state, do not try to force yourself to project. You distrust the spontaneous nature, you see, that is at the base of all existence, but you only mistrust it at one level, which is fortunate. It is a learned reaction.

*(“What do you think of the letter from Dr. Bernard?”)*

*(On September 28, Jane received a welcome letter from psychologist Eugene Bernard of North Carolina State University. Dr. Bernard suggests a meeting in Elmira over the Thanksgiving holidays.)*

You are fine here, and the meeting will take place. Perhaps we shall see what we can do some evening, by giving impressions having to do with the man.

Is there anything else?

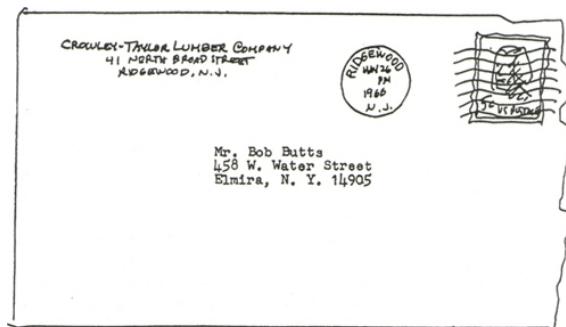
*(“I guess not.”)*

My heartiest wishes to you both, and good evening.

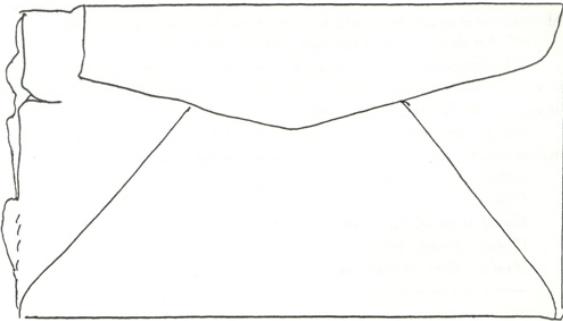
*(“Good evening, Seth.”)*

*(End at 10:34. Jane was out as usual.)*

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*(Front of the empty envelope used as the object in the 290th session, the 72nd experiment, for October 3, 1966.)*



*(Back of the empty envelope.)*

**SESSION 290  
OCTOBER 3, 1966 9 PM MONDAY**

*(The object for the 72nd envelope experiment was an empty envelope, as shown. I kept the letter that had been enclosed in the envelope for reference, and as expected needed it to decipher some of Seth's data. The object was a standard white business envelope, printed and typed in black. The back was blank. I sealed it in the usual double envelopes after placing it between two pieces of Bristol board. Jane had seen the envelope in a casual way upon its arrival here last May, but not since then.*

*(Perhaps ten minutes before the session began, I showed Jane an article I found in the New York Times for October 3, 1966. She read it, then I clipped it for future use. It concerns a study of animals in dreams, conducted by a psychologist at the University of North Carolina School of Medicine.*

*(Jane began speaking in trance while sitting down and with her eyes closed. Her pace was rather slow.)*

Good evening.

*("Good evening, Seth.")*

I have a few comments to make concerning the article on dreams, that you read in the paper.

Maturity has nothing to do with the meaning of the reptiles and mammals mentioned as dream images. There is generic imprint stamped within the cells, and at various levels of cell consciousness. These are reactivated. The reptilian images do not represent maturity nor immaturity, but are simply designations natural to a particular level of cellular consciousness.

*(Neither Jane nor I had expected any such quick response to the article, nor had we asked for such before the session.)*

The difference noted in this respect between the dreams of men and women are only differences apparent within your own structure of civilization. In your social framework women are afraid of reptiles, and they do not consciously remember dreams involving these. Except in strong nightmare situations, they repress those images. They remember the mammal dreams more easily however because mammals are warmblooded creatures whose reproductive systems bear similarities to your own.

Men repress many mammalian images in your particular civilization, because they do not want to be reminded of the female's reproductive advantages. But these apply to your social frameworks alone. The level of sleep is the real indicator. The individual becomes aware of cellular consciousness at certain sleep levels.

Cellular consciousness itself straddles, so to speak, various levels of sleep activity. Various aspects of it come to the forefront at definite times. This consciousness is constant, whether you wake or sleep. It existed before the ego's formation, and in many cases exists after the ego's organization is altered. In sleep cellular consciousness often intrudes into the dream process, appearing in the form of dream images. Cellular consciousness is highly codified in actuality, much more emotional than visual, and the visual dream images are but translations of inner comprehensions. (*Long pause, nearly one minute.*)

The bird dreams are in this same category. No generalizations can completely answer these questions however, for despite them individuals, regardless of their sex, will show great variations in the dream images that they recall or forget entirely.

Children recall animal dreams more frequently simply because they are closer to cellular consciousness to begin with. Such dreams do carry the individual out away from ego identity, and at the same time closer to an inner identity that the ego usually attempts to deny.

Such dreams do not basically imply a return to a distant past, for to the cells all things are present. (*Long pause.*) This reality is a basic part of your present existence, and simply represents a dimension of actuality that the ego cannot, by its nature, admit.

Now, the future is also present in cellular consciousness. The ego, again, simply censors dreams from the cellular consciousness level when they deal with time that is not yet physical in your terms. Cellular consciousness is usually considered as simply a repository for past knowledge having to do with personal or racial existence. Because of the spacious present however, cellular consciousness also contains blueprints of the future.

Once again, however, these are of course blueprints of probabilities. As you know, the past itself is constantly changed as your own attitude toward it changes. Therefore you see, even dealing with the past, cellular consciousness does not involve knowledge of a closed and finished time of existence. Obviously then, the future is also constantly changing. Cellular consciousness mirrors these changes, you see.

The organism is the center of this happening, then, the core. The ego attempts to stand apart and observe, but in order to do so it narrows the available field of perception. Once it has formed its characteristics, it has already become too specialized to do more than observe certain limited fields of activity. It is of course itself observed by the inner ego, which has managed to maintain its position securely within subjective reality, where it has a wider though somewhat less intense viewpoint.

The inner ego sees and knows itself as a part of this action or happening, and sees the entire identity existing in various dimensions simultaneously. The outer ego attempts to cut action short, and so its viewpoint is limited by its own attempt. It perceives its birth and its death, but not beyond its birth or its death.

Cellular consciousness is a part of the consciousness of the inner ego or inner self. Very loosely speaking, cellular consciousness is to the inner self what the subconscious is to the outer ego. There are of course many differences however.

You may take a break and we shall continue.

*(Break at 9:39. Jane was pretty well dissociated, she said. Her eyes opened just once, briefly, during the delivery. She had a vague idea of what she had said. She resumed in the same manner at 9:50.)*

Cellular consciousness is therefore expansive.

The expansion is in all directions, so to speak. We have not quite completely explained the idea of traveling through intensities to you, simply because words are inadequate. The idea of traveling through intensities gives the result, in your system, of traveling through time, as I have told you.

You know that this is distortive. You recognize elements from the past, since your ego is familiar with them. You accept them into the organization of your perception on a conscious level, usually. The ego does not recognize elements of the future when they do appear within dreams, and it does not therefore admit them into perceptive patterns. The ego does not perceive their significance. It is only for this reason that certain events seem to be always in your future: this lack of recognition, identification, acceptance and organization into patterns that can be used and manipulated.

In your dreams, in other words, you are familiar with images like the mammals and reptiles, that would seem not to belong to the present. These however would seem to belong to the future rather than to the past, and these you forget almost instantly, as a rule. This does not mean that some individuals do not recall them.

Even if they are recalled as dreams however, they may appear meaningless, for they are unfamiliar to the ego. Yesterday's events reenacted in a dream touch off familiarity. Tomorrow's events in tonight's dreams do not, not at least to the ego. Generic codes apply in other words to the future as well as to the past, but mankind does not generally perceive them as such for they appear meaningless to the ego, because of the ego's inherent nature and limitations.

Tonight's material will take us even further into a study of reality. Read the session over well.

Do you have an envelope for me, Joseph?

("Yes."

*(At 10:03, her eyes closed, Jane took the double sealed envelope from me for the 72nd envelope experiment. She held it to her forehead in a horizontal position, lightly, without attempting to determine its contents by obvious feel, etc. Early in these experiments Seth announced that he would give no data resulting from Jane's sense of touch, and he has stuck to this procedure. Jane's eyes remained closed, her pace average.)*

Give us a moment, please. (Pause.) These are impressions.

A double, or something twice, or a negative. Something standing vertical.

Twin again, or twice. A connection with Michigan. Four star, or something four-starred, as a prize.

It seems some connection with cars or transportation. My fair lady—I do not know to what this refers. (Pause.) A string, as of lights, or pearls, in a string of succession, of items in succession.

A corridor. A circular corridor or path. Not circular but curved.

*(Her eyes still closed, still holding the envelope to her forehead with her right hand, Jane made a large horizontal curving motion with her free left hand. The gesture was gently curving rather than circular.)*

The travel connection again. Now the feeling of trains, or a tunnel, as a train tunnel would be. This is an attempt to get at the curved corridor connection more clearly.

A building, more like an office building than a residence. Something like the Star-Gazette building. (*For Elmira's newspaper.*)

The number four. (*Pause.*) Some connection with a February event. A scramble. Black and white colors. A photograph. Ruburt here thinks of the photographs taken in your studio, of him.

The photograph connection is strong (*pause*) but I do not believe the item is this precisely. (*Pause.*)

There seems to be a dual impression of printed matter with a photograph. (*Jane now spelled the following out:*) M-i-s-s-i-n-c or e-n-c. One thirty-five.

Two again, like a double exposure. It seems a definite connection with your studio. A bottom or middle drawer, next to something financial. And a small round object.

Do you have questions?

(*"What's that connection with a February event?"*)

I am not sure, though the number 17 seems connected to it, or 14, between the 14th and the 17th of February. And a connection with an older man here.

(*"Got any initials on the older man?"*)

The letters M and J, though these are not necessarily connected with the man.

I suggest your break.

(*Break at 10:17. Jane said she was dissociated as usual during the delivery. Her eyes remained closed. She reported no images within at first, but memory of a few did return as we discussed Seth's data.*

*Jane now opened the double sealed envelopes and examined the object, as she always does at break. At first it had little meaning for her, and as is often the case she said the data obtained pertaining to it was incorrect. True, the data was not as specific as it has often been, but it did contain a number of valid points. Some of these were subjective on our part.*

*(Seth helped us out with our interpretations after break, as sometimes happens. Whenever possible we prefer to make as many connections between the data and the envelope object as we can on our own. Our purpose in conducting these experiments in this manner is to see what Jane, or Seth, can pick up about a concealed object that bears some kind of emotional charge related to us personally. To this end, envelope objects are often deliberately chosen by me with emotional involvement in mind, since Seth has said many times that his abilities have an emotional basis; this primary emotional basis is then disciplined and given shape by the intellect.*

*(However, Seth has done as well with objects quite separated from the personal emotional life of Jane and mine. It doesn't matter, either, whether Jane has ever seen the object before; or whether she saw it ten minutes before the session, or five years ago.*

*(Seth will occasionally comment about the lack of emotional impetus surrounding an object if I pick one that happens to bear little charge. I cannot be sure that I am choosing an object that carries little charge, however, for Seth's data will often shoot off at an angle entirely unexpected by me. This data can be related to the envelope object in a variety of quite valid ways. I make no conscious effort to dwell on the object chosen for an envelope experiment, and when I do choose an object it is usually a spur-of-the-moment decision.*

(See the tracing of tonight's envelope object on page 71 and the notes on the next page. The empty envelope used as object was mailed to me last May 26, 1966, by an old friend, Wendell Crowley, and contained a letter detailing a reunion of a group of friends, all artists, that Wendell and I worked with in 1941-43. The letter was not in the envelope but was kept separate by me for reference after the session. As I suspected, some of Seth's data referred to the contents of the letter rather than the envelope object itself.

(Jane and I last saw Wendell Crowley perhaps seven years ago, but we keep up a correspondence on about a twice-a-year basis. We have not seen Wendell since moving here to Elmira, NY, six years ago. When Jane first read the Crowley-Taylor logo on tonight's object it meant nothing to her, until I mentioned the name Wendell. Neither of us have met Wendell's business partner, Mr. Taylor, or know anything about him—not even if he is still living.

(Wendell's letter of May 26 is two typewritten pages long, and at the moment we do not plan to include a copy of it with these notes. If necessary we will do so; in the meantime the letter remains on file with other envelope-related material. Other background material may be necessary to fill in the relationship between Wendell, myself and our friends discussed in the letter, and this will be included in our interpretations of the envelope experiment data. Some geography is involved also.

(There follows the interpretations Jane and I made, at break, of Seth's envelope data. It is noted where Seth agrees with us, after break. As stated, Seth's comments regarding the data after break definitely help.

("A double, or something twice, or a negative." Relatively little of the data refers to the envelope object itself. Instead the empty envelope from Wendell serves as a springboard. This data is a case in point. After break Seth agrees with Jane and me when we assign the double or twice mentioned here to the frequent use of the numeral 2 on the second page of Wendell's letter.

(Wendell uses the numeral 2 to indicate the second page of his typed letter. He mentions the 20th anniversary of a friend's wedding. He discusses the fact that although he is recovered from a heart attack of last year, he cannot lift over 20 pounds, and must take a 2-mile walk each day. The numeral 2 appears once on the first page of the letter.

(The negative mention in the data is interesting, and has several connections, both here and in the rest of Seth's data. Jane and I did not think of negative in connection with the word no, for instance, but in relation to pictures or visual images. On page two of his letter Wendell tells about a friend who works for the Neilson TV survey people—having to do with pictures. But also, negative, meaning pictures, is called to mind because Wendell's letter deals with a group of artists who worked together in a studio, drawing comic strips, in 1941-3. In addition I personally have a studio here in the apartment, and the envelope used as object was kept in this studio. These references about studios, pictures, and the object crop up again later in the data also.

("Something standing vertical." Jane said this referred to trees. Note that Wendell Crowley, who mailed us the object, is partner in a lumber company. Also, the object was mailed to us from Ridgewood, NJ, as shown by the postmark. After break Seth says this interpretation is correct.

("Twin again, or twice." A repeat of the double data interpreted above.

("A connection with Michigan." We were able to make no connections here, but Seth does after break.

(“Four star, or something four-starred, as a prize.” No connections. Possibly this is related to the My fair lady data given a little later.

(“It seems some connection with cars or transportation.” As stated, the object contained a letter describing the reunion of perhaps half a dozen artists who worked together in the early 1940’s. The reunion was attended by the writer of the letter. All of the reunion participants live in the New York City and New Jersey area just across the Hudson River. In his letter Wendell does not name the town or city in which the reunion, at a restaurant, took place, but from following data Jane and I surmise it took place in New York City.

(In any event travel by various modes from a cluster of surrounding towns in that area would have been necessary for the artists attending the reunion.

(There is another possible travel connection here, depending upon interpretation. The envelope object is postmarked Ridgewood, NJ, which lies on the outer rim of the commuter towns attendant to New York City. The letter the object contained, however, was written by Wendell at his home in Edgewater, NJ, which is just across the Hudson from New York City. The two towns are at least 25 miles apart—a trip Wendell makes daily.

(“My fair lady—I do not know to what this refers.” In his letter Wendell makes no reference to this in any way. Seth begins to clear this up after break but an interruption interferes.

(“A string, as of lights, or pearls, in a string of succession, of items in succession.” We interpreted this as a possible reference to street lights at first, or a theater marquee, since the reunion was held at night, and nighttime travel would involve lights, etc. But “items in succession” could just as well refer to words in succession—i.e., the letter that had been enclosed in the envelope object or the printing and typing on the object itself.

(“A corridor. A circular corridor or path. Not circular but curved.” [Gesture.] This would seem to be part of the following data, as Seth/Jane tries to become more explicit.

(“The travel connection again. Now the feeling of trains, or a tunnel, as a train tunnel would be. This is an attempt to get at the curved corridor connection more clearly.” This is difficult to interpret without place names, and I did not think to ask Seth for any at the time. In any traveling Wendell might have done from his home in Edgewater, NJ, to New York City, trains and cars could very well have been involved.

(Tunnels would also be involved going to New York City, but not as far as I know in travel on only the New Jersey side of the Hudson. I lived in that area for a few years, some time ago, and recall no tunnels at the moment.

(Jane had a mental image within while giving this data, but could not put it into words beyond saying she saw something curved, like a tunnel. Driving into New York City by tunnel from New Jersey, I remember a long curving tunnel lit by strings of lights. I cannot now say whether this refers to the Holland or Lincoln Tunnel. Wendell’s home in Edgewater is north of both tunnels. If he drove to New York City by private car, he would presumably head south and take the first tunnel he met—the Lincoln.

(“A building, more like an office building than a residence. Something like the Star-Gazette building.” Was the restaurant in which the reunion was held located on the ground floor of a building like the Star-Gazette building here in Elmira? A large brick two-story building typical of many we remember in the metropolitan New Jersey-New York City area. This is only speculation on our part. Later note RFB: Newspaper comics.

(“The number four.” We seldom can make positive connections with single numbers. The number 4 appears three times on the empty envelope object. See the tracing on page 71.

(“Some connection with a February event.” Wendell’s letter of May 26 was in answer to a letter I wrote him last February. I do not have a copy of my letter, but am sure it was written in February because Wendell discusses my references to snow and poor weather. Our weather last winter was quite peculiar—we had no snow at all until the massive three-day storm of February 1, one of the worst in local history. Seth has more to say about February in answer to my first question.

(“A scramble.” No connections we can be sure of.

(“Black and white colors.” The envelope object is white, with both the printing and typing on it in black ink. Wendell’s letter is also black and white, though his signature is in blue ink.

(“A photograph. Ruburt here thinks of the photographs taken in your studio, of him.” The picture data begins to emerge again. Seth here mentions some test photos I took of Jane in my studio here last week. Studio is the link here with Wendell’s letter, and hence the envelope object. In his letter Wendell specifically mentions the studio we artists shared back in 1941-3.

(“The photograph connection is strong [pause] but I do not believe the item is this precisely.” [Pause.] Seth tried to help Jane discriminate here, as he often does. Tonight’s object of course is not a picture or photo, but an envelope that contained a letter about people who make pictures. Also, I was taking pictures of Jane last week, as explained. Thus it can be seen how all such related data, even though separated by much time, comes together in these session experiments. This particular chain of association was not anticipated by me when I picked the Crowley envelope as object for tonight. The two studio settings—the studio I worked in with Wendell Crowley in 1941-3, and my present studio, are separated by as much as 23 years.

(Let it be noted there is a bridge of sorts here however, in that for most of this intervening time I have had a studio of my own. Jane and I married in 1954, and so she has been strongly aware of studio connections with me, on a steady basis, since then, and has often heard me talk about earlier studios.

(“There seems to be a dual impression of printed matter with a photograph.” Seth comes even closer with this data. He deals with the photo-picture-artist impressions on the one hand, and the actual envelope object, containing both printing and typing, on the other. We regard this as good data. Tonight’s empty object also contained Wendell’s typed letter. In the past Seth, or Jane, has used lettering, typing, writing and printing interchangeably. Thus it is possible that tonight “printing” could refer to both the printing and typing on Wendell’s envelope, and to the letter it had contained.

(Jane spells out: M-i-s-s-i-n-c or e-n-c. At break Jane said this data was actually two impressions, Miss and Inc or Enc. But we still couldn’t make connections. According to the object, for instance, the Crowley-Taylor Lumber Company is not incorporated.

(“One thirty-five.” My hunch was that this referred either to the end of the reunion discussed in Wendell’s letter—at 1:35 AM, or the time Wendell himself left the party. Inspection of his letter showed that Wendell states “I left at about 12:30 AM,” but that other member of the party remained after he left. Seth is more specific after break.

(“Two again, like a double exposure.” See the “twice” and “negative” data on page 77, and the listing of Wendell’s use of the numeral 2 on the second page of his letter. Double exposure, above, also has picture and artist connotations.

(“It seems a definite connection with your studio.” Beside the connotations mentioned just above, the envelope used as object was kept in the studio, at the back of our apartment, for five months, or from its receipt in late May until now, October 3, 1966.

(“A bottom or middle drawer, next to something financial.” The object was not kept in a drawer of my desk in the studio, but lay beneath a pile of papers on a shelf of the desk, perhaps a foot above the desk drawer which contains our financial records.

(“And a small round object.” On top of the stack of papers that had accumulated on the desk shelf, and which contained Wendell Crowley’s envelope and letter, I had placed a plastic tape dispenser as a makeshift paperweight. This dispenser is composed of round and curving lines, has a circular hole through it perhaps an inch and a half in diameter, a larger round design in red printed about this hole, and of course contains a round roll of Scotch tape perhaps two inches in diameter.

(Had Seth stated something about a round design or print, rather than object, we could have considered the circular postmark on the object itself.

(First Question: What’s that connection with a February event? “I am not sure, though the number 17 seems connected to it, or 14, between the 14th and the 17th of February.” As explained, the object for tonight contained a letter written by Wendell Crowley in answer to my letter of last February. My letter could well have been written between February 14 and 17.

(“And a connection with an older man here.” Jane and I felt reasonably sure here that this referred to the boss of the studio at which both Wendell and I worked in 1941-3. His name is Jack Binder, and he is in his 60’s now—perhaps twenty years older than the crew of artists he had working for him. Seth agreed with our interpretations after break.

(Jack did not attend the reunion, though of course he is mentioned in Wendell’s letter of May 26. A strong connection is that Jack’s younger brother, Otto, did attend the reunion, and is also mentioned in the letter to some extent.

(2nd Question: Got any initials on the older man? “The letters M and J, though these are not necessarily connected with the man.” The J here could apply to Jack. Seth began to comment on the M after break, but unfortunately was interrupted, as will be shown.

(Seth called for break after the second question, taking me by surprise. Usually I can ask more questions, and attempt them without being leading about it. I owe Wendell a letter, and may ask him to clear up some of the points mentioned in the data, and by Seth after break. It is however difficult to explain briefly in a letter just why such questions are necessary, and so Jane and I usually forego trying. But any additional information obtained will be attached to this session at a later date.

(See the 286th session for Seth’s discussion of these envelope experiments—why and how he presents the data, etc.

(Jane resumed at 10:47.)

We will shortly end the session.

The i-n-c was a distortion or misrepresentation of ink, i-n-k, for inking comic strips.

(This is a good description of my main job in Jack Binder’s studio in 1941-3. I do not recall now whether I had ever described it to Jane in this manner, but may have.)

Your friend left nearly an hour after he imagines, hence the time.

(See the one thirty-five data on page 80.)

The interpretations that you have made are correct.

("What's the Michigan data?"

(See page 78.) Too disconnected, I am afraid. Your friend wrote a letter to a man in Michigan, immediately before or after writing this letter. This was the M also—a name something like Murray. No, more like Musach—

(We of course have no idea whether Wendell wrote someone in Michigan just before or after writing us on May 26, 1966, nor do we know anything about the names given above. These will be points to ask him about if I decide to explain the envelope material to him.

(Jane was interrupted here, unfortunately. One of our cats jumped up on her lap as she sat in trance. She did not leave trance, but her delivery was disrupted. Her eyes remained closed. I left my chair to put the cat in another room.)

Also, unfortunately, the "My fair lady" connection... The lights, a tunnel... He intended to travel by car. Did so, part way through the tunnel, but then he parked the car and went by subway.

(This passage may be somewhat distorted. I do not know that it is possible to travel part way through a tunnel, then park. Seth/Jane may have meant that Wendell drove to New York City via one of the tunnels, then parked at the tunnel exit, which is possible, and took a subway to the restaurant, rather than one in New Jersey. Another point to check out with Wendell.)

The studio connection was legitimate, but Ruburt associated it with you primarily when two studios were involved. These are the main points.

(Two studios, meaning the studio of 1941-3, and my present one.

("Do the two studios account for the twin data?" See page 78.)

This, and also the frequent 2 mentioned on the same page.

("How successful was Jane's projection attempt, that we made the drawings for?"

(Referring to Jane's projection attempt to reach Dr. Bernard on September 29. She wrote him describing the experiment shortly afterward, and enclosed drawings of some things she picked up.)

It was fairly successful.

("Is there anything there the doctor can recognize?"

There may be, though I believe at the college rather than at home. There could be some question here however, in the entryway data. My heartiest wishes to you both, and good evening.

("Good night, Seth."

(End at 10:55. Jane was out as usual.)

**SESSION 291**  
**OCTOBER 5, 1966 9 PM WEDNESDAY**

*(Jane had no idea of what Seth would discuss during the session. She began speaking in trance while sitting down, in an average voice and with many pauses. Her eyes opened often and were very dark.)*

Good evening.

*("Good evening, Seth.")*

Returning to our last discussion, I want to make it clear that these generic images, activated during certain levels of consciousness, are then interwound into dream drama.

They are not pure, as they appear within the dream, therefore. They will be charged with emotional energy according to the individual's own experience, but they will form the base from which such a dream at that particular level is formed. (*Long pause.*) Take for example the generic image of a bull. It will in this case be seen as the dream's basic form, but it will be used in the dream drama according to the makeup of the dreamer.

Now. Some females will identify in the dream with the bull. In dreams many females will have what you would call male reactions. Some males in dreams will have what you would call female reactions. The bull could come also to represent a person the dreamer considers bullheaded. A bullfighting dream might be formed. The variations are endless. Some generic images will have strong personal significance because of past life experiences. The generic image does not only color the dream state, however. These images are the first basis from which thought evolved. This would almost amount to a cellular thinking process, but it is actually a gestalt of relatedness in which cellular comprehension was, and is, passed throughout the physical organism.

This process continues beneath conscious and even subconscious awareness. It is not dependent upon the ego, but predates it. These are the first and the last images. The individual cells are the first animals possessing innate awareness of their environment with rudimentary sense mechanisms, to your way of thinking.

Actually, through the generic system each cell possesses capsule comprehension, (*pause*) that is a certain kind of visualizing, and an emotional charge. Before cellular specialization occurred each cell could combine with another indiscriminately. What are now your five senses were once sense mechanisms or possibilities, existing through the entire surface of any individual cell.

These still exist, but latent. Your knee can see, every portion of the body responds to light. The specialized development of animal life led to and brought about specialization of function. The brain's necessary focus required more specific, less diffused and more concentrated methods of perception.

The other, older perceptive mechanisms still linger on however. The ego does not and cannot make use of them. Indeed the ego is almost entirely formed by the physical senses method of perception. Other layers of the self biologically respond to the older, more generalized but less limited perceptive mechanisms.

The organism, physically speaking, can hardly exist without them.

You may take your break.

*(Break at 9:25. Jane was dissociated as usual. Her pace was very slow. She resumed at a faster rate, her eyes again opening often, at 9:37.)*

These generic images are not, however, simple.

They are composites, built up by the cells, and held in a suspended memory. They color much of your subjective life. Now, my dear friend Joseph, it is partially because of this that some paintings, you see, generate strong emotional response, and outlast the artist.

These generic images have been captured and built upon. These images also color physical perception. We are speaking now entirely of your own system. The basic assumptions of which I spoke are thought processes of a subconscious variety, based upon these generic images.

Inhabitants of other systems have their own generic image patterns. Even within your own system these generic images vary. The predominating image for an individual is that of his own species, but the ancestral patterns are strongly supportive. You are not only male or female as you know, but both, with one temporarily predominating. Almost (underlined) without exception, there are male and female lives either in your past or future. Dreams at the deepest level will not respond necessarily then to your present sex identity.

*(Jane took a long pause, sitting quite still with her hands raised to her face.)*

I am giving you a brief session since you have both been so busy. If you have any questions however I will be glad to answer them. Otherwise you may have a rest for a change.

*("Well, I feel all right if you want to continue for a while.")*

Then we shall. *(Pause.)*

These generic images are coded, as I have said. They are electromagnetic realities and part of your identity. As such they will still be yours when physical existence is finished. They are your memory banks in a most profound sense.

In time, you see, the *(smile)* various ego memories will become part of these. As such, incidentally, they can also be activated. *(Long pause.)* The ego is not snuffed out, however. Now in some cases it continues to operate, though in a slightly different fashion, at its own levels, closely connected to but apart from, physical existence. I am speaking now of survival situations.

This incidentally is the least acceptable survival pattern. The ego may be strong enough to insist upon its old prerogatives of control, yet too inflexible to adjust to the new conditions. It may accept the challenge of great change on the other hand, and allow a reorganization of psychological processes, in which case identity is not only saved but renewed. The ego is then in command after some struggle of generic frameworks, in a way not possible to it earlier.

It can then build upon these, willingly submerge part of itself, and emerge with a more vigorous identity. In other words it can accept larger portions of action, and adapt itself in ways not possible when it was connected with the physical organism.

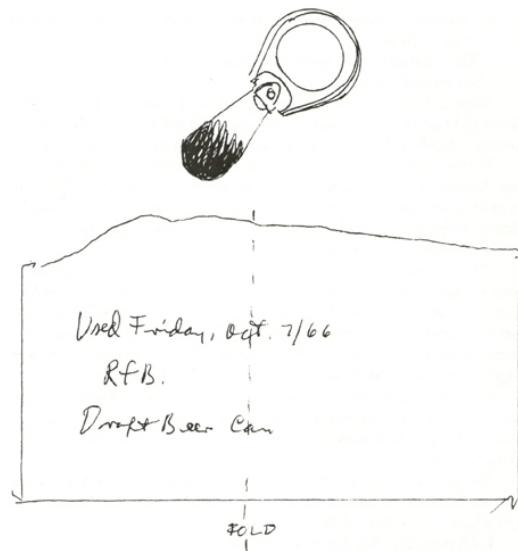
The generic images are like lifelines. *(Long pause)* They seem to lead into your past, but these lifelines are spirals, and only the limitations of physical perception lead you to think of them in that manner.

I will now close. My best wishes to you both.

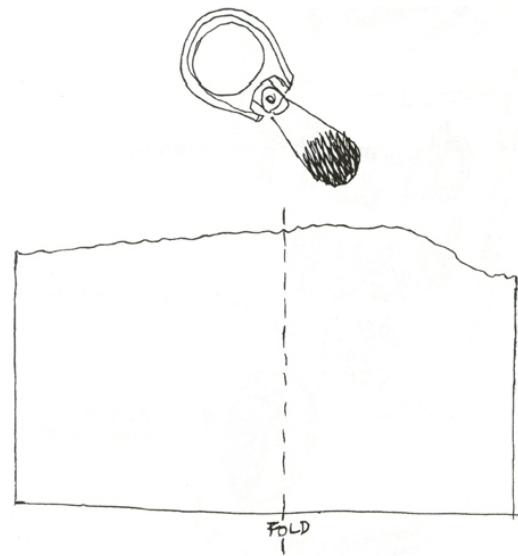
*("Good night, Seth."*

*(End at 10:00. Jane was out as usual. Her pace had again been slow. Neither of us felt bad, merely sleepy.)*

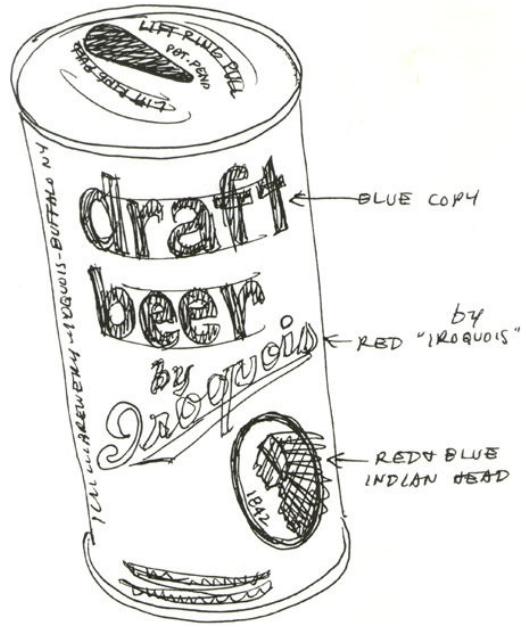
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*(Tracings of the beer can cap, and my note, used as the objects in the 73rd envelope experiment, in the 292nd session for October 10, 1966.)*



*(Backs of the beer can cap, and my note.)*



(Drawing of a draft beer can. One of these from a six pack supplied by Don Wilbur on the evening of Friday, October 7, 1966, furnished the cap used as envelope object for the 73rd experiment.)

**SESSION 292**  
**OCTOBER 10, 1966 9 PM MONDAY**

*(See the previous pages for tracings of the two envelope objects used in the 73rd experiment this evening. The beer can cap was enclosed within my folded note; the note was written on white paper in the same color ink used to make the tracings. Both items came from a gathering of friends at our apartment last Friday evening, October 7. The dark color on the end of the tab is carbon black from a candle flame. I did this deliberately on Friday evening during the gathering, in full view of everyone, for at that moment I decided to use this cap as the envelope object for the session tonight. Other details later.*

*(As usual I placed the objects between two pieces of heavy Bristol, to preclude any identification by touch, then sealed this sandwich in two envelopes. Seth has said before that he does not give any envelope data that could have resulted either from Jane's sense of touch, or sight, and this has never been a problem in these experiments.*

*(Jane was sleepy before the session, but did not tell me until after the envelope data had been obtained.*

*(She began speaking in trance while sitting down, and with her left hand raised to her closed eyes. Voice average, pace slow with many pauses.)*

Good evening.

*("Good evening, Seth.")*

Now. These generic images are composed of highly complicated electromagnetic complexes. They have nothing to do with physical vision. They are built up through cellular memory, and are to some extent activated replicas of previous forms.

They are not one-dimensional images therefore, nor for that matter are they static. They are vital, full of their own energy reality, living composites. In dreams as a rule you only perceive them as images. They possess a psychic identity however that is biological to some extent as far as you are concerned. In other words, at this time various biological changes must occur in order for you to tune in upon them directly.

I use the word directly loosely, for only the inner senses can really contact them without the necessity of distortions. To some extent, on their own level they have an awareness of the dreams in which they participate. They function to some extent independently. However your emotional moods become their psychological climate.

They are aware of your egotistical self, but very dimly. You are their environment, so to speak, and they are aware of your health and vitality as it affects them and their own well being. Some are stronger than others. Some are intrusive. Your whole physical system contains these generic patterns and images. They are held together and unified by the higher organizations of the self.

*(Jane had been quite restless since the session began, shifting often in the rocking chair she always uses. Now she kicked off her shoes. Her eyes began to open, and were much darker and more luminous than in everyday life.)*

When these organizations break down or collapse, for any reason, these generic patterns are no longer held in their subordinate position, and become more highly activated. In some cases this gives rise to the hallucinations of the mentally ill.

The generic patterns set up certain organizations among themselves, maintaining direction over some cellular functions, and are closely allied with the movement and purifying agencies of the blood, and also with kidney function. Their vitality is influenced by the seasons, and runs in cycles of ten to fifteen days, followed by a more relaxed period. They are also connected with your ability to utter yowels, and they are themselves sensitive to sound.

You understand that these are units of electromagnetic patterns, highly codified, and not active little animals in your blood. (*Dry humor, smile, eyes open.*) Indeed, they take up no space, as the dream within your head takes up no space. They are the results of interactions, and still they exist in reality whether or not those interactions activate them.

They are more obvious in the young child. The adult is hardly aware of them, except in some dreams, and then their meaning is misinterpreted.

We shall leave this discussion for now, however, and return to a study of projections.

In some trance stages however, you may become aware of these generic patterns, you see, project them outward, and think you are perceiving some strange apparition. This kind of experience could take place immediately before a projection, you see, though this is not usual.

You may take you first break.

(*Break at 9:27. Jane was dissociated as usual. She had continued to be restless, shifting about often. Her eyes opened frequently, her pace was slow, and she had little memory of what she had said.*

(*She resumed at a little faster pace at 9:37.*)

Now, projections do involve variations in intensities on your part.

There are definite strains connected here. On a conscious level you must gain confidence as you did learning to walk. It is quite possible however to project without any alarming physical symptoms whatsoever. Often suggestion itself changes the symptoms.

In dreams, when you expect none, none appear. Out of body experiences indeed can be a health boon. Your system is automatically relaxed and free of pressure. Also, incidentally, free of time. It does not age during a projection; that is, the body does not age. It is in suspension. Any interpretations that are made are made by consciousness itself. The physical senses are not, underline not, utilized. At the moment of perception the traveling consciousness perceives through the inner senses, and by itself automatically makes the necessary adjustments so that the ego can perceive the data in its accustomed way.

This is done automatically. The data is not radioed back (*gesture, eyes closed*) to the physical body, so to speak, for interpretation. Consciousness can adapt physical methods of procedure even when separated from the body. It forms its own pseudophysical apparatus, even as it originally forms the physical image itself. The consciousness is aware of seeing and observing more or less in physical terms, and so it is.

Now, do you have an envelope for me, Joseph?

("Yes."

(*Her eyes now closed, Jane reached out to take the double sealed envelope for the 73rd experiment from me. As usual, she held it to her forehead in a horizontal position.*)

Give us a moment, please. These are impressions. (*Pause.*)

An advantage. Something to do with an advantage. A big A.

The impression of a maze (*or amaze?*). A Friday. A vertical format. (*Jane now lowered the envelope to her lap.*) Three. This could be 3 PM, I do not know, but a trio or three. (*Pause.*) And a connection with time mentioned. A scale of sorts.

Connection with a large city. This Minneapolis connection, I do not know to what it refers. Again, a capital letter impression, a large M. Minneapolis, Mississippi—that length of word, with a place description connected.

A 36 and 46. Printed matter and a design. Something small and round, like a ring, or small circular shape. Placed fairly high on the item. Perhaps to the right, and small.

The color red. An achievement. Two men, yourself and another connected here. An armchair also. A skirmish.

Forty-six or 1946. Square patterns. Gray, black, white. A calendar, or series of numbers. Blue. Perhaps the color of a garment.

Do you have any questions? A broken-up note.

(*"What's that about a Friday?"*)

A Friday connected with the item. Perhaps a 7, or 17, day of the month. Or 7 PM. Connection with a stranger also.

(*"What does the big A refer to?"*)

I do not know. A large A impression. Whether it is symbolic or literal I am not aware. A chimney shape also.

(*"Who is the other man mentioned besides myself?"*)

(*Pause.*) We will try on this in a moment.

(*"What's that about a skirmish?"*)

(*Pause.*) Having to do with an argument. Also with a past war connection. A connection with a diamond also, and a woman. Ruburt thinks there of your mother.

(*"Do you want to go back to that other man now?"*)

We are having difficulty. Ruburt thinks of your father, but is afraid of distorting the information. (*Pause.*) If you have no more questions you may take a break.

(*"Okay."*)

Oval also. Something oval.

(*"How about its color?"*)

We gave you colors, also 1861 or 1961. Something old-fashioned, as a horse and buggy.

(*Break at 10:01. Jane had been out as usual, she said. Her eyes had remained closed during the experiment. Her pace had been much faster during the experiment than during the rest of the session. She said she was not aware of any of the data while she was giving it, or what it might mean, whether it was valid, etc.*)

(*Jane had some images and these will be mentioned in place. This is a case where Jane had seen one of the two items making up the envelope objects very recently—the beer can cap, on Friday, October 7, three days ago. She had never seen my penned note bearing the date and identifying the brand of beer, Draft Beer. See pages 86-88 for tracings of the two envelope objects, and the beer can. I might add that Jane saw the beer can cap only in a casual way. There were quite a few lying about our living room Friday evening. Our candle was not lit until late that evening. When I picked up a cap to blacken in the flame I thought this would focus Jane's conscious attention on this particular one, but she told me at break tonight that she hadn't noticed my heating the cap, or else had forgotten it.*)

*(Two other couples visited us last Friday evening, Bill and Peggy Gallagher, and Marilyn and Don Wilbur. Jane and I furnished wine, so did the Gallaghers, and the Wilburs brought two six-packs of beer—one of Draft Beer, the other of Carling Black Label.*

*(Jane read aloud to the gathering an article in the November 1966 Fate Magazine titled Table Up! or How To Tilt a Table, by Georgia Mae Fields. This is an old children's game, and we decided to try it with a card table. Our experiences of the evening involving this game enter into the envelope data, although neither of the envelope objects refer to it directly. This is often the case, the often innocuous envelope object reflecting whatever strong emotional charges surround it at the physical time Jane and Seth are trying to get back to.*

*(There are more details to our evening's fun, and these will develop as we go through the data. Seth helped us out a little after break, but Jane and I made most connections on our own.*

*("An advantage. Something to do with an advantage." Jane read the article aloud to us, then Bill, Don and I tried tipping the table first. We sat at the south end of the table and made the vacant north end rise as we chanted away, per instructions in the article. What the three women didn't know at the time was that the three of us were helping nature out a little, making the free end of the table rise by conscious physical pressure from our hands.*

*(We did this twice. In between the three women tried to do the same thing, and failed. Our knowledge that we were faking certainly gave us an advantage over them. More follows from this.*

*("A big A." Jane and I could make no connections, even after I asked a question about this. But Seth explains after break.*

*("The impression of a maze." This is a case where variations are possible in writing down sounds. At first I wrote this data as two words, so let it stand, but soon reconsidered and realized I could just as well have written down "amaze". I could not tell which version to use, actually, from Jane's pronunciation.*

*(When Bill, Don and I tipped the table deliberately and were not detected doing so, we certainly got an amazed reaction from the three women. Peggy's jaw literally dropped. Jane and Marilyn were also very surprised, and Jane later told me that after the first shock of seeing the north end of the table rise, seemingly of its own volition, she thought Bill, Don and I actually succeeded in accomplishing this.*

*("Maze", meaning puzzlement, can also apply here, for when the three women tried tipping the table they did not succeed. Jane said this was very vexing and puzzling to them.*

*("A Friday." See the tracing of the note I enclosed with the beer can cap in the double envelopes, on page 86. The first line of my copy reads "Used Friday, Oct. 7/66." This little note was written on Friday, October 7 also, after company left. [This session was held on Monday, October 10.]*

*("A vertical format." Seth didn't help us out here and I neglected to ask him to after break, but in view of later data Jane and I believe this applies to the design on the Draft Beer can, furnishing the cap used as one of the envelope objects. See page 88. Due to its nature a beer can would bear a vertical format. The card table we used had a plain brown top; but perhaps Seth referred to something else.*

*("Three. This could be 3 PM, I do not know, but a trio or three." As far as we know 3 PM doesn't figure in the envelope data, but a trio, meaning Bill, Don and me, does. Another trio*

*featured during last Friday evening would be Jane, Peggy and Marilyn. Both trios worked at tipping the table several separate times, for many minutes at a time.*

*(Obviously, one could search out many threes in the course of an evening, although we think the trio connection listed above is a strong emotional and valid one.*

*("And a connection with time mentioned." We are not sure. We mentioned time many times during the evening, of course. A prominent written source of time last Friday evening lay in the Fate article on table tipping, which we all read in turn: twenty seconds; after midnight; twelve years; a month later; four months later; three minutes; since 1960, etc. My envelope note on page 86 says Friday.*

*Jane felt subjectively sure this was the correct interpretation.*

*("A scale of sorts." Again, Jane said this referred either to the schedule of instructions given in the article on table tipping, or to our own working at the table last Friday evening; our rubbing our hands, chanting, etc.*

*(We thought an apt connection with scale would be the "balancing" of the table on its two south legs as the male and female trios sat before it. As stated, the first two times Bill, Don and I sat at the table we deliberately made the table tip; the last time however, with Jane added to the group, the table really tipped through subconscious pressure.*

*("Connection with a large city. This Minneapolis connection, I do not know to what it refers. Again, a capital letter impression, a large M. Minneapolis, Mississippi—that length of word, with a place description connected." Jane said she was sure these long names beginning with an M reflected her attempts to come through with Milwaukee, rather than Minneapolis. She tied up the Milwaukee name to our having beer to drink at the gathering Friday evening: and of course a beer can furnished the metal object used in the experimental envelope. See page 88.*

*Jane has a personal association here. The only city that she knows advertises beer is Milwaukee—"The beer that made a city famous," etc. Milwaukee is a word of about the same length as Minneapolis, etc., and also is connected to a place.*

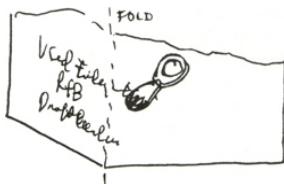
*("A 36 and 46." We believed this to be jumbled data, an effort to be specific. No one of either age, for instance, was present. Jane and I were closest at 37 and 47. Bill is 41, Peggy 38, Marilyn and Don in their early 20's, etc. We were not sure Seth even intended a reference to age. There is a 10 difference between the two numbers, and also between the ages of Jane and me.*

*(In regard to the Minneapolis-Milwaukee data above, it should be added that the Iroquois Draft Beer can that furnished the cap used as object in tonight's experiment, did not come from Milwaukee or anywhere in the Midwest. See the sketch on page 88. The can and contents originated in Buffalo, NY, as indicated.*

*("Printed matter and a design." Again, see the tracings of the two envelope objects on page 86. The note enclosed with the beer can cap bears my handwriting. This is not printing, although Seth has often intermixed the terms printing, writing, lettering, typing, etc. We think this good data. And that "design" can refer to the metallic, cleanly-designed beer can. Seth goes on from here.*

*("Something small and round, like a ring, or small circular shape." The beer can cap used as object is small and round, like a ring. Jane pointed out also that the word "Ring" appears twice in blind emboss on top of Draft Beer cans, one of which furnished the cap. See page 88.*

(“Placed fairly high on the item. Perhaps to the right, and small.” Jane said this was a reference to the position of the cap-ring against my note, while the two items were sealed between the two Bristol stiffeners and in the double envelopes. She had an image of their position while giving this data. It will be remembered that by this time Jane held the envelope in her lap; earlier she had held it against her forehead as she often does. To the right is a rough indication of the position she refers to, and which she was able to verify to some extent as she opened the envelopes at break. Remember the note was actually folded over the cap, like a sandwich; evidently the pressure of the two Bristol stiffeners and the two envelopes held the cap in the same position relative to the note.



(“The color red.” We cannot be sure. There could be many sources of red that Friday evening; for instance, the candle I used to deposit a coat of carbon black on the cap used as object, was a brilliant red; this was a large fat candle, and one we have used in previous experiments. We used it toward the close of the evening last Friday as an object upon which the six of us focused our attention. Half humorously, we attempted to increase the height of the candle flame by concentration, with no success. This was after we had finished the table tipping.

(I blackened the cap in the candle flame in order to tie the evening’s activities more closely to the cap, for the beer had been consumed during the table tipping. As stated I held the cap in the flame without pretense, before everyone, but of course told no one why I did so. Nor did anyone ask. It also developed that Jane did not notice my doing so.

(Red also appears on the Draft Beer can, one of which furnished the cap, in the words “by Iroquois,” and in the design of the Indian head at the bottom of the can. See page 88.

(“An achievement.” As stated, the last time we sat at the table, [Jane, Bill, Don and myself] we did succeed in tipping it in the correct manner, according to the Fate Magazine article. A somewhat weird feeling to watch the north end of the table rise, seemingly without help. Actually pressure exerted by us subconsciously did the job. We wouldn’t know about any other agencies being involved, as the magazine article says is possible.

(“Two men, yourself and another connected here.” I am of course connected to the envelope objects, having authored the note. See page 86. This data called for a good amount of vexation on Jane’s part as soon as she opened the envelopes and saw the initials RFB on the note. Her confusion is also apparent in the series of questions I asked, as I usually do following the delivery of the data.

(Jane said at break that she had had an image of the initials RFB, and she wished mightily now that she had said so. As it is she gives several excellent pieces of data on the note, and the initials would have made her achievement even better. Jane said she didn’t speak the initials aloud because she thought they might refer to my father, and that this was a

*distortion. She knew she had already mentioned me, as "yourself". My initials are the same as my father's; but although I am a Junior, I seldom use it after my name. When I do I abbreviate it as Jr.*

*(Giving this kind of data calls for fine discrimination on Jane's part while in trance, and often she has to make up her own mind, she has often said, as to which course to choose. At times in the past also, she has withheld data she later wished she had given voice to. But we regard it as very encouraging that she had mentally perceived the initials.*

*("An armchair also." This is interesting, and we believe refers to a wicker upright armchair that one of us sat in when at the table tipping game the last time of the evening. We have three black wooden kitchen chairs that ordinarily we press into service in the living room when company comes. These three chairs were used by the male and female trios as they sat at the table. When a fourth member was added to the last table tipping of the evening, featuring Jane, Bill, Don and myself, the wicker armchair was pressed into use since it was the only one available except for a Kennedy rocker. Neither Jane or I recall who sat in the armchair.*

*("A skirmish." There were several verbal skirmishes in the course of the evening, stemming from the suspicions of the three women that Bill, Don and I might be faking the lifting of the table the first couple of times we tried it. Also between Jane and me after company left, when I told Jane we had assisted nature during the early attempts. A little more data comes out on this during the question period.*

*("Forty-six or 1946." Jane and I made no connections. Seth helps out after break.*

*("Square patterns." We made no connections.*

*("Gray, black, white." Jane suggested these connections: The gray, or aluminum, color of the metal cap; the black section of the cap I heated in the candle flame; the white paper upon which I wrote the date and other data concerning the cap.*

*("A calendar, or series of numbers." I wrote a series of three numbers on the note used as one of the envelope objects, indicating the date. See page 86. There are also numbers on the beer can shown on page 88. There could be many other references to numbers.*

*("Blue. Perhaps the color of a garment." Jane wore her favorite blue sweater Friday evening, October 7, 1966, the evening which furnished the two objects used in tonight's envelope experiment.*

*(She is quite positive of this. The sweater is one handmade by her mother, who is an invalid. We checked Jane's memory on the rest of her wardrobe Friday evening. She wore tan Wrangler pants, white sneakers, and a tan sleeveless blouse. She pressed the pants before company came. The sleeveless blouse was a little too chilly and she put the blue sweater on. Jane had planned to wear this sweater Friday evening, and had already applied blue eye shadow to match.*

*(Jane is not sure, but she believes Marilyn could have worn a blue Poorboy sweater Friday evening, one of very dark blue. Jane knows Marilyn owns such a garment.*

*(1st Question: What's that about a Friday? "A Friday connected with the item. Perhaps a 7, or 17, day of the month. Or 7 PM." Seth is quite correct. See the copy of the note on page 86. Friday, October 7, 1966 is specifically mentioned on the note which was one of the two envelope objects. 7 PM doesn't enter in however. Later note by RFB: Very good.*

*("Connection with a stranger also." Last Friday evening was connected with a stranger, in that a stranger, Georgia Mae Fields, wrote the article on table tipping in the November*

1966 issue of Fate Magazine. The comments and instructions given in the article dominated the evening, certainly. Jane had been especially aware of the article since the previous Wednesday, October 5, when she first read it and decided to use it on Friday evening.

(2nd Question: What does the big A refer to? "I do not know. A large A impression. Whether it is symbolic or literal I am not aware." The meaning is symbolic, and Seth explains after break.

("A chimney shape also." Perhaps connected to the big A, as will be seen. However Jane says that last Friday evening when we experimented with the candle flame, she thought that we should have the flame enclosed in a glass chimney, to obviate any chance of the flame being influenced by a draft.

(3rd Question: Who is the other man mentioned besides myself? "We will try on this in a moment." See the interpretation of the "two men" data at the top of page 96. As stated, Jane had an image of my initials on the note used as test object; but since my father's initials are the same she feared she would distort the data by voicing the initials. Yet she knew that I was also connected with the envelope data.

(4th Question: What's that about a skirmish? "Having to do with an argument." Again see page 96. There were several skirmishes during the evening over whether the three men were faking the table tipping. There was also one between Jane and me after company left. This was not an argument, but Jane forcefully presented her idea to the effect that she and I were obligated not to clown around with effects in the psychic field. I agreed.

("Also with a past war connection." This is not as definite, but we think it applies to Bill Gallagher more than Don and me. All three of us have had military service, Bill and me in World War Two on active duty. Bill is quite a historian on the subject of war, and often discusses it. We believe the subject is almost always mentioned when we are together. The connection with the envelope objects being that Bill was of course present last Friday, October 7, 1966.

("A connection with a diamond ... Later note by RFB: Ring? ... also, and a woman. Ruburt thinks there of your mother." This is another method Jane used to approach the idea of my father, and the RFB initials she saw mentally. Seth has more to say in answer to the next question.

(5th Question: Do you want to go back to that other man now? "We are having difficulty. Ruburt thinks of your father, but is afraid of distorting the information." At break Jane said she again had the image of the RFB initials, and was more confused than ever. Later, she said, she realized the initials were meant to be taken literally, but instead she tried to interpret them; hence getting the idea of my father into the picture.

("Oval also. Something oval." Jane said that while giving this data she knew a small object was referred to, but did not say so. She thinks Seth was trying to get across the idea of the elongated egg shape of the ring and cap, thus:

(6th Question: How about its color? "We gave you colors." See the gray, black and white data at the top of page 97. In asking this question I wondered whether Seth might give other colors, in the event he referred to some other oval object than the tab.

("Also 1861 or 1961." See page 88. In small numerals there is the date 1842, within the circle enclosing the Indian head. Jane was fairly sure Seth was trying to get at this data; and she now felt that the 46 or 1946 data on page 96, and the 36 and 46 data on page 94, all reflected Seth's attempts in this direction. Seth agrees after break.

(“Something old-fashioned, as a horse and buggy.” Again, note the Indian head, plus the name Iroquois, on the beer can shown on page 88. Jane said the old-fashioned data is her attempt to get at this. Her personal associations run to horses-and-wagons-and-Indians-and-fighting-in-westerns, in the movies and on TV. Although subjective, she regards this as good data.

(Just before Seth resumed Jane said she also thought she knew what the big A data, listed on page 93, meant, and that it had an old-fashioned connection also.

(Jane resumed in trance, her eyes opening and closing, at 10:55.)

We will end the session.

The big A, distorted, referred to a tepee, you see. I tried to get the 1842 through, but there was some distortion from Ruburt in the separate 46 data. I was trying for 42. The 18 you see came out separately also.

(See the note starting at the bottom of page 97.)

My best wishes to you both.

If it were not a work night I would speak to you longer.

(“What do you think of the report of Jane’s publisher on the sale of her ESP book? “By telephone today Jane learned from her publisher, F. Fell, that the small first printing of her ESP book has sold out, even before publicity on the book has been launched. We were very surprised to learn this. The next 1500 copies are now being bound.”)

It is exactly what I told you, you see. (Jane leaned forward, eyes wide and very dark.

(“Yes.”)

Neither of you took me at my word. I told you the profit you would make, I believe.

(“Yes, I still remember.”)

(In the 217th session for December 13, 1965, Seth told us Jane would earn about \$3,500.00 on the ESP book this first year, and that this amount was to double within two years from this and other books. See Volume 5 of these sessions.

(Nor is it true that we didn’t believe him; merely that along the way the slow daily passage of time, with its inevitable delays, etc. makes such ultimate, somewhat removed predictions seem unreal until one forcibly reminds oneself of them.)

Basically, it is not necessary that Ruburt work out, but because you both believe that it is, then it becomes so, you see. This is your doing; that is, the doing of you both, and none of mine.

You make your reality from your expectations, and this is one of the greatest truths. I can tell you no better. You must deal with the realities that you have made, or change them. There are no alternatives. I cannot make you believe anything, and I would not if I could. This is not my purpose.

The data in our own experiments will progress with Ruburt’s confidence. He will learn to believe in himself and in me. Regardless of what you think I am, or am not, I have given evidence, surely, in all these sessions, of my own individuality, and evidence of my concern and feeling for you both.

And now I wish you both good evening.

(“Good night, Seth.”

(End at 11:04. Jane was well dissociated. She said Seth could have continued indefinitely. She had that sense of energy she gets under such circumstances, when she knows “the energy is not mine.”)

**SESSION 293**  
**OCTOBER 12, 1966 9 PM WEDNESDAY**

*(Jane said she had no idea of what Seth would talk about this evening, as she lay her glasses on the table at 9 PM. She then went into trance.)*

Ruburt may have no idea, but I have several.

Now. The concentration that he used in teaching should tell him something. He literally brought a tremendous amount of energy to bear. Automatically he drew upon this energy and focused it for his own purposes.

*(On Tuesday, October 11, Jane put in her first day as a substitute teacher; she later said she was aware of using a great amount of energy.)*

There was no nervousness. Everything else was forgotten as he strove to project himself to those students.

This same kind of energy can be utilized most handily in projections of another sort. The same amount of energy focused in an out-of-body experience would have resulted in some venture indeed. It is the same kind of energy he utilizes in his poetry.

It is this energy that he must utilize now to finish the two books he has begun. Quite literally again, all he has to do is demand that the energy is available, and it shall be. He uses this energy quite subconsciously in his psychic work. He must demand of himself that the energy be used however under various circumstances. When he does not do this he lets himself down.

He also punishes himself rather unkindly, with sore muscles, incidentally. When he is working at full power he is quite beyond such physical symptoms. He is outside of them. This energy, the use of it, is a natural ability that is part of his personality, and he must use it. For him it results in a smooth performance, for when he does not use it fully then he is besieged by false starts and interruptions.

These are reflected in the physical system, for it is geared, and naturally so, for intense action, and here he functions best. I am speaking now of his ideal performance. When he is working well his rest is in his work. When he demands less of himself and then more, and then less, the physical system, geared for steady highly-focused action, becomes confused; the glandular systems upset, and the nervous system as well.

The unused energy ties him up in knots, you see. *(Her eyes open, Jane gestured by clapping her upper arms; she has experienced muscle cramps and spasms in both deltoids recently.)* He must now concentrate that same energy into three main fields or endeavors: poetry and the two books. When he is home working the same energy utilized in his teaching must be used for his own work. This will effectively relieve him of all physical symptoms.

If my suggestions here are followed the results will be almost immediate. Yet using more energy he will have more left. Success with his dream work depends precisely upon this excess energy still available at day's end. His whole physiological structure is geared to high activity. I am not speaking of nervous, erratic or undisciplined action of course.

The energy, that propelling supportive energy, used in out-of- body projections, will give astounding results. Ruburt's image is indeed imprinted most strongly in the mind of

every child in his classes yesterday, and this focused energy made this possible. Used in a projection, the same intensity of energy would allow results that could be proven without doubt, and accepted without reservation.

Put to my service during a session they would allow—the energies would allow—us to explain various principles with utmost clarity, and greatly improve our experimental data. He must learn to call upon this energy when he wants to. In the past he has accepted it but not understood it, nor known how to recall it. His system is simply equipped more than most to handle and utilize high energy intensities.

In his very early adulthood there was the matter of discipline. The energy frightened him because he could not control it. Now he can. Used properly and to advantage, it will be responsible for several major breakthroughs resulting from your joint work.

Erratic use of high intensity energy can be disruptive to the system however, for the change of pace can be too abrupt. The system will automatically pace itself, but he must learn to demand that he himself use the energy. It is not available to all to this degree, and he has a tendency to fall back, so to speak, and not to demand the most of himself. This is when physical difficulties arise. I am not suggesting that he run full steam ahead at every moment. I am suggesting that he use the full force of his available energy for every task at hand. He does not know as yet the full strength inherent in this energy. He is a converter, his system tuned toward converting psychic energy.

You may take your break.

*(Break at 9:34. Jane was dissociated as usual, she said. She spoke while sitting down, eyes open often, pace slow with many pauses, faster toward the end of the delivery. She remembered some of the material. Resume at 9:41.)*

This is nothing you do not know, but he should be reminded.

Momentarily poor habits stopped him from focusing this energy fully into his books. Now his system will always work in this same manner. It is built to use, handle and convert high energy intensities.

Through personal interests and background this is done through his work. When this is not done the unconverted energy is literally stopped up, and causes definite physical symptoms that represent a blockage of energy. This can lead to general nervousness as well. A vicious circle is then formed. He broods because he knows he is not working correctly, and then because he broods he cannot work correctly.

Circumstances or a general letdown actually lead to a point where he loses touch, you see, with this energy, and this is the basic difficulty. When this is realized then he has only to demand of himself that this energy again be used, and the system will automatically adjust itself. He has in the past changed his working area or conditions. This often was an aid, you see, simply because he set up circumstances for concentration.

The proper use of this energy is the basis for his success however in all fields of his endeavor. The teaching experience was excellent. The energy caught him quite unaware, you see, so that he could study it with some objectivity afterward.

Your own system, Joseph, handles this energy in an entirely different fashion, and there is with you a certain feedback that works to your advantage, a certain withholding of energy that is then released. With you it leads to a maturation of images, you see. At the same time you have an alternating current, also of high intensity energy, with this maturing tendency however. You have been slower in your projection attempts, yet you

will do very well when these twin currents are in harmony. I am using the current idea simply to explain. I do not mean literally two currents.

Your inner pace however depends upon alternating high energy activity. Followed by a slower period of maturation, before final conversion of energy to another form. These individualistic ways of using energy will mark your activities throughout your lifetimes. When your slower period lengthens beyond a certain point, then with you there is difficulty. However you have largely understood this on a subconscious basis, and now almost automatically make necessary inner adjustments.

The level and period of your energy can be seen from a study of your dreams. Clairvoyant dreams and dreams of intuitive natures will occur in high level periods. They will also be more vivid, and the pseudosensual impressions will appear more concrete. Projections will also be excellent. Your influence over others will be heightened, and during such periods you will project emotions and ideas with great clearness. Negative ones, you see, as well as positive ones, so some discipline is necessary.

Incidentally, the grandfather of your friend was legitimately connected with your light-hearted experiment the other evening.

*(Jane took a long pause, her eyes closed. Seth here refers to our table tipping experiments of Friday, October 7. That evening's fun led to the successful 73rd envelope experiment of October 10. Three couples were involved on October 7—Jane and I, the Gallaghers, and Marilyn and Don Wilbur.)*

*(When Bill, Don and I first tried tipping the table on October 7 we faked the results; this led to some rather vehement reactions on the part of the three women. Later in the evening we obtained legitimate results with the table; during one of these experiments the table told us that the communicator was Don Wilbur's grandfather.)*

The whole affair would never have worked unless the belief was there, as you saw for yourself. You might ask the table for evidence some evening, and if there is a strong communicator you might get something of interest.

I also suggest that you yourselves concentrate upon the success of Ruburt's book. It is still sailing along on the original psychic energy with which you both invested it. I believe that the figures I gave you are correct almost to a penny—at least they are very close.

*(See page 99 of the 292nd session, and the 217th session.)*

You may have a short break and we shall continue briefly.

*(Break at 10:10. Jane was out as usual, eyes open, etc. She said the cramps in her arms had seemingly disappeared; she felt much better since the start of the session. Resume at 10:21.)*

We will be delighted to keep track of your friends when they are gone.

*(Bill and Peggy Gallagher leave on vacation for two weeks, beginning Monday, October 17.)*

Now I have given our friend Ruburt a boost. However the suggestions must be followed for it to be permanent. If the suggestions are followed there will be no return of symptoms, nor new ones adopted. He should stay away from your friend Piper (*the chiropractor*) for a while at least. The problems must be solved at their basic level, and once these lessons are learned they are of benefit for the rest of your lives.

The foot symptom is also connected here. But as it began to improve, you see, the arm symptom developed. Both will vanish, and immediately, when the proper steps which I have taken the time to outline, are followed.

As you know now, Ruburt handled himself well in a new situation, and that maturity gained these past two years was instantly felt. He would have hit upon the proper solution to his physical symptoms eventually on his own. This evening's session has already intuitively made great sense to him, and will save him several months of difficulties. And I take no fee. (*Gesture, smiling, eyes open. Then long pause, eyes closed.*)

Give us a moment.

Your niece's child. (*Pause.*) An unfortunate circumstance will occur when she is 13, but she will recover from it. An automobile will be connected with it. There will be, I believe, two boys to join the family. At least she will have two boys.

There seems to be a divorce or separation however, and a coming back together. Something at age 8 for this new baby, a minor operation, perhaps tonsils or appendix—this sort of thing. She will have a lot of design, and a tendency toward painting. Whether it will be developed I do not know. The child will have a son who will be a professor in a subject having to do with dirt or the earth.

Some animosity between the child and I believe the grandmother at a later date. Or with the child and the mother about the grandmother, on the mother's side. Brownish hair as an adult, approximately five, five, and with a love of the color red, even as your own mother. The initials S A G will be important to the child at a later date. They may represent the man she marries. An accident around an oven, about age three, with no serious aftereffects.

I bid you a fond good evening. My best wishes to you both. And Ruburt, I accept your thanks, now, for I have saved you much effort.

(*End at 10:39. Jane was out as usual. Pace slower, eyes open often. On Saturday October 8 Jane and I saw Linda's day-old baby girl, Eileen Elizabeth, at the hospital near Tunkhannock, PA. We hadn't asked Seth for any material on the baby.*)

**SESSION 294**  
**OCTOBER 17, 1966 9 PM MONDAY**

*(Ordinarily an envelope experiment would have been held this evening. Instead most of the session was devoted to Seth's tuning in on Bill and Peggy Gallagher, who are on vacation this week in Nassau.*

*(We were not supposed to know where the Gallaghers were to spend their vacation, but Peggy mentioned Nassau last Friday evening. The Gallaghers left Elmira by airplane this morning.*

*Jane put in her second day as a substitute teacher today, and was obviously tired by session time. She wanted to hold the session. I suggested she demand plenty of energy, as Seth said she could do in the last session. Also, Jane's hip and foot had bothered her a good deal, and she told me that she had not been consistent yet in demanding the energy available to her, and in channeling it upon her books as suggested by Seth.*

*(Jane began speaking in trance at a very slow pace; many of her pauses were relatively long; she sat with a hand raised to her closed eyes.)*

Good evening.

*("Good evening, Seth."*

*(Pause, long.) We find a nervous situation in the hip area. The recommendations I gave the other evening still strongly apply, and they have not been followed. Those recommendations represent steps that will lead to the disappearance of all symptoms. Otherwise, one disappears to be replaced by another.*

*(Long pause at 9:06. See the 293rd session.)*

The energy must be directed toward the personality's main work, the two books at hand, if the personality is to progress along its chosen lines. *(Long pause.)* The inner conflict, you see, appears in imbalances now within the system, where sets of muscles *(pause)* battle with other sets: this setup, the nervous hip disorders. The recommendations I gave, faithfully followed, will completely cure the system. Half measures will not work.

Now, once again, I will help the personality relieve the symptoms. In this case, clear the left hip and leg area, and a small area in the front portion of the left shoulder. This is only a temporary benefit however, unless and until the suggested recommendations are followed completely.

Now as for your friends, give us a moment, please.

*(Pause at 9:11.) A charade of sorts. Could this be a night club act? I do not know. A table beside them. A man in a dark suit stands up. Something strange about the suit, as if it is the only dark-colored one close by, at least.*

A connection with M I C H, or Michigan. Have they met someone from there? A couple. Five people. *(Pause. Jane spoke with many pauses.)* A 4 7 5, or 1475. Bill of some kind, connected with an item.

Something red connected with snorkeling. A twin advantage. The name Gert, I believe. A connection with small balls, but not made of rubber.

A hilltop with a cross on top. A building or part of a building where they stay now, where there is a long narrow section, a roof supported, a flat roof I believe, long and

narrow, supported by posts with a floor not of wood. Perhaps of cement—but of a stone, definitely a stone (*Jane gestured, eyes closed, as though trying to pin down her thought*) or sand-colored stone floor.

This could be a verandah.

Outside of their door, I believe, a large bucket of sorts filled with sand for cigarettes. Fairly good size. This verandah sticking out, with some rocks beneath, and beyond that the ocean or bay.

Right at the shore, perhaps directly down and ahead, a scooped-out circular (*gesture*) indentation, where there is swift current because of rocks. And at this particular point, by this indentation, no beach, though there is a beach to the left and right. Rather wide ones.

A twist or something twisted. 7 o'clock and dinner where there are many boats close by. Some of these sailboats. (*Pause.*) A waitress with some mark visible on the arm. A dark mark or bruise perhaps, (*pause*) or this could be a patch of dark freckles. But very noticeable; or a scar.

Eight-fifteen, again by water, but this time in a more Spanish sort of environment. A green cabaret (*gesture*), a nuisance there. A half-completed structure with many windows. 18 shrubs. I do not know to what this refers. And some small natural items that look like coal, perhaps deposits of some sort.

I suggest your break.

(*Break at 9:28. Jane was dissociated as usual. Her eyes had begun to open fairly often, and had been very dark. She said her tense hip already felt better.*

*(Jane had mental images of some of the above material and that to follow, and these will be summarized at the end of the session. We could only hope that on some of the specific details given by Seth, the Gallaghers had noticed also. I asked Jane if she thought it possible for her to be more specific about place names, initials, etc. in the data, since anything like this would help when we checked this material with the Gallaghers.)*

(*We arrived at the idea of similes for some of the specific material, in case the idea of being exact scared Jane off, and she said she thought the "green cabaret" data might be a case in point.*

*(Jane's pace had picked up somewhat as break approached, and she resumed in this new manner, though still with pauses, at 9:35.)*

The name of one establishment has to do with twin, or two.

One has to do with a cluster of things, and a group or a group like a nest, for example. One to do with green.

A J R or a J B, not having to do with Ruburt.

A missionary place. 1671, to do with scrolls. With a dungeon or somewhat dungeonlike area connected. In a north section, though not strictly due north, and perhaps 125 for a tour.... This is not the name but it is a connection: it is not the name: Abbe La Blanc. (*Jane pronounced this haltingly, and Abbe La Blanc is my interpretation of what she said.*)

Red globular objects there, and another language. (*Pause.*)

A connection here I do not understand, concerning cold, frigid or frosty. Drafty. And with many deaths in the past. A particular grown woman's ensemble in a store with an orange awning, or in the window with a high price tag. A three-piece outfit.

*(See the 286th session, in which Seth discusses the ways in which he picks up experimental data, translates it, etc.)*

I pick up one two five again here, and I believe our friend the cat lover (*Peggy Gallagher*) enters the shop, and that the ensemble is in the window. (*Pause.*) La Rue (*my interpretation*), I do not know, a street, or does she rue having entered the shop, you see. The street having to do with flowers, this particular street. Flowers in the name perhaps. And with a traffic problem in the heart of a town, with a crystal connection.

*(Jane's pace was now good, her eyes open often.)* 1781 and a jail. 1842 and a museum. 1589 and an evacuation of people. A hole in terms of a structure, or the ruins of a structure. 1461 and a fountain with steps leading to it. (*Seth rattled these dates off rapidly.*) A circular formation (*gesture*) surrounded by flowers I believe, with closely-crowded, old, at least second-story structures to the left side of the street, or close to the street and nearly identical in rows.

A commemoration of a stabbing. A statue. I do not know here. It is connected with a general, but I believe the man whose image is represented by the statue stabbed the general. It would seem to be the commemoration of a murder to me. Either 1861 or 16, I am not sure.

Metal connected with the statue (*pause*) and it seems a modern street light very close nearby. (*Pause.*) Connected with this, very dim here: Concordant. (*Pause; my interpretation; her eyes closed, Jane attempted to write in the air with a finger the words she tried to pronounce.*) De, I believe, seven—Savrantinos (*halting pronunciation*) I said concordi—Concordiat de Savrantino.

Date. We are still trying for dates, you see. Sixteen eight three. Two, 1724, 1721. San Josius (*my interpretation*) san, S A N.... (*Pause.*)

A memorial commemorating the beginning of a revolution or a war. The San Joseo is not correct exactly. (*My interpretation.*) San Juan? Question mark there.

A battle fought originally by the sea. (*Gesture of puzzlement.*) Is the term galleons... ships?

*("Yes." The word galleon appeared to be strange to Jane.)*

A queen who dies on Friday in another land, had something to do with the battle. (*Pause.*) The hero, represented in a statue, had once been a cobbler, and came from a place that sounds like Guatemala, though this is not precise. The name is like this: San Guatama? (*My interpretation.*) San Guatama? (*Pause.*) And had two brothers. One brother working against him in these politics.

Now. This statue, with the row houses to the left and the street light: Following around the curve to the left, you run into a better-sectioned area, up a hill on a broad street now. (*Pause, eyes closed. Later Jane was to say she was seeing this within, while yet being aware of still sitting in her chair.*) Then the street curves again to the left, and beneath it are rocks—that is, a rocky ledge down to the sea, I believe.

To the right just before this last left-hand turn and hill, is a fairly low building where I believe our friends eat, or at least they visit here. This place is fairly modern, and fairly it would seem American by contrast to other places they visit. But only by contrast.

Further on at the top of the hill, at the left-hand turn, is another white building at the curve, that is a new building. Now I believe our friends stay somewhat further up this same road, for the night. A saint here, and a gorge. Or perhaps this is Saint George. (*Smile.*)

Now you may take a break or end the session.

(“We'll end it then.”)

My heartiest wishes to you both. My friend will feel much better for the evening, and if my suggestions are followed the improvement will be permanent.

(“Good night, Seth.”

(End at 10:06. Jane was well dissociated this last delivery. Her pace had been faster, her eyes open often. She said her hip felt much better. It is now Wednesday as I write this; yesterday Jane began putting Seth's suggestions into effect; she was pleased to report no trouble yesterday or today, in contrast to her unhappy state of Monday, October 17. She is back at work on her dream book.

(Jane had some images while speaking in trance. She felt “really in” during the last delivery especially. While talking about the road going up the hill she saw it pretty well, she said, as though she were more there than here. However she was still aware that she sat in a rocking chair; she wasn't floating along the road in Nassau, fully separated from her physical body.

(She said the time was approximately early evening—at least neither bright daylight or fully night. The road showed up white. While talking about the statue opposite the row houses, she did not see the statue, she said, but was aware of it nevertheless. She thought the statue might have been on an “island” in the center of the road. She could follow the road around the curves, etc., and saw it in correct perspective as it went up the hill.

(The building, a restaurant or whatever, at the foot of the hill was fairly American, she said, compared to the large white building at the top of the curving road and hill. The Gallaghers stayed beyond the large white building, and Jane had the impression that there the buildings were sparser.

(I tried to pin her down on details of the hill, since this would be somewhat unusual on an island like Nassau, which as far as I know is quite low-lying. Neither of us have ever been there. For that matter we do not have Seth's word for it, in so many words, that the Gallaghers are on Nassau; we surmise this because of what Peggy said last Friday night, October 14.

(The closest Jane could come on the hill details, then, is that it was a longer and gradual incline rather than a short upright climb; and that it raised up perhaps the height of a one-story building in the course of its climb. The best we can say is that this geography sounds possible for those islands.

(Jane emphasized that she knows nothing of the history of the Caribbean islands, or their geography. I have a fair general knowledge, but know little about Nassau in detail, for instance. I am good at map reading, Jane very poor; if the place names were eliminated from a map of the Caribbean, Jane would be unable to fill them in, whereas I could do this easily. On the other hand Jane has an unerring sense of local direction, and mine is not very good.

(Jane said again that although she talked about the statue she never did see it for some reason. But she had images of the row houses behind or beside it. Jane pointed out also that one would expect such dates as she gave in connection with island history in the Caribbean, and that such things as dungeons, galleons, etc., would be involved. The interpretation of much of this data will also depend on what the Gallaghers remember.

(On a few occasions in the past we have had instances where Seth insisted a certain sight, or object, was there for the seeing, at a location visited by one of our friends taking part

*in an experiment; the friend however, with no memory of whatever Seth happened to be talking about, simply could not verify Seth.)*

**SESSION 295**  
**OCTOBER 19, 1966 9 PM WEDNESDAY**

*(Jane began speaking in a quiet voice and with many brief pauses. Her eyes began to open almost at once.)*

Good evening.

*("Good evening, Seth.")*

A brief note to Ruburt.

He saw how the annoying hip condition vanished when he followed the outlined recommendations. This is not because I made the recommendations. It is because I knew the conditions that his own system demanded.

The symptoms are being reduced, and are vanishing in reverse order. So to speak, the last ones vanishing first you see. I am mentioning this in line with an article you both read on memory.

*("Pills to Help Us Remember", by Isaac Asimov. The New York Times Magazine, October 9, 1966.)*

Illness in many ways is a learned response, and it follows patterns set up in the system having to do with memory banks, though we shall find a better word here.

Habitual illness will follow the lines of learned response and memory. Definite molecular substructures are formed biologically in response to inner electrical charges. The inner electrical charges are not a part of the physical system as such, you see. But they act within the physical structure, forming then definite changes in the RNA patterns.

There was some question in the article about long-term and short-term memory. Now basically the original intensity of the charge determines its duration in your time structure. The intensity of particular charges can completely reorganize the personality structure through changes in the RNA formations. *(Long pause at 9:10.)* Previous life memories, existing electronically and magnetically, may carry such intense charge that they superimpose themselves in the present physical structure, and form memory patterns quite alien to those of the present ego personality.

We will have much to say along these lines, and a discussion of illness and memory will be shortly given.

Once physical symptoms actually appear within this system however, they are to some extent accepted as any other established pattern, at least by a portion of the personality. In some cases physical symptoms can actually make up a somewhat independent supersonality structure. This is the case with many chronically-ill individuals. The destructive tendencies are collected about a particularly emotionally-charged group of reactions, and cut off from the dominant personality.

These portions operate almost like a secondary personality, sometimes in actual conflict with the dominant one. Finally, you see, cases develop where the dominant personality is not in control of the physical image at all. Certain classic cases of hysteria can show this in a limited but dramatic fashion.

I am not denying at all that physical changes do occur, for this is all the more the pity. But the basic causes must be uncovered, and in some such cases, in many in fact, these

causes lie to a large degree in faulty or inadequate memory functions. I am simply using Ruburt's minor symptoms as a springboard here. They are now being erased, the latest ones the first to go.

This would imply short-term memory you see, but this is not the case, for it is intensity and not duration that makes the difference. Once the symptoms become physical however, then they follow physical patterns, and it takes the physical system some time to heal usually, (underlined). In terms of intensity alone, both the foot and the hip symptoms were highly charged, representing of course degrees of immobility and withdrawal—learned, you see, from the mother: a memory reaction adopted without conscious thought.

The recommendations automatically set up readjustments, and, you will note, almost instantly. In the case of the foot the muscles have been misused and will take a while to completely repair themselves. Suggestion however will speed the process. An instant cure is possible, but he is not at that point.

At the very latest however, with these recommendations faithfully followed, all symptoms should leave the foot at the end of a two-week period, completely. The hip symptom is gone for good, if the recommendations are followed. The less annoying arm difficulties are a result of the muscular tension caused by the foot difficulty, but these should disappear completely now within two or three days.

Now each personality has set up conditions for itself, under which it can operate at its best. When these are upset various difficulties show themselves, until the conditions are met again, or until a new system of adequate conditions are settled upon. In Ruburt's case the conditions mentioned earlier, in our last sessions, operate to his best advantage. Every effort should be made to maintain them, for they will bring about the highest conditions of maturity possible for his personality structure.

Once symptoms are accepted they can return, for the memory pattern is never completely erased, but only bypassed. For various reasons having to do with past-life experiences, writing has become a structure within which the personality best operates. Psychic development has been welded onto this. As long as he faithfully and consistently follows these lines he will operate at maximum levels. When he falters he lets himself in for difficulties.

Every personality operates in this manner. These are simply his peculiar psychological necessities. This obviously does not mean he need never take time out. It does mean that his overall identity will not stand for a protracted period when concentration is not primarily focused within this work framework.

I had forgotten your hands. You may of course take your break.

*(Break at 9:34. Jane was pretty far-out, she said. Her pace had become fast, her eyes open often. She said the concepts had been piling up ahead of her, and that Seth was all set to talk even faster. Resume at 9:42.)*

For Ruburt's benefit, there is indeed no danger of immobility as in his mother's case.

His personality structure is different, and he has other qualities to counteract against the obsessive tendencies inherited from his mother. The turning point has been reached and passed however in this last episode. He learned from it, and what he has learned will stand him in good stead. Because of the lesson his peaks of achievement will be higher, and his overall physical condition instantly will show improvement.

I will say only that he did have a dream experience of deep therapeutic nature; since we have other things in mind for the session we shall proceed to them.

Do you have an envelope for me?

(“No.”)

Then we shall see what we can do with your friends. Give us a moment, please.

(*Seth refers to Bill and Peggy Gallagher, on vacation on Nassau this week.*)

Motorcycles through streets, or bicycles. But many other vehicles beside cars—instead of cars, that is. 4758. I do not know to what this refers just now.

A loaf of bread. Do they bring a loaf of bread to their room? Something they intended to do today and did not do. A particular journey I believe, planned but not taken.

They receive a message of sorts today. The name Veronica. This is not necessarily connected with the message. Some dim connection with Ovid.

A private estate that catches their eye, with an iron fence about it, or gate—and a gate. A strange marketplace that does not sell vegetables. A Spanish woman with a young son. A tour taken to the south, perhaps by boat and bus. A place that sounds like Grenada (*my interpretation*), that has a connection with nuts. Exports nuts, I believe.

A group of six, and a small room that looks like an elevator. They are crowded. A serious disagreement between the Gallaghers. Perhaps concerning a purchase.

A 7 o'clock appointment at a place with mainly white decor—white tablecloths, white waiter's uniforms. A stage for a band. A girl wearing a skirt with long red fringe dances. The place is close to the road. A sign lit up in the center of a palm tree out front. Somehow the letter U is prominent. For example, though this is not the name: U-bango, with the large U. (*Gesture.*)

A grip, G-R-I-P, connected here. Places close by seem to be somewhat on stilts. Brown colored. They seem to be shingled. ramshackle, stilted from the back but level at the front to the street. These to the right of the building just mentioned. And sand or a beach behind them. Several of these ramshacklelike structures. At least they are far from new.

They do not seem to have much unity, though they are all closely connected. (*Long pause.*) I do not understand. Here I pick up an Osborne connection. I do not know to what it refers. Perhaps to a discussion of the Kennedy assassination. Ruburt has been reading about this again however, so we are not sure on this.

An eleven, or one one one designation. A small shack by the water, with some red on it, by some rocks, where the Jesuit (*Bill Gallagher*) goes underwater. A sign on it with four letters, five at the most. (*Long pause.*)

Something added to the schedule that had not been planned for the day. Perhaps involving a northeast location, or a northeast section of another location. A center room with pale walls, first floor, where they stay a night.

You may take a break, or we shall end the session as you prefer.

(“We'll take the break.”

(*Break at 10:07. Jane was again well dissociated, her eyes open often. Her pace was not quite as fast, since I asked her to slow down at last break.*

(*In the last session Jane had many images to report while giving the Gallagher data. Tonight she recalled one main image. This was of the brown structures on stilts, she said. When Seth mentioned shingles, Jane felt she was so far away from these buildings that she could “see” only a roughened surface. This scene was also at night.*

*(There was some kind of light, Jane said, perhaps from the building next door. The dark brown color of the buildings was hard for her to see. The night wasn't pitch black, but not as bright as under a full moon. Jane could see stilts in the back of the shacks, as dark lines against a lighter background. She saw a mass of buildings in together, close together, and it was difficult to distinguish detail.*

*(Jane resumed at a more leisurely pace at 10:17.)*

A torn page of a pad or notebook, with numbers written on it, either for the Jesuit or in his handwriting.

A page number 397 connected with him. A brown book. An invasion in the place to the south mentioned earlier. In 1471 and 1732. Connection with small nuggets here. The Jesuit thinks strongly how computers could change the islands, and discusses this with some heat or enthusiasm with another man, I believe, who wears a gray or white jacket, and a sporty hat.

A calendar. Does someone give him a calendar? Some connection with a stolen item. The word severin. (*My interpretation*) I do not know to what this refers. A chain and a rocket.

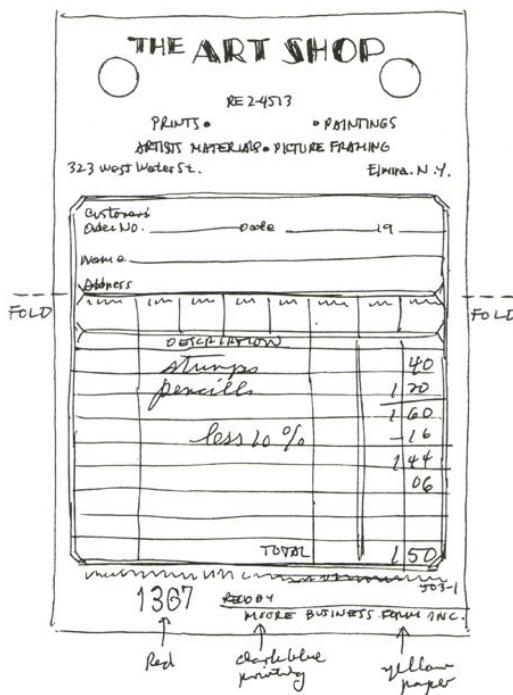
We will now end our session. My heartiest regards to you both.

*(“Good night, Seth.”*

*(End at 10:25. Jane was not as far-out this delivery, she said, as during the two previous ones. She was conscious of various sounds in the house while speaking.*

*(She reported no more images. She confirmed that Seth had said a chain and a rocket. I had wondered if a chain and a locket had been intended.)*

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*(Copy of the bill used as envelope object in the 74th experiment, in the 296th session  
for October 24, 1966.)*

**SESSION 296**  
**OCTOBER 24, 1966 9 PM MONDAY**

*(The envelope object was a bill I had received this afternoon for art supplies, and which Jane had never seen. Jane does know the proprietor of the Art Shop, Marjorie Buck, who made out the bill. The object is printed in dark blue ink on yellow paper, with the writing in carbon blue. The large number at the bottom is in red; the back of the bill is blank. I placed the object, folded once, as indicated, between the usual two pieces of Bristol, then sealed it in double envelopes.*

*(Jane began speaking in trance in a quiet voice with many brief pauses. Her eyes soon began to open.)*

Good evening.

*("Good evening, Seth.")*

We will keep our session fairly brief for your convenience, Joseph.

Now. We are speaking of probabilities, my friend. Your own wishes, expectations and attitudes gave rise to this assignment from your acquaintance, Ward. You did this quite unconsciously, and you made the contact in a dream, to your friend Crowley, sometime ago—approximately three months I believe.

He then mentioned your name when an opportunity for you was presented. This is as far as you went. You wanted the opportunity. You wanted to see if you could find work that was not dependent upon this locality. You were curious also as to whether or not this kind of commercial art could pay off, and yet be held in check.

In one particular dream, you created the circumstances. The dream was loaded with psychic energy, and literally produced reality. In one dream you saw yourself moving closer to New York. This was not the same dream however.

*(To my surprise last Friday, October 21, I received a call from an old friend, Bill Ward, with whom I used to do comic books about 1940-2. He asked me to help him, probably on a regular basis, with some work, and I said yes. The work, involving inking, arrived Sunday. Wendell Crowley is a boyhood friend of Ward's, and also an old friend of mine; he was my editor in New York City for some years after World War II. I was working with him in the early 1950's. Also, see Session 290.)*

*(See my dream notebook. I had a dream in which I returned to comic work on September 13, 1966—about five weeks ago. This dream also involved a friend at my present job, at Artistic Card Co., and that part of the dream also worked out.)*

*(On October 15, 10 days ago, I dreamed Jane and I moved closer to New York City so I could sell my paintings—or so I wrote, rather than comics for instance. In the dream I saw a big city skyline in the distance, beyond the small town we moved to. Bill Ward—not in the dream—lives in Ridgewood, NJ, a commuter town for New York City.)*

Give us a moment here.

All you wanted was the opportunity, once again you see, to decide whether or not you could use commercial art for your own purposes, and you created the opportunity for trial. Now, simply write this down. S. Period. C. Period. These are capitals. An office on 42nd street in New York City. A man with short gray hair, somewhat portly, but with a boyish-

type face. He could end up as a Dutch uncle, as you say, if you continue with this sort of endeavor.

Now. The Crowley girl, for various reasons, sacrificed herself for her father. At one time she was his mother, and she did this with full inner knowledge. There is something that he must still do, that is not done, that will greatly advance his own development.

*(I was greatly surprised Friday to have Bill Ward tell me that Wendell Crowley's 10-year-old daughter died of a heart attack while playing softball. Wendell himself underwent open-heart surgery last year, and now feels well.)*

Take into consideration now probabilities. But I do not believe you are finished with Ward and his friends. There are even some possibilities for relationships with a second generation. You brought about this opportunity, and you will now deal with it, in your own way, in physical terms.

Had you not requested it you would never have received it.

*(Bill Ward's letter accompanying the artwork mentioned his recent attendance at a dinner gathering of many of the group of friends we worked with in the early 1940's. Oddly enough, the last letter I received from Wendell Crowley, in May 1966, also described a similar event.)*

You may take a very brief break, and I shall continue. And Ruburt incidentally can relax. He is well on his way now. And yes, he did allow his old shoes to adopt a certain symbolism, and I should have mentioned this.

*(Break at 9:17. Jane was dissociated as usual. Her pace had picked up considerably; her eyes opened often. She resumed in the same manner at 9:23.)*

Now give us a moment, please. We will deal with your friends.

*(Bill and Peggy Gallagher, who have been on vacation in Nassau. Supposedly they are on their way home to Elmira now. See the last two sessions.)*

Something twirls and goes past. 3 7 8. This could be time, in connection with an airplane. A dismissal of some kind. Someone dismisses them abruptly, perhaps, or dismisses the Jesuit (*Bill Gallagher*) or he has this impression. Or the plane lands at this time and the people are dismissed then.

A change in plans. I do not know if this refers to flight plans or not.

Another episode concerning a church. This I believe still out-of-country, and before this hour of the session. Small boys connected with that episode, and a complete turnabout. Something takes an inordinate amount of time. They fidget, stew. I do not know if they stew or if they eat stew, you see.

An amphitheater in evening or early evening, before the trip home. Either they see a bullfight, or someone behaves in a bullish manner; but very strongly I believe is this the case.

S A G. Large letters, capitals. This seems to have something to do with the plane. 19 3 6 and 19 6 6 in connection with the type of plane, I believe. Or the pilot is connected with a man who in 1936 conceived ideas not used until this plane's construction.

They visited another place with important historical connections, about 1437 or 1473. A lighthouse there. Three o'clock in the afternoon when they visited, I believe. A large pennant or such with red, white and blue. Another with gold and blue, and either green or white. These like flags.

A woman vocalist or pianist. Dark-skinned but with blonde hair. A white sequined dress. One evening unusually cool and brisk. Something to do with block formations now. Not buildings at all, perhaps models of buildings.

Something four by five. 1886, and 1742.

Do you have an envelope for me?

(“Yes.”

*(At 9:35 Jane took the envelope for the 74th experiment from me without opening her eyes. She held it to her forehead in a horizontal position.)*

Give us a moment, please. These are impressions.

A hole or grave or something deep. Four plus one. April. 196 (*pause*), 3 or 5 connection.

A mistake or error. An obvious appeal. Cardboard. A small square.

Connection with an old house; with another location; with two women and a man in particular. The color blue, as a background, I believe.

A connection with a particular event that was social. And perhaps (underlined) had a connection with a school or sports.

A rather airy design, with cubes predominating, and thin lines. These reminding Ruburt of a child's Jungle Gym. Flowers that bloom late. A written note, with an appeal for an answer, or implied request.

The colors gray and/or white. With a rather rough, rather than perfectly smooth texture. An article that opens up. Writing on the inside and outside. Or at least the inside and outside are covered. Some distant connection with a child.

Six. Now perhaps April 6. Also a November circumstance. A border. Blacks that speak loudly. Vivid verticals. Some connection with, is it—ablutions or washings, and with some kind of festival type thing.

The entrance of an outsider. A rectangular package, covered with white tissue paper, and divided in fours by a slim blue ribbon.

Do you have any questions?

(“*What color is the object itself?*”

(*Pause.*) I am not sure. I will say on the order of a gray or silver metallic color, mainly. Some orange or red appears.

(“*Who are the two women you mentioned? Initials?*”)

We are having difficulty with Ruburt here, for he thinks of Vivian and your mother. The impression of a round orange object, or representation.

(“*Can you give me some more on that design with the cubes?*”)

Airy and open. Connection with the outdoors, or green. The image also, hard to describe, of thin lines, coming down you see this way, almost in a flower-like movement.

*(Jane gestured with the fingers of her right hand spread and pointed downward; she made vertical motions with the hand. She still held the envelope to her forehead with the other hand, as usual in a horizontal position, or nearly so.)*

(“*What is that written note?*”)

Perhaps having to do with November, and blue. An initiation or something for the first time.

(“*Who is that child you referred to?*”)

The vague impression that it is a boy rather than a girl, and an initial R or B. Or, this is an image of someone, male, as a youngster who was born in 1936, or who is now 36 years old. A review, you see. (*Jane lowered the envelope to her lap.*)

(“*What shape is the object?*”)

I am confused between a metallic image, or the feeling of metal. The cube shapes, and the impression of a rectangular shape also.

The metal image or feeling seems to predominate with the cubes. These, of course, could be on a rectangular object. The letter M in caps here.

(“*A capital M?*”)

And perhaps two S's, and a 1961.

I suggest your break.

(*Break at 9:54. Jane was out as usual. Her eyes had remained closed through the envelope experiment, and had opened little during the Gallagher material. She said she didn't know if she had any mental images; as we went through the material she recalled a few.*

(*See the copy of the envelope object on page 115 and the notes on the next page. As stated the object was a bill for art supplies from The Art Shop. Jane had never seen the object; I obtained it today, October 24, from Marjorie Buck, the proprietor, when I bought pencils and paper stumps with which to do the job my old friend, Bill Ward, mailed to me over the weekend. The job arrived yesterday. See the notes on page 116 for an explanation here, since these facts enter into the envelope data, we believe.*

(*The object is printed on bright yellow paper in dark blue ink, with the large serial number at the bottom in red. The back is blank. The bill was folded once for insertion into the double envelopes. The bill is not dated by Marjorie; when I obtained it I had no notion of using it as the object. I did want something that Jane had never seen however.*

(*This data was not as wholly precise as we would like, but we made the connections we could. Seth did not go over it after break, mentioning distortions and telepathic static instead. But we feel that more than enough points were made to establish that Seth/Jane had picked up the correct scent. Again, see the 286th session for an explanation of the way Seth receives envelope data.*

(“*A hole or grave or something deep.*” Marjorie Buck is the proprietor of The Art Shop, where I obtained the bill used as object. Jane knows her fairly well. Marjorie's husband died—we do not know when—and Marjorie bought The Art Shop earlier this year. Jane has used the hole/grave nomenclature several times in the past to refer to deaths; it is a regular association of hers.

(“*Four plus one. April. 196, 3 or 5 connection.*” We saw no obvious connections for this data, and do not know if any or all of it is valid.

(“*A mistake or error.*” Jane said this stems from the last time she personally saw Marjorie; this was perhaps five weeks ago when Jane was job hunting; this activity of Jane crops up later in the data also. Jane stopped at The Art Shop to buy me a pint can of gesso. Marjorie told Jane to help herself because she was not too familiar with the location of all the stock.

(*Jane went to the usual place in the stockroom where the gesso was kept, and found only quart cans. She took this, then found pint cans on another shelf and took one of those instead. There are no errors on the object itself, for instance.*

(*"An obvious appeal. Cardboard."* I believe these two go together, and they also reflect the conditions described relating to the error data just above. This afternoon, October 24, Marjorie asked me to locate the pencils and stumps I wanted in *The Art Shop* storeroom. I did so. The two items were both kept in cardboard boxes, small, and in separate places.

(*"A small square."* We do not know. There are several connections we could make.

(*"Connection with an old house; with another location; with two women and a man in particular."* Jane says Marjorie Buck lives in an old house, at 655 Logan Street. I personally am not familiar with it. The house of course obviously is at another location than our apartment, *The Art Shop*, etc. Later Note by RFB: Also, *The Art Shop* moves next year to an old house.

(We believe this data is an example of the distortions Seth refers to. In my second question an attempt is made to get more specific data. Possibly the above data refers to Marjorie as proprietor of *The Art Shop*, and her two helpers, my first cousin Ruth Gridley, and the framemaker Roy Fox. All of these people are friends of ours, bespeaking emotional involvement. But in answer to the second question, Seth cites Jane's difficulty, and the thought of my mother, her cousin Vivian, and Vivian's husband Bill. Vivian and Bill, from Virginia, visited my parents last weekend, and Jane and I saw much of them.

(*"The color blue, as a background, I believe."* No connections. As stated I had no idea of using the bill as object when I obtained it from Marjorie. My thought is that Marjorie wore a print dress with a blue background today, but of course I cannot be sure.

(*"A connection with a particular event that was social. And perhaps had a connection with a school or sports."* This is good data, and is related to the object through Marjorie Buck. As stated on page 120 after the "mistake" data, the last time Jane saw Marjorie was when job hunting. Before stopping in at *The Art Shop* to buy the gesso for me, Jane had applied at the local YWCA for a job. The job involved teaching children various games, for the school or sports connection.

(Jane was also quite amused when the management of the YWCA asked her if she wanted to volunteer her services, when they learned of my family connections here in Elmira; for the social connections.

(*"A rather airy design, with cubes predominating, and thin lines. These reminding Ruburt of a child's Jungle Gym."* See the copy of the bill used as object on page 115. This also is good data. It could be said the bill is of airy design; Jane also said that to her way of thinking it contains cubes and rectangles. The thin line data is accurate, since on the original the lines are very thin and straight.

(The Jungle Gym reference is another example of one of Jane's favorite associations, since she was much attached to playground jungle gyms as a child. The abstract idea of a Jungle Gym is apparent enough in the object.

(*"Flowers that bloom late."* No connections.

(*"A written note, with an appeal for an answer, or implied request."* I believe this is a reference to the letter Bill Ward sent me with the art work I received Sunday, October 23. Again, see the notes on page 116. Also keep in mind that the bill used as object represents pencils and paper stumps I bought in order to finish the job Bill sent to me.

(Bill's letter outlined the steps necessary to finish the job, which consists of five pages of a comic type story, in pictures and text, for a men's magazine. My job is to do the backgrounds and to add gray, black and white halftones with the pencils. Bill refers to any problems in his letter, how to get in touch with him, etc., and implies that I answer it. I have already done so.

(*"The colors gray and/or white."* Another reference to the work Bill Ward sent to me. The art is to be done in shades of black to white, without other colors, and will be so printed.

(*"With a rather rough, rather than perfectly smooth texture."* This is also good data, and refers to the surface characteristics of the illustration board upon which the job is executed. The board has a pleasing grainy texture typical of such material, and is far from smooth.

(Note that in here Seth gives three blocks of data relating to one facet of the events connected to the bill used as object. This involved Bill Ward and his product. Before that, Marjorie Buck was involved, with the object itself and its origin.

(*"An article that opens up."* I believe there are two choices of interpretation here. I favor the first one: that the data refers to the large flat package in which Bill Ward mailed me the artwork to be finished. *"Writing on the inside and outside."* The package of course contained writing both inside and outside. *"Or at least the inside and outside are covered."* This may refer to the package in a somewhat distorted manner. Or it may refer quite accurately to the envelope object itself, which would be the second possibility for this block of data.

(As indicated on page 115, the bill was folded once before insertion into the double envelopes. This would make it an article that opens up but with writing on the inside only; hence some distortion would be present with this interpretation also.

(*"Some distant connection with a child."* No connections. Extra notation by Jane: Bill Ward, while asking Rob to do the job over phone, told him of death of Wendell's child, a school boy. [Jane wrote boy but a girl died.]

(*"Six. Now perhaps April 6."* We don't know. Marjorie Buck took over ownership and operation of The Art Shop early this year. Was it in April? We received a formal notice of the change in management in June 1966, and this was used as the envelope object in the 268th session. See Volume 6 of The Early Sessions.

(*"Also a November circumstance."* No connection.

(*"A border."* The envelope object contains a definite border. See the tracing on page 115.

(*"Blacks that speak loudly."* Again see page 115. The heavy type for The Art Shop on the bill is prominent; when Jane opened the double envelopes and saw this she said it was black printing. Actually it is in dark blue ink against yellow paper, appearing almost black.

(*"Vivid verticals."* The bill used as object contains verticals and horizontals.

(*"Some connection with, is it—ablutions or washings, and with some kind of festival-type thing."* This is good data, we believe, and refers again to the artwork Bill Ward mailed me over the weekend. Again, see the notes about this on page 116. Jane of course saw this artwork when I opened it up today, and when I began work on the backgrounds today.

(Bear in mind that the connection between the artwork and tonight's envelope object, the bill from The Art Shop, would be the pencils and paper stumps I bought at The Art Shop in order to do the art.

(The connections with washings and the art comes about because on the first two pages of the comic story sent to me by Bill Ward, the heroine is shown taking a shower, using a towel, etc. This is a prominent part of the first two pages, not just a panel on each. The heroine's act of showering is important to the story because of the steps taken by the enemy to destroy her while she is so occupied.

(The festival-type thing is also good, and refers I think to the letter from Bill Ward that accompanied the art. In the letter Bill dwells upon a dinner attended by himself, Wendell

*Crowley, and several other old friends of mine; the dinner being held just a few days ago; at this dinner Wendell mentioned my availability to Bill Ward for free-lance artwork, and this in turn led Bill to ask me to help him out.*

*(I am also of the opinion that the three pieces of data just preceding this: A border; blacks that speak loudly; and vivid verticals; might be said to apply to the artwork as much as to the envelope object itself. Legitimate connections would still apply.*

*("The entrance of an outsider." This is good data, and quite literal as far as the artwork is concerned. While our heroine is shown taking a shower on the first two pages of the comic story, the villain is shown skulking outside her apartment window via a fire escape, then reaching in through an open window to tamper with some of the heroine's personal effects. He is so shown on several panels on the first two pages.*

*("A rectangular package, covered with white tissue paper, and divided in fours by a slim blue ribbon." Jane had an image here. She saw mentally the four divisions, and had the feeling of blue—of a white package with blue lines or ribbons dividing it.*

*(Distortion probably operates here. Note that the bill used as the object has blue lines upon it. Bill Ward's artwork arrived in a large rectangular package, but contained no tissue paper and bore no ribbons or string; it was instead sealed with tape. Nor did it contain any blue. Jane thinks she may have received accurate-enough data from Seth about a package, and constructed perhaps the ribbons herself because that is symbolic of packages. She used blue ribbons perhaps through a distortion of the blue pertaining to the envelope object.*

*(1st Question: What color is the object itself? "I am not sure. I will say on the order of a gray or silver metallic color, mainly." See the gray and white data on page 122. It appears that the above is another reference to the art work Bill Ward sent me, since it contains grays done in pencil as well as black ink; the grays can easily look metallic when a certain density is reached, for the graphite in the pencils acquires a dull sheen, similar to an aluminum look.*

*(We regard this as good data, in that the art work is strongly linked to the bill used as object. But of course off the mark as far as naming the bill itself goes.*

*("Some orange or red perhaps." In light of the data obtained in answer to the second question, it is quite possible that the red reference here concerns my mother. Red is very definitely her favorite color, a fact of which Jane is well aware. Seth has also commented upon this quite a few times.*

*(2nd Question: Who are the two women you mentioned? Initials? "We are having difficulty with Ruburt here, for he thinks of Vivian and your mother." See the interpretation of the "two women and a man" data at the bottom of page 120. I tried to clarify that data here. My thought was that the two women and a man Seth referred to were Marjorie Buck, Ruth Gridley, and Roy Fox, all connected directly to The Art Shop, which furnished the bill used as envelope object. Jane evidently had in mind my mother, and Vivian and Bill Crowder, relatives from Virginia whom we saw this weekend. Seth apparently wanted to lead Jane away from the relative connection; but still volunteered no more specific information.*

*("The impression of a round orange object, or representation." We offer no connections. Possibly another distorted reference to my mother's love of red?*

*(3rd Question: Can you give me some more on that design with the cubes? "Airy and open. Connection with the outdoors, or green. The image also, hard to describe, of thin lines, coming down you see this way, almost in a flowerlike movement." Jane's gesture, indicating vertical lines.*

*(See the Jungle Gym data, interpreted on page 121. Here I sought to get more information. As stated, and seen on page 115, the bill used as object contains vertical lines as well as horizontal, and these are quite thin on the actual object. The outdoors reference above stems from Jane's original mention of a Jungle Gym on page 121, and this would lead to the green data.)*

*(There is another possible green connection, one obvious to anyone familiar with printing or commercial art, although I do not think it applies here. But the paper the object is manufactured from is a bright yellow, and the yellow is printed upon with blue ink. Blue and yellow ordinarily would print green. But in this case the blue ink is so dense and strong that it prints as blue on the object. No hint of green is to be seen. Jane is not aware of these mechanical points.)*

*(Seth referred to flowers toward the bottom of page 118.)*

*(4th Question: What is that written note? "Perhaps having to do with November, and blue." See the note data in the middle of page 119; it was stated that referred to Bill Ward's letter. The above could also refer to the letter. The artwork discussed in the letter is due in November 1966, and the letter itself is handwritten by Bill in two shades of blue ink. I believe this data also ties in with the next:*

*("An initiation or something for the first time." The job sent to me by Bill is an initiation, since it is the first of its kind I have received from him—with the promise of more to come, incidentally. This also makes doing the art something for the "first time," since I've never done this particular kind before. Many years ago, perhaps more than 15, I did other kinds of comic work; that was "serious" comic work.)*

*(5th Question: Who is that child you referred to? "The vague impression that it is a boy rather than a girl, and an initial R or B. Or, this is an image of someone, male, as a youngster who was born in 1936, or who is now 36 years old. A review you see." We can still offer no connections here. But see page 117, regarding the death of Wendell Cowley's daughter at the age of 10. Year unknown.)*

*(6th Question: What shape is the object? "I am confused between a metallic image, or the feeling of metal. The cube shapes, and the impression of a rectangular shape also. The metal image or feeling seems to predominate with the cubes. These of course could be on a rectangular object." Interpretations have already been given for the cubes, Jungle Gyms, metallic data, and the rectangular package, and Jane still cannot quite sort them out here.)*

*(All are apparently linked with the envelope object in some fashion. The Art Shop bill used as object is rectangular in shape, but Jane mentioned a rectangular package earlier so we are not sure of what interpretation to assign here.)*

*("The letter M in caps here." Possibly good data, and a strong link with the bill used as object. The bill was made out by Marjorie Buck, proprietor of The Art Shop. We are often unsure as to what, or how much, meaning to give initials like this. There are other M's, both upper and lower case, on the bill. See page 115. Actually Marjorie's name doesn't appear on the bill at all.)*

*(7th Question: A capital M? "And perhaps two S's, and a 1961." By repeating Seth's data I hoped he would furnish more information on the M. We can see no definite connections with two S's or 1961. Two of the capital M's on the object itself are in the words Must, in a line at the bottom concerning claims, and in Moore Business Forms, Inc.)*

*(Jane resumed at 10:48, sitting across the table from me.)*

There is no reason to go through all the data.

There were several distortions, and some telepathic static, so to speak. We will therefore close the session. My heartiest regards to you both.

(“Good night, Seth.”)

(End at 10:51. Jane was out as usual.)

## MY EVALUATION OF GALLAGHER NASSAU TESTS

*(At least 40 correct impressions were given, more actually since some of them consisted of several points. Of these, 22 [a few more taking the above into consideration] seem excellent to me. In one place, page two of the results, nine impressions in a row were correct and highly specific, and these added up to a complete picture of the place where the Gallaghers stayed. Some points might have been legitimate, but were uncheckable; the Gallaghers simply didn't know.)*

*(During the Seth sessions involved, I felt as if I were actually in a few locations, but these meant nothing to the Gallaghers. I had whole scenes before my eyes and some freedom of movement within them. Either a partial projection was made to places which were not visited by the Gallaghers on the islands, or these were distortions, highly dramatized.)*

*(It is difficult to get good perceivers in any case, people who notice many things and remember them clearly. There was some slight disagreement between the Gallaghers' written notes and remarks made during conversation about the Seth impressions, which I took down on the spot. Two of these at least made the difference between hits and failures, and they are noted in the test results.)*

*Jane Butte*

## RESULTS OF GALLAGHER TESTS, OCTOBER 1966

*(Peg and Bill Gallagher left for Nassau, Monday, October 17, and returned Tuesday, October 25. Seth's impressions were given in sessions 294, 295, 296, and 297 on October 17, October 19, October 24, October 26.)*

*(On Friday, October 28, I [Jane] saw Peg for the first time since her return, and went over the Seth notes. That evening Rob and I checked the material with both Peg and Bill and I took notes of their answers. I typed up Seth's impressions and gave them to the Gallaghers and together they wrote in their comments. These were returned to us November 4, and this copy is taken from the Gallaghers' joint comments. There were some small differences in a few results between the Gallaghers' comments October 28, and in their returned written copy, and this is noted upon by me when it occurs. Both copies are in our files.)*

*(A note by RFB: Jane's punctuation in her copies of Seth's Gallagher materials varies at times from the originals—but only in small ways, and not at all in content.)*

**RESULTS OF THE GALLAGHER TEST**  
**SESSION 294 OCTOBER 17, 1966 9 PM MONDAY**

A charade of sorts. Could this be a night club act? I do not know.

(*"At about this time Monday night, we were in a nightclub, although I don't know whether or not this could be called a charade, mostly singing and limbo dancing."*)

A table beside them. A man in a dark suit stands up. Something strange about the suit, as if it is the only dark colored one close by, at least.

(*"Several men by us with dark suits."*)

A connection with M-I-C-H, or Michigan. Have they met someone from Michigan? A couple?

(*"Not on this date, but on October 23, we met a man originally from Detroit, Michigan. Not a couple. He was a sponge trader and made an impression on us."*)

Five people... A 4 7 5, or 1475. Bill of some kind, connected with an item.... Something red connected with snorkeling... A twin advantage, the name Gert, I believe, connection with small balls, not made of rubber.

(*"No to all of these."*)

A hilltop with a cross on top

(*"We did stop at a church on a hill with a cross on top of the church."*)

A building, or a part of a building where they stay, now, where there is a long narrow section, a roof supported, a flat roof, I believe, long and narrow, supported by posts—

(*"Verandah, long and narrow, flat roof, supported by posts, where we stay."*)

With a floor not of wood, perhaps of cement, but of a stone, definitely a stone or sand colored stone floor.

(*"Concrete [cement] floor."*)

This could be a verandah.

(*"Yes, there was a verandah."*)

Outside of their door, I believe, a large bucket of sorts, filled with sand for cigarettes, fairly good size.

(*"Outside there were huge flower pots resembling these, but not filled with sand for cigarettes. [Presumably, they were filled with sand or dirt for the plants.]*)

With this verandah sticking out with some rocks beneath.

(*"There were rocks near the verandah."*)

And beyond that, the ocean or bay.

(*"The ocean or bay was directly across the road."*)

Right at the shore, perhaps down and ahead, a scooped out circular indentation, where there is swift current because of rocks—

(*"There was an indentation like this, don't know about current."*)

—And at this particular point, by this indentation, no beach—

(*"Right. No beach here near these rocks [and indentation]."*)

—Though there is a beach to the left and right, rather wide ones.

(*"Yes [beach to left and right]."*)

A twist or something twisted.

(*"Don't know."*)

7 o'clock and dinner where there are boats close by. Some of these sailboats.

(“Never went to dinner at 7 PM.”)

A waitress with some mark visible on the arm. A dark mark or bruise perhaps, or this could be a patch of dark freckles, but very noticeable: or a scar.

(“Bill thinks he remembers seeing a waitress with a scar on her arm.”)

8:15, again by water, but this time in a more Spanish sort of environment. A green cabaret. A nuisance there. A half completed structure with many windows. 18 shrubs, I do not know to what this refers.

(“Visited a nightclub, called Drumbeat, that was green. Definitely a nuisance there, a loudmouthed Englishman who annoyed everyone by whistling and singing with the band, not many windows, but some shrubs.”)

And some small natural items that look like coal, perhaps deposits of some sort.

(?)

The name of one establishment has to do with twin, or two.

(“Could be a restaurant-club we visited, strange name, Charley Charley La Fin’s.”)

One (name) has to do with a cluster of things, and a group or a group like a nest for example.

(?)

One (name of establishment) has to do with green.

(“We discussed going to dinner several times at Warry’s Green Shutters Inn, but decided against it because they specialized in Italian food, and Bill doesn’t like it.”)

A J R or J B, not having to do with Ruburt.

(“No.”)

A missionary place, 1671, to do with scrolls, with a dungeon or somewhat dungeon-like area connected. In a north section though not strictly due north, and perhaps 125 for a tour.

(“We went by Fort Charlotte, in the north section. There is a dungeon there, but don’t know whether or not it had anything to do with missionaries and took no tour.”)

This is not the name but it is a connection, it is not the name, Abbe La Blanc (Rob’s interpretation of my pronunciation.

(“No.”)

Red globular objects there and another language.

(“No.”)

A connection here I do not understand, concerning cold, frigid or frosty. Drafty. And with many deaths in the past.

(“Maybe Fort Charlotte, where prisoners died.”)

A particular grown woman’s ensemble in a store with an orange awning or in the window, with a high price tag. A three-piece outfit... I pick up one two five here again and I believe our friend, the cat lover, enters the shop and that the ensemble is in the window... La Rue... I do not know, a street or does she rue entering the shop? The street having to do with flowers, this street, flowers in the name perhaps. And with a traffic problem in the heart of town. With a crystal connection.

(“No to all of these.”)

1781 and a jail... 1842 and a museum. 1589 and an evacuation. I do not know if the evacuation is a hole or a mass evacuation of people: a hole in terms of a structure or the ruins of a structure.

(?)

*(In notes taken from discussion October 28, Bill said 1781 was when the Americans sailed into Nassau and were captured in Revolutionary War.)*

1461 and a fountain with steps leading to it. A circular formation surrounded by flowers I believe, with closely-crowded, old, at least second-story structures to the left side of the street, or close to the street and nearly identical in rows.

*(Peg and Bill note that if you substitute water tower for fountain, then everything else is correct, except that the date means nothing to them. Because of the water connection between water tower and fountain, this may be perfectly legitimate. 1461 means nothing, but we [Gallaghers] visited a water tower, circular, surrounded by flowers, we had to climb what is called the Queen's staircase [steps] to get there. These were carved by slaves. Two story houses were to the left, in rows.)*

A commemoration of a stabbing.

*(On leaving Nassau October 31, we passed a memorial, though not a statue, dedicated to Sir Harry Oakes, who was murdered. This made a very big impression on us, because Peg has always been interested in the murder, and Peg and Bill asked questions about it of several people. [Discussion of the murder and the landmarks was one of the important parts of their trip.]*

A statue, I do not know here. It is connected with a general, but I believe the man whose image is represented by the statue, stabbed the general.

*("No general. Sir Harry Oakes was bludgeoned to death, I think, though he may have been stabbed too, I don't know.")*

It would seem to be the commemoration of a murder to me.

*("Commemorates Oakes, who was murdered.")*

Either 1861 or 16, I am not sure.

*("No.")*

Metal connected with the statue...

*("No.")*

And a modern street light very close nearby

*(?)*

Connected with this, very dim here, de, I believe, seven—Savrantinos (*halting pronunciation*) I said concordi—Concordiat de Savrantino.

*(?)*

Date. We are still trying for dates, you see. 16 eight three. Two, 1724, 1721, San Josius... San... San..

*(?)*

A memorial commemorating the beginning of a revolution or a war. The San Joseo is not correct exactly. San Juan?

*(?)*

A battle fought originally by the sea. Is the term, galleons... ships?

*("Numerous battles by the sea.")*

A queen who dies on Friday in another land has something to do with the battle.

*(?)*

*(in earlier discussion noted, Bill mentioned there was a statue of Queen Victoria.)*

The hero, represented in a statue, had once been a cobbler and came from a place that sounds like Guatemala, though that is not precise. The name is like this: San Guatama? San Guatama? And he had two brothers, one brother working against him in politics.

(?)

(*In earlier discussion, Bill said there was a statue of Columbus and there was a connection in his mind between him and cobbling.*)

Now. This statue, with the row houses to the left and the street light: Following around the curve to the left you run into a better sectioned area, up a hill on a broad street now, then the street curves again to the left, and beneath it are rocks, that is, a rocky ledge down to the sea, I believe. To the right just before this last left hand turn and hill is a fairly low building where I believe our friends eat, or at least they visit here.

(?)

This place is fairly modern, and fairly, it would seem, American by contrast to other places they visit, but only by contrast.

(?)

Further on, at the top of the hill, at the left hand turn, is another white building at the curve, that is a new building. Now I believe our friends stay further up this same road for the night.

("No.")

A saint here, and a gorge. Or perhaps this is Saint George.

(*"A Prince George Hotel is right near the docho."*)

## **RESULTS OF THE GALLAGHER TEST SESSION 295 OCTOBER 19, 1966 9 PM WEDNESDAY**

Motorcycles through streets, or bicycles. But many other vehicles beside cars: instead of cars, that is.

(*"Many motorcycles, bicycles and surreys. We rent scooter or cycle."*)

A loaf of bread. Do they bring a loaf of bread to their room?

(*"Yes. We buy a loaf of bread for trip mentioned next. Trip by motorcycle."*)

4578. I do not know to what this refers just now.

(?)

Something they intended to do today and did not do. A particular journey, I believe, planned but not taken.

(*"Yes. Planned to rent scooter on Friday but didn't do so til Saturday."*)

They receive a message of sorts today.

The name Veronica. This is not necessarily connected with the message. Some dim connection with Ovid.

("No.")

A private estate that catches their eye, with an iron fence about it or gate, with a gate.

(*"Many private estates, with gates."*)

A strange marketplace that does not sell vegetables.

(*"Yes. We visited a straw market, native women weaving baskets and bags and selling them a loaf of bread. Do they bring a loaf of bread to their room? Yes. We buy a loaf of bread for trip mentioned next, trip by motorcycle."*)

A Spanish woman with a young son.

(*"Yes. Bill thinks he remembers noticing a woman he thought was Cuban, with a baby."*)

A tour taken to the south, perhaps by boat and bus.

(*"Did go to a nearby island [tour] by boat and vehicle referred to as bus, but it is to the north."*)

A place that sounds like Grenada that has a connection with nuts, exports nuts, I believe.

(*"Discussed Caribbean with an English woman and asked her her favorite island. She said, without question, Grenada." Note by Rob: Grenada is way south of Nassau.)*

A group of 6, and a small room that looks like an elevator. They are crowded.

(*"No."*)

A serious disagreement between the Gallaghers, perhaps concerning a purchase.

(*"No."*)

(*But Bill overheard a serious argument*)

A seven o'clock appointment at a place with mainly white decor, white tablecloths, white waiter's uniforms. A stage for a band. A girl wearing a skirt with long red fringes.

(*"No."*)

This place is close to the road. A sign lit up in the center of a palm tree out front. Somehow the letter U is prominent. For example, though this is not the name: U-bango, with the large letter U.

(*"No."*)

A grip, G R I P, connected here. Places close by seem to be somewhat on stilts, brown colored. They seem to be shingled. Ramshackle, stilted from the back but level at the front to the street. These to the right of the building just mentioned.

(*"No."*)

And a sand or beach behind them. Several of these ramshacklelike structures. At least they are far from new. They do not seem to have much unity, though they are all closely connected.

(*None of this meant anything to the Gallaghers.*)

I do not understand. Here I pick up an Osborne connection. I do not know to what this refers. Perhaps to a discussion of the Kennedy assassination. Ruburt has been reading about this again, however, so we are not sure on this.

(*"No."*)

An eleven, or one one one designation. A small shack by the water, with some red on it, by some rocks, where the Jesuit (*Bill*) goes underwater (*snorkeling*). A sign on it with four letters, five at the most.

(*"Could be Paradise Island, where Bill went snorkeling. There was a thatched hut near, but don't know about 11 or a sign."*)

(*In our earlier discussion, Bill said that the hut had something red on it, though it isn't mentioned here. This could also refer to the red connection with snorkeling mentioned in the first part of this material.*)

Something to do with a schedule that had not been planned for the day. Perhaps involving a northeast location, or a northeast section of another location.

(*"Yes. On Friday we went to Paradise Island which is northeast of Nassau, and we hadn't planned to go there."*)

A center room with pale walls, first floor, where they stay a night.

(“No.”)

A torn page of a pad or notebook, with numbers written on it, either for the Jesuit (*Bill*) or in his handwriting.

(“Yes. *Bill* tore a page out of his notebook to write down the addresses of people we met.”)

A page number 397 connected with him. A brown book.

(“No.”)

An invasion in the place to the south mentioned earlier. In 1471 and 1732.

(“No.”)

Connection with small nuggets here.

(?)

The Jesuit (*Bill*) thinks strongly how computers could change the islands and discusses this with some heat or enthusiasm with another man, I believe, who wears a gray or white jacket and a sporty hat.

(“*Bill* discussed this with a man we met, but he didn’t wear a coat or hat.”)

A calendar. Does someone give him a calendar?

(“No.”)

Some connection with a stolen item.

(“No.”)

The word severin.

(“No.”)

A chain and a rocket

(“No.” In discussion *Bill* mentions that plane changed course because of rocket launching at Cape Kennedy; this seems legitimate to me.)

## **RESULTS OF THE GALLAGHER TEST SESSION 296 OCTOBER 24, 1966 9 PM MONDAY**

Something twirls and goes fast.

(“No.”)

Three seven eight. This could be in connection with an airplane.

(“No.”)

A dismissal of some kind, someone dismisses them abruptly, perhaps, or dismisses the Jesuit or he has the impression. Or the plane lands at this time and the people are dismissed then.

(“No.”)

A change in plans. I do not know if this refers to flight plans or not.

(“As noted above, there was a change in flight plans because of rocket launching.”)

Another episode concerning a church. This, I believe, still out of the country, and before this hour of the session. (Session held October 24, 9 PM) Small boys connected with that episode, and a complete turnabout.

(“At a church where we stopped, we listened to choir practice, were surprised that so many young adults were in the choir, instead of small boys or children, commented on the turnabout from what you would expect.”)

Something takes an inordinate amount of time. They fidget, stew. I do not know if they stew or if they eat stew, you see.

(*"No."*)

An amphitheater in evening, early evening, before trip home.

(*"No."*)

Either they see a bullfight or someone behaves in a bullish manner.

(*"No."*)

S A G. Large letters. Capitals. This seems to have something to do with the plane.. 19 three six, or nineteen six six in connection with the plane, type of plane, I believe, or the pilot is connected with a man who in 1936 conceived ideas not used until this particular plane's construction.

(?)

They visited another place with important historical connections, about 1437 or 1473. A lighthouse there. Three o'clock in the afternoon when visited, I believe. A large pennant or such with red, white, blue. Another with gold and blue and either green or white. These are like flags.

(*"Passed an old lighthouse but don't know about flags or the rest."*)

A woman vocalist or pianist. Dark skinned but blonde hair. A white sequined dress.

(*"No."*)

One evening unusually cool and brisk.

(*"Most evening cool."*)

Something to do with block formations now, not buildings at all, perhaps models of buildings.

(*"No."*)

Something four by five

(?)

1886 and 1742.

(?)

## FROM SESSION 297 OCTOBER 26, 1966 9 PM WEDNESDAY

A vibrant encounter with the cat lover's father.

(*"No." Peg visited him of course on their return.)*

An unpleasant episode and a matter of money.

(*"No." At our first discussion, though, Peg told me that a brother-in-law had just come into a tremendous amount of money as a result of lawyers fees, he is a lawyer, and a rich account. She then tied this in with an unpleasant episode in the past where there was trouble with another sister-in-law, and this brother-in-law, and thought that the money would now make this sister-in-law sit up and wonder about her own actions in the past.)*

Something to do with a fabric also.

(*"No."*)

And a piece of paper, this may or may not be a legal paper.

(*"No." Again, this could refer to the account mentioned above, which was legal. These are my comments; Jane's.)*

A grab bag

(*"No." Again, Jane's comments. This could refer to grab in terms of greed, definitely in Peg's account of the sister-in-law.*)

A Pennsylvania connection, distant, and a hospital perhaps, Ruburt knows of this circumstance.

(*Refers to another sister-in-law of Peg's, who was ill; no connection in particular though.*)

A fly by night outfit.

(*Peg has a poor opinion of the hospital above.*)

8 PM last night, this very significant.

(*"No."*)

An unknown circumstance concerning your friends which will not be discovered until later, perhaps middle of next week.

(*"No."*)

**SESSION 297**  
**OCTOBER 26, 1966 9 PM WEDNESDAY**

*(Jane began speaking in trance while sitting down; her eyes soon began to open; her pace was fairly good.)*

Good evening.

*("Good evening, Seth.")*

Now. Finally Ruburt discovered for himself, this morning precisely, his basic problem—the problem that eventually everyone must face.

He knows it now in the only real way it can be known. You learned it some time ago, and he knew it intellectually. He did not understand however that fear is not practical. I am speaking of course generally, and of anticipatory fear, not the fear, quite healthy, with which a man faces a ferocious beast.

He has indeed now learned one of the most basic lessons of his life. Had he not learned it, there would have been further difficulties. A man uses his abilities according to the extent of this realization. The notes he wrote should be faithfully read, as he intends each morning, for some time.

*(Seth here speaks of Jane's intuitive and emotional realization of the basic causes behind the foot and other muscular troubles that have plagued her since early summer. She wrote notes on the experience, which took place this morning.)*

Our poor results in the last experimental data were directly the result of the fear which he finally faced. Fear under normal circumstances is immobilizing, as he most certainly now realizes.

The symbolic journey of the spirit, and the finding finally of the self always involves the journey of the self through fear, and its emergence. To the extent that this journey is faced, the greater the perils, but the greater the rewards.

He has been going through such a time. He decided to make the journey. He is now returning, and he has learned much. Without the experience his abilities would not fully develop. You went through your own journey and also emerged some time ago.

Fear cannot be ignored. It must be faced and conquered. It always leads to retreat when it is not faced. The physical image is indeed a replica in many ways of the inner self. When a man is ill it is not necessarily because he wants to be ill subconsciously. It is not necessarily because he is receiving some hidden psychological benefit, or because the illness fulfills some need. He is ill often—always in fact—because of a distortion that is occurring within the self, and materialized in physical form.

You and I were quite right in advising Ruburt to face this through without the treatment of a doctor or chiropractor. I (*Jane pointed to herself*) you see, would not necessarily give this same advice to someone else. He was on several occasions about ready to visit your Piper. (*The chiropractor.*) I wanted him to face the symptoms for what they were, and to find the cause. Apparent causes came and went, and would continue to do so had he not—with, my friend, your help and mine—found the master cause.

There are always ample apparent causes behind symptoms. Various upsetting events for example. I am going into this as I go into your own psychological circumstances when I feel it advisable.

Fear, and a complete, if sometimes momentary loss of confidence, was the basic cause that led to retreat and the physical symptoms. Fear itself is damaging as such, particularly when it is anticipatory. He knew enough so that this was partially counterbalanced. Otherwise he literally would have been in worse shape.

But this lesson, learned, is a valuable achievement. He understood it, it would seem, of a sudden, but this was only a crystallization of knowledge. The habit of fear would have finally been reflected here in our sessions. I have to a large degree kept my eye upon him, but you see the lesson had to be learned by him.

You can be grateful also. The winter of the spirit must be journeyed through, and it must not only be conquered but the benefits used. Yet without it maturity cannot arrive. The immobility showed itself physically in faithful replica to the inner immobilization caused by fear. You could see, in other words, the exact extent of the distortion in quite physical terms.

A lifelong chronic illness of course is the same thing carried to extremes. The completely unattractive person represents the same results in a different manner. The person whose abilities are never utilized is another example.

This response to fear is a danger to psychic work, where freedom is necessary. In projections most of all the self must be mobile. Rapidity of perception, mobility of consciousness, openness of emotional response, are prerequisites for our work. The fearful spirit fears to leave the body, and fears to reside in it also. Ruburt has my congratulations, for he has now successfully passed a period of trial. He tried without involving you except when he grew more than usually discouraged.

He is now released because he has released himself as much as possible from fear. The fearing habit is highly destructive.

As for your performance today, you have my congratulations also. I was present, for that matter.

You may take your break.

*(Break at 9:29. Jane was fairly well dissociated. Her pace had become fast, her eyes open often. She has a complete record of her experience this morning in a notebook kept for such purposes.)*

*(Seth, above, refers to my hypnotizing myself before going to the dentist this afternoon. The effort was very successful and I felt no discomfort. There is a full record of this experience in my prediction notebook.)*

*(Jane resumed at 9:42.)*

Now. In projections the inner self is free to travel within its capabilities—underlined, within its capabilities.

The inner senses are an attribute of consciousness. The outer senses make this information meaningful to the physical organism, and the body consciousness, the ego. This is for Ruburt's book.

There are many other experiences encountered in projections and in ordinary living, you see, that are not translated into physical terms, for in physical terms they would have

no meaning. The basic assumptions behind them would not be understandable in physical terms.

Only some of the data in projections is thus translated. Now, it is possible but difficult to catch your own consciousness in the act of its own natural perception, before impressions become crystallized in physical terms. Even the survival personality must translate perception into terms it can understand.

None of us are ever equipped, for general purposes, to perceive reality in all of its forms. The pyramid gestalts can do this, and we help the pyramid gestalts perform this feat. But as a rule we must pick and choose. There is too much for any consciousness to digest except those so highly developed that even I know little of them.

We are scarcely beginning our work. It will grow through the years, and we shall achieve much. We shall in probability continue it in other existences. (*Smile.*) Basically however you see perception has nothing to do with the outer senses at all. These are dim receivers at best. Some of your dreams tell you far more about the nature of reality than the most vivid physical experience.

You are at the point of a new and higher plateau. (*Jane pointed at me, eyes wide open and dark.*) You have not yet reached it however. It has taken you this time to consolidate your gains, and you have helped Ruburt these months also. The interaction between you results you see in a higher form of consciousness, for which both of you are responsible. For you do indeed operate as a gestalt also. Your joint abilities add up to more than your joint abilities.

(*One minute pause.*)

Now, for your friends. (*The Gallaghers, who have been on vacation.*)

A vibrant encounter, concerning the cat lover's father. An unpleasant episode, and a matter of money. Something to do with a fabric also, separately, and a piece of paper. This may or may not be a legal paper.

A grab bag. I do not know to what this refers. A Pennsylvania connection, distant. A hospital perhaps. Ruburt knows of this circumstance. A fly-by-night outfit. 8 PM last night, or this evening significant.

Also an unknown circumstance to your friends, that will not be discovered until later, perhaps the middle of next week.

Ruburt will get his money from his magazine, and will hear from them by next Tuesday.

(*One minute pause.*)

(*It is Monday, October 31, as I write this. On Thursday, October 27, the day after this session, Jane heard from the magazine in question, Topper. There has been a mix-up over a period of almost a year, concerning a story of Jane's that was almost printed twice, and for which she has yet to be paid. Topper promised payment within a week.*)

A matter of importance approximately next Wednesday. I am trying to tell him about the college position, but for the moment I am unable to. (*Pause.*)

Now. He will receive it.

(*This concerns a teaching position Jane has been seeking at Elmira College. She is supposed to get final word the week of October 31 through November 4.*)

I will end the session early for your convenience.

John Bradley and another man in a bar discuss Viet Nam now. The man has a mustache, light brownish or gray. The initials C M enter in here.

My heartiest wishes to you both, and indeed my blessings.

If you have no questions I will end the session.

(*"I have no questions, but you can talk a little more if you want to."*)

The book will sell as I have said. Ruburt is doing well now on the book on which he is working. You should sell two more paintings within a relatively brief time.

(*Sunday evening, October 30, I was approached by a friend who expressed interest in buying a small painting, and I promised to show it to him. At the moment it is in another's home on loan.*)

A small remark to Ruburt. His dream about Miss Callahan was a legitimate projection, and they did both meet.

(*Jane has a full record of this experience.*)

Perhaps we shall give some impressions concerning the Bernards before we meet them. (*Pause. Jane amused; cigarette.*)

Give us a moment.

Odd green walls, and something the color of wine. This is textured. They serve some drinks this evening that has a sweet aftertaste, like a liqueur. Four to five people there, closely after 4:30 this afternoon, I believe. Among them perhaps the initials M C or G.

A mirror. (*Pause.*) She—T—Sarah, attended a school with a small store nearby; an S is strongly connected, perhaps with the street name. A connection with her and something that begins with Sus, I believe, or that sound, like the first sound in Susquehanna.

Connection with a pirate.

For him, connection with a tall white-haired woman, with a slight mustache. This is difficult to explain. The tall person here mentioned could be female. If it is male, he has strong feminine characteristics or manner. This person, you see, not Bernard. It is a relative, fairly close.

An uncle important to him is someone else, I believe. An October 6 incident important, perhaps 1937, though I am not certain. Some kind of a missionary connection, and a two-story house that gives the impression somehow of another story. On her part some connection with mathematics or figures, or a liking of figures. Are these figures or figurines? Enough for now. My best wishes to you both.

(*"Good night, Seth."*)

(*End at 10:18. Jane was dissociated as usual, she said. Her eyes had remained closed during the Bernard data. We hadn't expected this. Her pace had been slower, with some long pauses. We were discussing the session when Jane resumed briefly at 10:20.*)

A grouping that is somehow geometrical, and the frame of an A, or an A-frame structure.

A low room, where lower portions of trees show a yard, (*pause*) fairly deep, but more narrow at the sides. A porch-type thing that is up somewhat as on stilts.

(*End at 10:23. Pace quite slow, eyes closed.*)

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ELMIRA, N.Y.

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GREEN paper with pattern

*(Tracing of the pay record used as the object in the 75th envelope experiment, in the 298th session for October 31, 1966.)*

**SESSION 298**  
**OCTOBER 31, 1966 9 PM MONDAY**

*(The 75th envelope experiment used as object the employee record stub from Jane's first check as a substitute high school teacher. Jane had of course seen it several times since receipt on October 28. The object is printed in black on green paper which contains a faint pattern. The green is itself a light tint. The large numeral in the upper right corner is in red. The back is blank. I placed the record between the usual double Bristols, then sealed it in double envelopes.)*

*(Jane began speaking in trance with her eyes closed, her pace quite slow with some long pauses.)*

Good evening.

*("Good evening, Seth.")*

Now. So far, with Ruburt, so good.

He should go to the gallery two half-days if necessary, not one full day you see.

*(Tonight Jane was asked to do some mailing work at the gallery where she used to work.)*

He may now, if he wants, visit his Piper friend, giving himself constructive suggestions when doing so.

A friendly circumstance arising I believe approximately the middle of next week.  
*(Long pause.)*

Your friend, Marian, subconsciously needs to feel that she is needed. It is becoming a mania, and she is courting these problems, or bringing them about. It is a phase however, and she will make her way out of it.

*(Our landlord's wife, Marian Spaziani, visited us this evening, and told us tales of the people who call her with long histories of their own illnesses, etc. These episodes have begun to leave Marian herself in a nervous state, etc.)*

There are indeed financial changes for the better about to happen on your part. These is a further financial connection to occur within six months, I believe.  
*(Long pause.)*

Now. We will return to other material.

The traveling consciousness as you know it often experiences the feeling of motion and movement through space. This is because there is still translation through the physical senses. You are moving more effectively within camouflage reality, but you are still dealing with it. The focus of your attention has changed somewhat, but you are still strongly relating to the physical field.

Ruburt's experience with your Miss Callahan recently was quite legitimate. He used a most advantageous method of projection without knowing that he did so, and I highly recommend this method to you both. When you awaken, or seem to in the middle of the night, try simply to get out of the physical body. Simply try to get out of bed, you see, and to walk into another room while the physical body stays where it is.

If you keep this in mind, generally speaking, then you will find yourself able to do so within a brief time. It is a pleasant and easy way to achieve a projection, and with some experience you will discover that you can maintain good control, walk out of your apartment, and outside. You may then attempt normal locomotion, or levitation.

There is little strain with this method, and it has benefits from several viewpoints. Simply keep the method in mind so that you are alert to the initial favorable circumstances. You may be half awake. You may be in a false awakening. The method will work in either case. It offers good possibilities in another direction: you can, if you want to do so, look back at your own body.

You must want to do this however. Often you do not want to see the body by itself, so to speak, and so you choose methods that make this more difficult. Just this one exercise will sharpen your control greatly. It is an ABC you see.

The experience will be much less startling to the ego than an abrupt projection, and the ordinary nature of the activities, walking into the next room for example, will be reassuring. You are more calm, and in your own surroundings. Of course Ruburt was out of his body when he saw Miss Callahan, who was in the same condition.

(*A note: Miss Callahan was taken to a home for the elderly a few weeks ago, and has given up her apartment in this house, etc. A couple of days ago Jane and I heard through a friend that Miss Callahan has twice been found walking along Route 17, a main highway here, as she tried to get back to this house. Her mind is failing. Miss Callahan's first mention is in the first session of Volume 1.*)

Now it is possible for someone within the physical body to perceive someone who is not, but it is not usual. And the perceiver must then be a person of strong psychic abilities, whether or not he realizes this. Or the projecting personality must be either driven by high emotional intensity to make himself known, or be of exceptional ability.

The desire to make himself known need not be conscious of course. The projectionist may instead want to deliver a message for example, and to show himself may seem the only way to do so.

You may take a break and we shall continue.

(*Break at 9:28. Jane was dissociated as usual. Her eyes began to open and her pace picked up quite a bit. She resumed at 9:40.*)

I did not recommend that Ruburt call off the substitute job because he would not have faced this through if he had done so earlier.

(*Jane has called up the school board and taken her name off the list of teachers on call for substitute duty. Today, October 31.*)

I am pleased with our results with the Jesuit and the cat lover.

(*Bill and Peggy Gallagher have a copy of the material given by Seth regarding their Nassau vacation. Many hits were scored. When Jane has the material and their notes collected in readable form, copies will be attached to a session.*)

Now, do you have an envelope for me?

(*"Yes." Jane knew that I would have one tonight.*

(*At 9:42 she took the envelope for our 75th experiment from me and pressed it to her forehead in a horizontal position. Her eyes remained closed. Her pace was quite fast.*)

Give us a moment please. These are impressions.

Connection with an encounter. The number 6. 6 PM, 6 as a date, we shall see.

A connection with greed—a grasp. With an article, an article of clothing. A four plus one, and an initial—initials—I believe three, J A B. (*Pronounced almost as a question.*) Masculine. Playground. Squares. Toreador. Rectangular with stripes.

A call. The color black. Four numbers. A one and a nine. A date. Perhaps 1963, and a scroll of sorts. Connection with three people and a fourth, separated.

Horizontal lines (*envelope still to forehead horizontally*) with a small square. Piccadilly Square. A city. Very distant connection with something like Cincinnati, Ohio.

Four seven one. A center upright. Six again, I do believe referring to time. An address and a connection with wood. With a momentous occasion of some kind; not usual occasion. Somehow different.

The color yellow. Numbers or mathematics. Nine. An object having to do with a knife, and a pen. Sharp and pointed. A room with something missing. A C and a J. And an abstract design. Metallic connection, and warmth.

Do you have any questions?

(*"What's that connection with greed or grasp?"*)

I am not sure. Holding onto, reaching out toward, with some urgency. An unassailable position. A Q. A great deal of fuss. A small rectangular object, perhaps of metal, with numbers upon it. Such as, for example, a small license plate, that would carry numbers and notations, and be metallic and connected with travel. And the color orange and black, and an automobile perhaps.

(*"Are you saying this is the object?"*)

No. I am saying that the image I see gives me this impression. It may or may not be the actual object, but seems to be strongly connected with it. And something raised up from a surface, as something embossed.

(*"The object isn't embossed."*)

I did not say the object was. Something lifted up.

(*"Can you say something about the initials J A B?"*)

A connection with several circular shapes, rather oval.

(*"The oval shapes are related to J A B?"*)

No. (*Pause.*) I simply see the large capitals J A B, and do not know their precise meaning. Perhaps four connected here.

(*"Can you give the color of the object itself?"*)

(*Pause. Jane still held the envelope horizontally to her forehead, but by now she had shifted hands several times while doing so. Eyes closed.*)

No, except that it is not dark. A dim color. With perhaps dim dark overtones, or dim gold overtones in a lighter color, with a gray white. A schedule of events, and an accounting.

(*"What kind of events?"*)

Future events. Connected with past events.

(*"What does that call and the color black refer to?"*)

Ruburt here has a phone connection, of course.

(*"What's that toreador connection?"*)

A red and violent connection. High activity connected with a male, of repressed violent tendencies, in the situation.

(*"You mentioned three people. Initials?"*)

Masculine overtones. Perhaps two males in particular and a female. S. (*Pause.*) G. (*Pause.*) Or J. These are, I believe, separate.

(*"What's the 1963 mention?"*)

I do not know. Connection with a past incident at about that time, and a seeming connection with a 1967 incident yet to occur. February and October. And a foreign element of some kind.

(*"You mentioned Piccadilly before."*)

That was a result of a square impression. But this also has to do with a connection out of country.

(*"Do you want to try naming the object now?"*)

I have come as close as possible this evening.

(*"Okay. I guess that's it then."*)

A long locomotive, and a connection with a note mentioning time.

(*Break at 10:04. Jane was very well dissociated, she said. She did not lower the envelope from her forehead until just before break. Her eyes remained closed. None of the data made any sense to her, she said. She could not recall specific images at the moment, saying that she saw them when Seth said she did.*

(*This proved to be the end of the session although we did not realize it at the time. We made our own connections however as usual.*

(See page 141 for a copy of the envelope object, and the notes on the next page. As stated the object is the stub from Jane's first paycheck as a substitute teacher, received on Friday, October 28. It is made of green paper, light in color, with a pale green pattern throughout. The printing is in black, with the large number in the upper right corner in red. The back is blank. The stub contains the amount of the check, tax deductions, the date, etc.

(*Connection with an encounter.*) Jane said this is definitely a reference to her first day of teaching, October 11, 1966. The object is from the paycheck for this day's work. Jane said that although she liked teaching, the first encounter with a class is one to be remembered. She has had odd jobs teaching in the past, but never in a school system, in a formal classroom, etc.

(*The number 6. 6 PM, 6 as a date, we shall see.*) Jane said this refers to the fact that in order to keep the job as a substitute teacher she must begin taking 6 credits a year at Elmira College, after she has taught a total of 40 school days. This is a New York State law.

(*A connection with greed—a grasp.*) Jane took the teaching job for the high pay given; this is the main reason she accepted it. It is the highest paying job she has ever had, \$25.00 a day.

(*With an article, an article of clothing.*) Too vague. Jane said there is a chance this refers to her second day of teaching. She was called late, and while rushing to get dressed caused a run in her last pair of stockings. She had to wear them on the job, run and all.

(*A four plus one*), No connections in particular, although there are several fours and ones on the envelope object. There are also fives. But no 41. Speculation.

(*and an initial—initials—I believe three, J A B.*) Jane believes this refers to herself, and if so it is a strong connection with the object of course. Jane has no middle name now; her name used to be Dorothy Jane Roberts but she dropped the Dorothy when we were married 11 years ago. She chose the saint's name of Ann however, as a Catholic girl at about age 12. But she puzzled over why the A would crop up now, since she never uses it. Nor did she particularly.

(*Masculine.*) No connections.

(*Playground.*) This is good personal data as far as Jane is concerned, since from early childhood she has had a strong association between playgrounds and schools. This has

*cropped up before in these experiments also. [Jane's note: Donna Taylor had shown me the playground for her 1st graders, during my 2nd teaching job.]*

*(“Squares.” See the copy of the object on page 141. Jane said that by squares she meant the little boxes strung out along the horizontal lines on the object. There are four rows of these.*

*(“Toreador.” We made no connection here, but a legitimate one developed during the question-and-answer period.*

*(“Rectangular with stripes.” Another reference to the object itself. See page 141.*

*(“A call. The color black.” Seth adds a bit of data during the questioning, and verifies my first thought here, that this data refers to our having a telephone—black—installed because of Jane’s teaching job. Also, Jane insisted on a black phone.*

*(“Four numbers. A one and a nine.” There are many numbers on the object, but we don’t know what is meant by this data.*

*(“A date. Perhaps 1963, and a scroll of sorts.” We believe this data goes together, although there is a date, October 27, 1966, on the object. The scroll we think of as symbolic of education or school. In 1963, Jane talked to a class conducted by Mr. Clauss, at Elmira College, subject poetry. The college connection arose recently, because Jane also applied for a teaching job there, as well as in the Elmira school system.*

*(“Connection with three people and a fourth, separated.” Too vague. Jane said one interpretation could be that we know three other teachers personally; the fourth, separated, would be Mr. Clauss whom Jane met twice perhaps a couple of years ago. I have never met him.*

*(“Horizontal lines with a small square.” Another reference to the object itself. The word square here may refer to the next data.*

*(“Piccadilly Square.” We don’t know. Piccadilly Square, London, England, might refer to the fact that a professor at Elmira College, with whom Jane would like to work as an assistant, teaches English Literature and specializes in Victorian English. At this writing Jane is to hear from him any day about the job.*

*(“A city. Very distant connection with something like Cincinnati, Ohio.” A possible distant connection: At the end of her second day of teaching Jane was given a ride home by a next-door neighbor who is also a teacher. The neighbor is from Ohio, but not Cincinnati, which could account for Seth’s reference to “something like” Cincinnati. In addition, the neighbor had just returned to Elmira from a trip to Ohio, so the Ohio thought was mentioned in the conversation more than once. City is also mentioned on the object itself—City School District, etc.*

*(“Four seven one.” No connections, other than the many numbers on the object.*

*(“A center upright.” Jane said this is a reference to the fold in the object, made when I inserted it in the double envelopes. See page 141. Note that Jane held the envelope to her forehead in a horizontal position, as she almost always does; this means the fold in the object would be vertical in relation to the long dimension of both the object and the envelopes. The long dimension of the folded object paralleled that of the envelopes.*

*(“Six again, I do believe referring to time.” Another reference to the fact that Jane must begin taking 6 credits a year at Elmira College, after she has taught in the public school system 40 days. Thus there is a time connection.*

*(“An address and a connection with wood.” No connections.*

(“With a momentous occasion of some kind; not usual occasion. Somehow different.” Jane also had the idea of an initial occasion here, and regretted not saying it aloud. She said this data refers to her first day of teaching; to her it was certainly momentous, not usual, and different. The envelope object is the employee pay record from her check for this first day’s work.

(“The color yellow.” No connections.

(“Numbers or mathematics.” The object contains many numbers. A mathematics connection that is possible: a friend of Jane’s who is also a substitute teacher told Jane that she had a lot of trouble trying to teach the “new mathematics.”

(“Nine.” No connections.

(“An object having to do with a knife, and a pen. Sharp and pointed.” These data seem to go together. Jane recalled a connection with a pen, but nothing for a knife. She made a special effort to always have a pen with her when teaching, since she required one so often.

(“A room with something missing.” Jane said this refers to the taking of attendance in class. It was stressed to her that she attend to this job above all others, she said, so she was careful about this. Since all the students were new to her each time, she had to depend on their help to keep her records straight. Sometimes she took attendance every period of the day.

(“A C and a J.” Jane said this is valid data, if not as good as we would like. The J refers to herself. The C can refer to either Gene Cesari, an assistant dean at Elmira College, or to Bill Cieri, of the public school night-course system. Jane also cited the similarity in sound between Gene and Jane.

(“And an abstract design.” Jane said this is a valid reference to Bert Ryerson, superintendent of art in the Elmira school system. Bert first got Jane interested in teaching; he is also an artist, and paints abstracts.

(“Metallic connection, and warmth.” Both sections of this data are dealt with in answer to the first question.

(1st Question: What’s that connection with greed or grasp? “I am not sure. Holding onto, reaching out toward, with some urgency. An unassailable position. A Q. A great deal of fuss.” As stated, this data applies to Jane’s taking the teaching job, and her grim determination to keep it at all costs. She felt it urgent that she do so. A great deal of fuss was involved, also. We saw no particular connection for Q.

(“A small rectangular object, perhaps of metal, with numbers upon it. Such as, for example, a small license plate, that would carry numbers and notations, and be metallic and connected with travel. And the color orange and black, and an automobile perhaps.” All of this refers to Jane’s taking a taxi to the various schools in town, whenever she was called. I was not available to take her, having already left for work except on the first occasion. The taxi she used was orange and black.

(2nd Question: Are you saying this is the object? “No. I am saying that the image I see gives me this impression. It may or may not be the actual object, but seems to be strongly connected with it. And something raised up from a surface, as something embossed.” More on the taxi-auto connection regarding Jane’s teaching, from whence comes the envelope object: Probably the multitude of numbers on the object also related it closely in the data to the license and auto ideas. By asking this question I hoped to lead Seth to be more specific about the object itself.

(3rd Question: The object isn't embossed. "I did not say the object was. Something lifted up." Another reference to a license plate. By telling Seth the object wasn't embossed, I once again hoped to get more specific data about the object itself.

(4th Question: Can you say something about the initials J A B? "A connection with several circular shapes, rather oval." Here Seth was still considering the previous questions pertaining, Jane thought, to the automobile or taxi idea.

(5th Question: The oval shapes are related to J A B? "No. I simply see the large capitals J A B, and do not know their precise meaning. Perhaps four connected here." See the J A B data at the bottom of page 146. The question was an attempt to get more data on them. We see no connection with four here, particularly.

(6th Question: Can you give the color of the object itself? "No, except that it is not dark. A dim color. With perhaps dim dark overtones", can be said to apply to the object. See page 141. The object is printed on paper of a pale green, which could also be called dim. The black printing is of course dark on this.

("Or dim gold overtones in a lighter color, with a gray white." Seth is off here.

("A schedule of events, and an accounting." Good data. Seth gets back on the track in the next sentence. The object is an accounting of Jane's earnings, and a schedule of when she earned the money, etc., since it is an employee's pay record from the Elmira school system.

(7th Question: What kind of events? "Future events. Connected with past events." This could apply to the object, since this employee pay record has boxes or spaces on it for the entry of moneys toward retirement, savings bonds, credit union, etc., for steadily-employed teachers. Jane had no entries in these spaces. Later note by Jane: Unknown to us at this time I was to end up with another teaching position, in answer to an ad I had not yet read.

(8th Question: What does that call and the color black refer to? "Ruburt has a phone connection, of course." Jane had to have a phone put in for the teaching job, since she would be on daily call. She insisted on a black wall phone, in the face of the company's efforts to sell her more expensive colored phones, etc. We regard this as good data.

(9th Question: What's that toreador connection? "A red and violent connection. High activity connected with a male, or repressed violent tendencies, in the situation." This is also good data, and related to the envelope object in that it refers to an event taking place in Jane's classroom on her second day of teaching. [The object represents Jane's first day of teaching.] Briefly, a very violent scene was enacted before Jane and her class. A male teacher entered with a young male student in tow, and literally threw the student across the classroom in a violent fit of anger. The bout resulted from the student's misbehavior in the hall.

Jane said the teacher's face was very red with anger, and that it was obvious he had a strong temper. Later that day she overheard two of her students talking, and they discussed the teacher's bad temper, it being a well-known fact in the school. Jane discussed the incident with me the day it happened. It had made quite an impression on her, and of course took her by surprise.

(10th Question: You mentioned three people. Initials? "Masculine overtones. Perhaps two males in particular and a female. S, G, or J. These are I believe separate." See the "three people" data on page 147, and the G and J data on page 148. Both of these deal possibly with teachers. Possibly the above data does also, though we cannot be sure. If so the initials do not tally.

*(Two male teachers and a female were involved with Jane while she sought work as a teacher—Mr. Don Hennigen and Mr. Albert Ryerson. Jane cannot now recall the name of the female supervisor, whom she met but once, but doesn't think the initials tally. Others could be involved here—as on page 148.*

*(11th Question: What's the 1963 mention? "I do not know. Connection with a past incident at about that time, and a seeming connection with a 1967 incident yet to occur." See the 1963 data on page 147. As stated the date could very well refer to the time Jane lectured a class at Elmira College on poetry. The connection would be the teaching activity as related to the envelope object.*

*("February and October." Jane thinks it quite possible she spoke to the class at Elmira College in February, 1963. There is an October date, October 27, 1966, on the object itself.*

*("And a foreign element of some kind." Jane now said she thought this data somewhat distorted, and that by foreign she meant something new and strange to her, rather than literally out of the country. Yet Seth appears to think the Piccadilly connection, next, a valid one.*

*(12th Question: You mentioned Piccadilly before. "That was a result of a square impression. But this also has to do with a connection out of country." See our speculations regarding the Piccadilly data on page 147.*

*(13th Question: Do you want to try naming the object now? "I have come as close as possible this evening."*

*("A long locomotive, and a connection with a note mentioning time." We saw no obvious connections with locomotive. The object is concerned with a specific amount of time; although not a note, it is printed, and the printing conveys a message in detail.*

*(End at 11 PM.)*

**SESSION 299**  
**NOVEMBER 2, 1966 9 PM WEDNESDAY**

*(Jane began speaking in trance while sitting down, her eyes closed. I noticed her yawning at 8:45 and knew she was tired, but she didn't want to call off the session.)*

Good evening.

*("Good evening, Seth.")*

We will indeed give you a rather brief vacation this evening.

Ruburt is completing the final stages of his recovery, and is in a state of lassitude. It is a healthy condition of almost complete relaxation, signifying the release of his physical system from the mental hold of fear that has made it comparatively rigid up until now.

The rigidity is literally draining away. The ordinary evening's rest will just about complete his cycle he began this morning. The body is now conditioning itself as it returns to normal—normal health and function. This release, you see, had to come gradually. The system was too wound up to be allowed sudden complete relaxation.

Even the electrical charges have changed, and his chemical properties. All of this is now returning to normal. We will therefore give you a rest, and to Ruburt, I am very pleased at last with his progress in this respect. It should be noted that during this period he did not fall considerably below his usual performance with me in our sessions.

My heartiest regards to you both. I do peek in at you now and then, and will be in contact with you certainly before Monday.

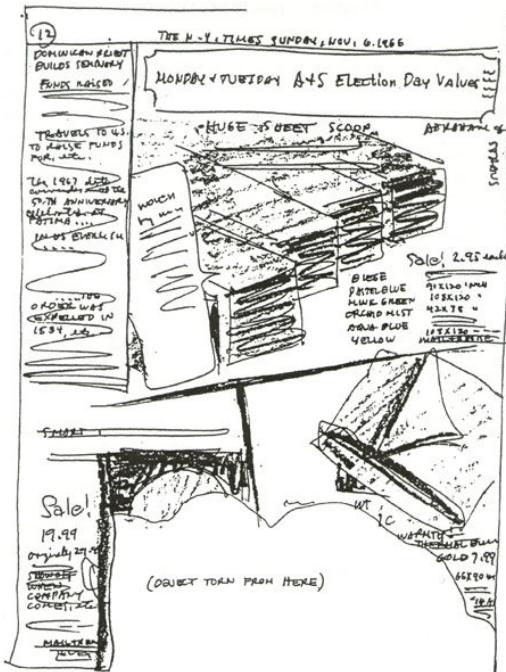
*("Good night, Seth.")*

*(9:13 PM. Jane was out as usual, her eyes both open and closed, and very dark.)*

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(Rough front copy from *The New York Times*, November 6, 1966. The page pertains to the 76th envelope object.)



(Back copy of the newspaper page.)

**SESSION 300**  
**NOVEMBER 7, 1966 9 PM MONDAY**

*(The 76th envelope experiment was held tonight. The object was torn by me from pages 11 and 12 of the New York Times' first news section for Sunday, November 6, 1966. See the two previous pages. I chose the object at random by a method which will be explained later. Suffice it to say here that I did not see the object until Jane opened the usual double-sealed envelopes after giving the data. I did however know the object came from the New York Times. Results were good.)*

*(Jane began speaking while sitting down and in trance. Her eyes began to open at once. Her manner was active; she was smoking and sipping wine. Her pace was good.)*

Good evening.

*("Good evening, Seth.")*

Now, my dear friend Joseph: Reincarnation and projection, you see, are one and the same thing.

They simply appear to be different. As a rule the ego is not aware of its departure from one physical organism and its growth into another. This is a projection. The years of growth, as I have told you, are illusion. Value fulfillment is the law of the universe, and it appears as growth within your system.

The journey itself is as instantaneous as a projection from here to, say, Puerto Rico. You are simply delving more deeply into the moment point in the reincarnational instance. In your (underlined) terms you are staying there longer.

When you are attached to the physical organism your projections are not as complete—the difference between a reincarnational instance and a simple projection from the physical state. Obviously the sense data appears the same. In both instances you appear to be physically perceiving, and so you are. In a projection you are still within the physical system as a rule, though there are definite exceptions here.

Whenever you are attached in any way, whenever consciousness is attached to a physical organism, then inner data will be interpreted in physical terms. You can indeed learn to perceive reality in other terms, and you are both doing so.

You must still deal with physical reality, for it is definitely the representation of inner data. I have said this constantly: Expectation is behind all sense data, and forms it. I have told you—and incidentally my lovely skeptics I have told you in the past—that you create your own physical environment and universe. Your physical condition in every way is a reflection of your inner expectations, accomplishments, and failures, and I have told you that any illness is the result of an inner distortion.

Now this distortion may possibly be a hangover from a previous existence, but it is a distortion. Projections in fact should give you an excellent idea of the reality of reincarnations. In an excellent projection you forget the self on the bed. You are in an entirely new environment, but you are still beset by certain personality tendencies that are yours.

In reincarnations also you carry along many of these tendencies. In the middle of a projection you may suddenly remember the self on the bed, and in the middle of a given

existence you may suddenly remember a previous self. I have also told you that the term previous in this connection is used only for your convenience.

There is no past and present, and therefore one life is not before or after another. None of this should be new to you.

Now, we shall indeed mention the book Ruburt is reading.

(*The Power of Universal Mind*, by Muriel Noyes Gillchrest. Parker Publishing Co. Inc., West Nyack, NY.)

He is a personality. I am a personality. You are a personality. I find it most advantageous to discuss his experiences, to elaborate upon them, to point out benefits and fallacies in them.

It should be remembered that the intellect, in the light of this book, is as perfect then as any other manifestation of what is termed divine spirit. The intellect has been trained unfortunately to deal almost exclusively with the results of sense data. This does not mean that it cannot and should not do more.

I have given it a whacking many times. Nevertheless I have always maintained its beauty and necessity. I will tell you that in the most important respects, that woman's book is legitimate. This is her last reincarnation in your terms, and she is making her final contribution in your system. But there are many who will need a more intellectual approach, and I hope we shall supply it.

I will tell you the book, in what Ruburt thinks of as its somewhat inane simplicity, is very profound. Nevertheless for others there are steps that must be followed through, and following these steps through brings the whole personality, including the intellect, to a more balanced understanding, which is my goal. The author, while basically correct, ignores for example the reality of reincarnation; and Ruburt's protests to the contrary, reincarnation belongs both with metaphysics and psychology, and cannot be ignored.

There are points in that book which we have not yet discussed, for the ground has not been prepared sufficiently. Reincarnation and projection are as real and as difficult for the ego to grasp, as the nature of dreams. You can begin to understand the effect of dreams at least upon your daily life. Reincarnations and projections of which you are not consciously aware have an equal effect, a stronger effect, upon your daily existence.

Your cat was hit, in your terms, at 10:30 in the morning. It was no coincidence that Ruburt took the flashlight and decided to check the clothes. In this case the cat's accident was not caused by you in any way. But there is still a chance for you to insure his recovery.

The greater your understanding the more you can uphold and support without depleting yourself. The cat was not hurt, now, simply to give you a chance to support it, but the chance is there.

A man in a gray sedan took out his momentary resentment upon the cat. The cat accepted this simply because the resentment was too huge for him, and he was snowed under. The man, seeing the results, was subconsciously but clearly brought face to face with the size of his own problem.

Is your hand tired?

(*"I guess it is a little."*)

We will take a break, and continue.

(*Break at 9:35. Jane was well dissociated, her pace good, her manner active, eyes open often. I had thought she might continue on without a break.*

*(We found our cat, Catherine, in a next-door backyard after dark on Sunday evening. His right pelvic joint was broken. We had been away Sunday. Upon our return that evening at supper time, Jane began to go outside to look for the cat perhaps every fifteen minutes. She does not usually do this. As it happened our washing had been hung in the basement the day before because of rain.*

*(Jane resumed in the same active manner at 9:45.)*

Now my dear friend, the technique involved in projections will be literally invaluable to you.

You will learn through experience many and excellent methods that can be utilized for your advantage. Through projections you will become acquainted with the mobility and stability of the inner self, as separate from the physical apparatus.

Literally, death will no longer appear frightening. You will already be acquainted and trained to leave the physical body. From a conversation I overheard, so to speak, neither of you properly understand the importance of that material. For best benefits it had to be given before serious projections on your part, and not after.

Do you have an envelope for me?

*("Yes."*

*(Jane took from me the sealed double envelopes for our 76th experiment. Then, her eyes open and very dark, she got to her feet. Smiling broadly she slapped my hand with the envelope, and paced back and forth briefly as she used to do many sessions ago.)*

And I will say precisely what you both said I would say.

*("What's that?"*

*(Emphatically:) The Gibbs material was indeed unabashedly distorted by my friend, Ruburt.*

*(See page 139 of the 297th session. A prediction was given that Jane would receive a teaching job she had applied for at Elmira College. This was on October 26, 1966, Wednesday, and predicted for November 2, the following Wednesday. On November 7, Jane was notified that she would not get the job.*

*(Now Jane sat down. She held the envelope to her forehead, horizontally as usual, eyes closed.)*

Now. Give us a moment.

A seven times six, or 42. These are impressions.

A method of disposal. An impression I do not understand. Gubatorial. *(Jane pronounced this as though groping a bit.)* Blue. Something in the vernacular.

The impression of small squares with orange, I believe, circles in the center. One eight four one. Connection with a monstrosity, as of a monstrous building, perhaps old Victorian. The first impression was of monstrosity, the rest is interpretation.

Liberal giving two—two of a kind—two a date, or 2:00 o'clock.

A mission with unforeseen consequences. Connection with something green as a meadow. With a telephone or telephone call. Four by five. An initial explosion. A gray view. A determination and a disadvantage.

A note. Early November or late October. A scribble. Some figures. Connection with a disturbance, and a distant connection with a skull or skull shape. J B.

Illia. *(My interpretation. Jane waved the envelope. Her eyes opened briefly.)* I do not know to what this refers, and perhaps an F and R.

Four divided. The explosive impression again. A date above, connection with black small squares. Something identical to something else. Connection with a February event. One nine four three.

The scribble again. An inadequate performance. And something to do with a name. And some word like January or Januarious.

Something like a toy that is misplaced. Brass. I am not sure here. The connection leads to buttons. A party. 1731. An actual replica, or something happening all over again, as a commemoration. Orange and purple. A paper item, but rougher rather than smooth, background. Perhaps a colored paper. Purple.

The impression of some round shapes on it, or connected with it, of orange. And a child.

Do you have questions? 1961.

(*"What's that Gubatorial connection?"*)

I am not sure on this. A magistrate. An election of sorts. Either of these. An authority.

(*"Okay, I guess that's it then."*)

You may take your break.

(*Break at 10:03. Jane said she was well dissociated. Her eyes opened briefly a few times. She said she might have had images but couldn't recall them until she came to the appropriate data as we made our connections.*

(*Since this experiment was a little different, I had decided not to ask many questions, preferring to see what results were obtained without them. See the drawings on pages 152 and 153. When Jane came up with the Gubatorial data, I asked a question about this data only, and as I hoped she cleared it up.*

(*I chose the object in the following manner. In my studio was a pile of old newspapers. Most of them were of the New York Times, daily and Sunday. I removed a few local papers from the stack. Backing up to the pile I pulled out a section without looking at it and tore off a portion of a page. I folded this behind me until I was sure it would fit between the regular double Bristols, and into the double envelopes.*

(*Still without looking at the paper I had chosen as object, I sealed it in the envelopes. Then I picked up the section from which the object had been taken, my eyes closed, groped over to a floor-to-ceiling bookcase in the studio, and placed the newspaper on a high shelf so that I would not see it ordinarily.*

(*This procedure left me knowing only one thing about the object: that it came from some section of the New York Times, date unknown. Jane and I have often speculated on what part telepathy plays in the envelope experiments, since I usually am consciously aware of the object in detail. I thought the method used tonight might make ordinary telepathy harder to divine on Jane's part. As it was we think the results were good; Seth evidently clairvoyantly read the object. If he got any help from me it was telepathy twice removed.*

(*When these experiments began Seth told us he operated well clairvoyantly. He also cited a few examples where telepathy from me had helped out. [I lost this session's envelope object years ago, so can only show the Times's full page on pages 151 and 152. June 2000.]*

(*After the experiment was over Jane opened the envelopes, and I picked up the newspaper from which the object had been taken. It turned out that I had chosen Section One of the New York Times for Sunday, November 6, 1966, and from this had torn the object from pages 11 and 12. It also developed that I had leafed through this section of the paper in a*

*casual way—without remembering the pages in question, 11 and 12—and that Jane had never seen it.*

*(Seth did not return to help us out; in the meantime we made our own connections. Section One of the Times was many pages thick, as is usual on a Sunday. Therefore Jane and I arbitrarily decided to limit the interpretations and connections to the object itself, and the one page—11/12—from which it was torn. These two items are on file along with the front page of the section.*

*("A seven times six, or 42." There are many numbers on both sides of the object and its parent page, 11 and 12, since the page features sales of bedding, blankets, sheets, cases, etc., all by size and color and dimension. There is a 42 on page 12 of the newspaper page from which the object is taken. See page 153. In the upper right area of an ad, pillowcases are quoted: 42 x 36 inch, etc.*

*("A method of disposal." Sales certainly are methods of disposal, and sales are dealt with on both sides of the object itself, including use of the word sale, several times. [2,000. I wish I had the object to show. I lost it years ago!]*

*("An impression I do not understand. Gubatorial, blue. Something in the vernacular." This we regard as excellent data. Jane groped a bit on gubatorial, although I had no trouble putting down her pronouncement here. The data is made even clearer in answering the one question asked. The object features election day sales on both sides. Since the New York State elections, including that for the governorship, were due on November 9, it is apparent that Jane was trying for the word gubernatorial, with which she is not particularly familiar on a conscious level.*

*(See pages 152 and 153. Election Day sales are mentioned specifically in the headings for the sales described on both pages 11 and 12, from which the object was torn. Gubernatorial is a word in the vernacular. Blue is referred to both on the object itself on the page 11 side in the line: Norwegian natural blue fox... etc.; and is torn through on the page 12 side in the line referring to a sale of thermal blankets: White, green, pink, blue, gold. Blue also appears on page 12 of the full sheet, in a list of colors for imperfect sheets on sale, and in other places on page 11/12.*

*("The impression of small squares with orange, I believe, circles in the center." We are not sure. There is no orange on the object, or page 11/12, for instance. Jane had an image here but cannot describe it now.*

*("One eight four one." On the page 11 side of the object there is a sequence of numbers: 189.95 at the bottom of the illustration, and one: 18, 14 ½ to 22, at the bottom of a box to the left of this on the same side.*

*(See the article indicated to the upper left on page 12 of the full sheet, page 153. The article concerns the efforts of a priest to build a seminary in Portugal. The priest's order, the Dominicans, had been expelled from Portugal in 1834, and was readmitted in 1940.*

*(Since Seth did not return we are not sure if any of these three interpretations may apply in a distorted way to the 1841 data.*

*("Connection with a monstrosity, as of a monstrous building, perhaps old Victorian. The first impression was of monstrosity, the rest is interpretation." See the article indicated to the upper left on page 11 of the full sheet from which the object was torn, page 152. This concerns the prison population of Portugal's prisons, and the prison system itself. Discussed in the*

*article is the building of a network of modern establishments, to "replace a few big antiquated prisons," etc. Other references include such phrases as "prisons were of very low standard," etc.*

*(There can also be a connection with monstrosity and the general idea of crime, perhaps, which is discussed at length in the article.*

*("Liberal giving two—two of a kind—two a date, or 2:00 o'clock." To the far left of the page 11 side of the object is the bottom section of a help-wanted ad by Macy's in New York City. One of the headings in larger type is: Want a job with liberal discounts?*

*(There are many numerals 2 on both sides of the object. See pages 152 and 153, plus the [missing] object, etc. On the page 11 side of the object is the line in heavier type: Prime quality 2-skin natural male mink, etc. On the page 12 side of the object is the word twin.*

*("A mission with unforeseen consequences." The article on page 12 of the newspaper, dealing with the Dominican seminary in Portugal, has to do with the journey to the United States each year of a priest, Rev. Fernandes, on a fund-raising mission. The subtitle of the article also reads: "Project in Portugal Aided by Funds Raised in U.S.".*

*("Connection with something green as a meadow." The same article describes in some detail how the Dominican order in Portugal now has converted an old farm into a new seminary, which is "largely self-supporting, having its own kitchen, laundry, reservoir, farm, fruit and vegetable garden, and vineyards," etc.*

*(In the large ad to the right of the article on page 12 is a reference to mint green sheets, in rather heavy type, also.*

*("With a telephone or telephone call." On the page 11 side of the object is a line of type below the illustration and just above the last line: Sorry, no mail or phone. On the page 12 side of the object, at the bottom, are three lines of small type containing many New York City phone numbers and addresses. Above this is the line: Mail and phone orders filled. Etc.*

*("Four by five." We don't know. There are many 4's and 5's both on the object itself and the full page from which it was taken.*

*("An initial explosion." Jane said she is subjectively sure this is a personal association of hers, leading to the ad on the full page 12 for thermal blankets, just above the object to the right. Note the word: Warmth!, with thermal just below it. To Jane, the heat implication leads to explosion, etc.*

*("A gray view." On both sides of the object can be seen portions of illustrations in halftone, or gray. The dishes advertised on the page 12 side of the object are also white dinnerware with a blind embossed, or raised, decoration around the border. Thus they cast gray shadows.*

*(Perhaps the view reference in gray view refers to a short article on the page 11 side of the full page, in column one. It concerns an eye bank in Ceylon to aid South Vietnamese civilians. Could gray view refer to clouded vision, dim color perception? See page 152.*

*("A determination and a disadvantage." Jane said this is a reference arising out of the set of dishes shown on the page 12 side of the object. It concerns the fact that we are buying a set of dishes of our own at Loblaw's supermarket; Jane said she was determined to get a set of dishes adequate for our needs. The disadvantage however is that obtaining the set in this fashion is much more expensive than she had figured on.*

*("A note." Too general? The object is covered with words on both sides, of course. Note, re mail, is referred to in the mail and phone lines of type on both sides of the object, as noted under the telephone data interpreted on page 159.*

(“Early November or late October.” The object was torn from page 11/12 of the New York Times for November 6, 1966. The object also contains references to the election day sales due November 9.

(“A scribble.” No connections.

(“Some figures.” Both sides of the object contain many numbers. Also on the page 11 side of the object can be seen portions of two female figures—a foot, and the hemline and knees of another model. On the full page 11 are the figures of five women, modeling new styles of fall coats. See page 152.

(“Connection with a disturbance”, is, Jane said, a possible reference to the article on the prison system in Portugal, in column one on page 11 of the full page. Many statistics are given in the article, dealing with various types of crime, etc., as well as the new prison system that is replacing the old buildings, etc.

(“And a distant connection with a skull or skull shape.” This, Jane said, is a reference to the faces of the five models shown on the full page 11, with the lower portions of two of them visible on the object itself. In the photos all the women wear the new close-fitting hats that cover up the hair. These hats throw their faces into bold relief, and give a skull-like or egg-shaped look.

(“J. B.” No connections.

(“Illia. I do not know to what this refers.” Illia is my interpretation of what Jane said, with some emphasis. The only word remotely approaching this is Aldeia Nova, meaning New Village, and is found in the article on page 12 of the full sheet, dealing with the Dominican Seminary in Portugal. See page 153.

(A possible distortion of aqua blue, found on the same page to the right, in a list of sheet colors?

(“Four divided.” Four divided gives two, if this is the correct interpretation. There are references involving two on both sides of the object, and the sheet from which it was torn. For instance on the page 11 side of the object: 2-skin natural male mink; on the page 12 side: Twin size, etc.

(“The explosive impression again.” See the interpretation of Initial Explosion on page 157.

(“A date above, connected with small black squares.” See pages 152 and 153. Note that the object was torn from the bottom portion of the newspaper page, thus placing the date, November 6, 1966 of course above it.

(Perhaps the small black squares refer to type? Also—Macy’s Herald Square is mentioned twice on the page 11 side of the object.

(“Something identical to something else.” There could be various interpretations. Sales, as indicated on both sides of the object, would imply many identical items on sale, in each category. And again, there is the twin reference on the page 12 side of the object.

(Or the identical reference could simply concern the fact of a sale mentioned on both sides of the object.

(“Connection with a February event.” No connections.

(“One nine four three.” The year date, 1943, is mentioned in the article on the Dominican Seminary, on page 12 of the full sheet from which the object was torn: It was started in 1943, three years after the Dominican Order was readmitted, etc.

(“The scribble again.” No connections.

(“An inadequate performance.” Jane said she thought this a reference to the article on prisons of Portugal, in column one of page 11 of the full sheet. The article presents some of the history of Portuguese prisons, mentioning their past low standards, overcrowding, etc.

(“And something to do with a name. And some word like January or Januarious.” This is good subjective data to Jane, and refers to the article on the Dominican Seminary on page 12 of the full sheet. Jane is well informed regarding religious matters. As a Catholic youngster, she had a teacher named Sister Januarious in grade school. She still remembers the sister quite well, for she made a good impression.

(Jane and I wonder about the coincidence involved in my selecting, by the blind method on page 158, a newspaper page that features an article about religion, and the Catholic religion at that. See page 153. Religion is one of Jane’s strong points.

(“Something like a toy that is misplaced.” This could imply something lost, and toy could imply a gift or children perhaps. We speculate whether this data refers to the short article about the Ceylon eye bank, in column one on page 11 of the full sheet, from which the object was torn. See page 152.

(The article states that a gift of eyes for cornea grafts... for South Vietnamese civilians, mostly children... with no discrimination... and some Viet Cong... would be made. Can there be a connection between misplaced and the fear of discrimination as detailed in the article?

(“Brass. I am not sure here. The connection leads to buttons.” See page 152, for a sketch of the full page from which the object was torn. Five female models wear coats, and many buttons are visible on the coats. The buttons appear to be cloth-covered however, in the photographs.

(“A party.” There is a party, meaning company, reference on page 12 of the sheet from which the object was torn, in the lower left-hand corner. The copy here concerns the white dinnerware set, part of which is shown on the object itself also. The ad copy extols the virtues of Rosemont White dinnerware: ...you won’t think twice about using it every day, and you’ll show it off when company comes, too.

(A perhaps less likely party reference can be found on page 11 also, again in the lower left-hand corner. See page 152. Here the word Christmas is used in connection with a Christmas job at Macy’s.

(“1731.” No connections. The earliest year date on either page 11 or 12 is 1834, in the article on the Dominican Seminary, page 12. There is a \$15.96 price given for one of the coats shown on page 11.

(“An actual replica, or something happening all over again, as a commemoration.” This is good data, and refers to the Dominican Seminary article on page 12. Among other things the article describes how the seminary leader, Father Fernandes, will organize a pilgrimage of Americans to Fatima in May 1967. The group will also assist at the inauguration of a chapel at the seminary at Aldeia Nova, which will be finished early next year. The article then states: The date happens to coincide with 50th anniversary celebrations at Fatima, when the Pope may possibly preside.

(“Orange and purple.” Again no connections, unless one can make them from the list of sheet colors on the full page 12: Soft beige, pastel blue, pastel pink, mint green, orchid mist [Jane said this would be a purple], aqua blue, yellow. Or the colors listed for the thermal blankets, the list being partially visible on the page 12 side of the object: White, green, pink, blue, gold.

*(Jane thought it possible but not likely that the idea of the thermal blanket advertisement gave rise to the orange, or hot, color.*

*(A paper item, but rougher than smooth, background." The object is a paper item. And being from a newspaper it is of a rougher, rather than smooth, background or stock. That is, the coarse newsprint versus say a coated magazine type of paper stock.*

*(Perhaps a colored paper." As stated the object is in black and various shades of gray, printed on white. Colors are mentioned on the page 12 side of the object, in the thermal blanket ad, and of course on both sides of the full sheet from which the object was torn.*

*(Purple." Again, not sure.*

*(The impression of some round shapes on it, or connected with it, of orange." The dish photo on the page 12 side of the object contains round shapes, for instance, but in shades of gray and in black only.*

*(And a child." As stated before, children are mentioned in the Ceylon eye bank article in column one on page 11, of the full page from which the item was taken. See page 152. Quote from the article: the ophthalmologist ... said the recipients would be... Vietnamese civilians, mostly children, etc.*

*(Jane speculated that the mention of Christmas, just below this article on page 11, in connection with a Christmas job at Macy's, might have given rise to the associative child data.*

*(1961. No connections. There are various recent and old year dates mentioned in the news articles on both pages 11 and 12 of the newspaper, but not 1961. Nor are there any \$19.61 prices on any advertised items, or sizes of that figure, on either the item itself or the full page.*

*(1st Question: What's that gubatorial connection? "I am not sure on this. A magistrate. An election of sorts. Either of these. An authority." Jane came through with flying colors on this, as I sought more data on her "Gubatorial—vernacular" data interpreted on page 159. See page 152 and 153. It can be seen that election day sales are mentioned in large type on both sides of page 11 and 12 of the New York Times for November 6, 1966. The New York State elections were due the next Tuesday, November 8, and included the governorship contest.*

*(Omitted earlier, after the Illia data: "And perhaps an F and R." We can find F and R references on both the object and the page from which it was torn, without knowing if any of these would be correct. These would include phone letters, personal names, etc. In the article on the Dominican Seminary alone we find: Father Fernandes; Fatima; St. Francis Xavier; Padre Abel Faria, etc.*

*(End at 11:17. I do regret losing the envelope object for this session.)*

**SESSION 301**  
**NOVEMBER 16, 1966 9 PM WEDNESDAY**

*(The sessions regularly scheduled for November 9 and 14 were not held because we were too busy.*

*(Jane began speaking in trance in a quiet voice with short pauses, her eyes opening at times.)*

Good evening.

*("Good evening, Seth.")*

We spent many sessions in the past discussing the nature of action.

You understood, when we were done, that you perceive but a very brief glimpse of a small part of action as it exists. On a conscious level you perceive less than this.

Action and consciousness are forever bound together, and we discussed the structure of the personality from this viewpoint. Action is perceived within your system electromagnetically, in terms of intensities. The personality as you know it is merely the result of action as you perceive it in certain groupings at any given time.

As you become aware of the larger dimensions of action, so you will become more aware of what personality is. I have told you that you exist in more dimensions than you know. Now, these have been referred to by some as astral planes. They simply represent realities with which you are not consciously familiar, and they span the distortions of your time elements so that larger portions of the spacious present become apparent.

You can within them often perceive both your past and present simultaneously, but this has always been a characteristic of the whole self in any case. The whole self is not bound by any system. At various times more of the abilities of the whole self intrude, so to speak, upon the ego system. You then become conscious of action that escaped you earlier. This often occurs with the help of the dream state.

Communications exist between all portions of the self, and all parts of the personality; or parts of the whole self, rather, operate as what you may call a supraself. Ruburt has referred to this as a supraconsciousness. This is the identity, the whole identity, of the various portions of the self that operate within various systems. To this supraself, of course, your ego future can be easily viewed.

All portions of course exist simultaneously. The supraself under certain conditions is made known to you, sometimes in dreams. Often it is the you who takes over in projection states.

It is very close to the entity. Largely due to its abilities are the creative processes used, but hardly understood by the ego. In many cases this supraself is already, so to speak, moving into completely new systems. It is, of course, aware of your reincarnations on the individual's part, but these are not present nor future to the self.

In one way the self represents what you shall be, in your time terms, represents your highest potential. Basically however the supraself already does exist, you see, for all potentials are fulfilled. The supraself can be sensed at times, almost as you might sense another presence. You are already part of it, of course.

There is an inherent knowledge within each individual of the supraself's existence, and its image is indelibly imprinted. It is the desired and sought-after model against which you psychically measure your present self.

You may take your break.

*(Break at 9:25. Jane was dissociated as usual. Her pace had picked up, her eyes opening often, and she resumed in the same manner at 9:34.)*

When you perceive merely the present personality, you are simply perceiving a small portion of action.

To perceive more of action immediately involves mobility, and I am not speaking in terms of space. The act of perception itself involves mobility through intensities, and the many facets of consciousness can only be experienced as a direct result of this inner mobility.

Now you are looking at the personality with the ego as your starting point. Other portions of the personality however perceive, or attempt to perceive, the whole self from their own starting point. The ego is seen in quite a different light when it is viewed by other portions of the self. It is not viewed—this was a poor term—as much as it was experienced, for no portion of the personality can be viewed as an object.

The ego is the only part of the self that regards physical objects as anything but symbols. It is highly difficult for other parts of the self to experience the ego for this reason. The ego, while always changing, is one of the most rigid aspects of identity. To the inner self neither house nor walls exist. They are perceived only as vague self-limiting ideas on the ego's part.

Death simply does not exist to the whole personality. Only the physically oriented portions of the self accept this as a finality. (*Long pause.*) Whenever you use abilities that to you seem supernormal, you are drawing upon the ability of the supraself. It is the whole I, and yet more than the sum of its parts. It is action highly aware, and quite able to change its components. It consists also of course of the probable selves of which we have spoken, and it unites and directs infinitely larger portions of action than possible for the physical personality.

Now, it directs and organizes this action, as for example your physical personality directs and organizes large portions of your physical image. (*Long pause.*) It can eventually be given a mathematical identity, or it can be discovered mathematically. All the personalities within it are independent, and survive as themselves, yet it is only part of a larger identity—which is to say that it itself is within the sphere of another psychological organization system or gestalt.

It however retains its identity, you see, while partaking to the extent of its desire and ability in the superior aspects of this greater gestalt. Even as you, according to your desire and ability, can partake of the superior qualities of your supraself.

You may take a brief break and we shall continue.

*(Break at 9:53; resume at 10:07.)*

Now. This supraself can be called upon. Its abilities can be used—they are to some extent in projections, from either the waking or dream state.

An awareness of the existence of the supraself is in itself of great benefit. The author of Ruburt's new book calls this God, and I am simply telling you what it is. The supraself is indeed a portion of a higher gestalt, which is part of yet another higher consciousness-

gestalt. This is true. But this supraself is you in a highly personal way, and it is superior in many aspects. It controls and organizes larger portions of action.

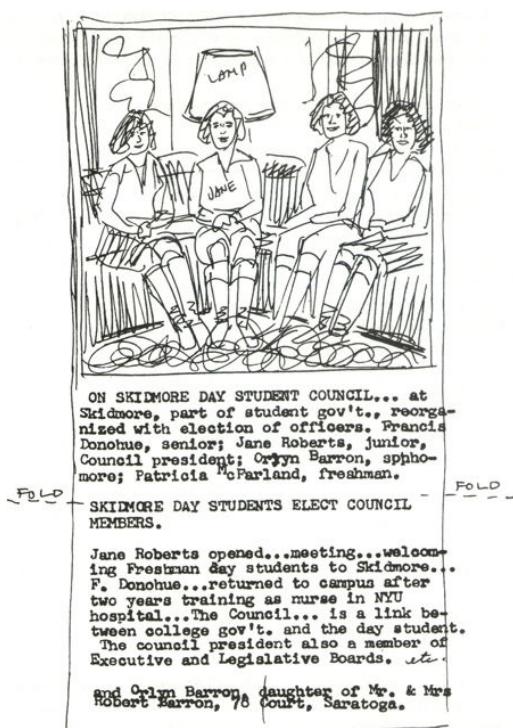
It operates for your benefit almost automatically in any case, for your benefit is its benefit, you see, and its energies are always at your disposal. This does not mean that you are dependent. You are independent as far as the actions you choose to take. You are however a part of your supraself, for it is a self which you will become, in your time terms. In other terms it is the self which you are; you can call upon your own supraconsciousness therefore, though there should be no reason to do so.

It operates within you and for you in any case. The awareness of its existence however has strong reassuring elements on a conscious level. You see you are not the low man on the totem pole however. There are lesser, so to speak, personalities within every dominant physical personality, and lesser identities quite independent within each personal system. To these the physical personality would seem like a supraself.

Now, we will close our session. My warmest wishes to you both. And my congratulations. You have helped your cat to progress so well.

(“Good night, Seth.”

(End at 10:15. Jane said she was fairly well dissociated, and had been for the evening. As far as she was aware, she said, she hadn't been reading any material lately that would have given rise to the content of the session.)



(Rough copy of the newspaper article used as the envelope object, in the 77th experiment in the 302nd session, for November 21, 1966.)

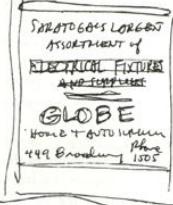
...on statute books for some time... The Feinberg Law is a method to help Legislature enforce Section 3021 of Education Law, requiring removal of school employees for treasonable or seditious acts...

...law in no way violates rights of freedom of speech, press or assembly...constitution meant to preserve our gov't... Arnowitz stated...the methods to be used by those seeking overthrow...thru the youth and the school system. "If they act by unlawful means they do not come within that classification."

...speaker denied this law enforcement would have police state characteristics.  
...teachers on tenure... safe; appeal to the NY State Dept. of Education. Law has but one aim...

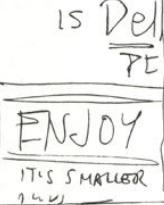
There was also a dispute over whether or not a secondary school system teacher would have the freedom to teach even the concept of communism, without being afraid of misinterpretation. This seemed to involve interpretation, and the final answer is left to the people.

FOLD



LET IT  
NOT TO SERVE  
AT A PROTECTIVE  
SCREEN FOR  
THOSE WHO  
WOULD SEEK TO  
DESTROY IT

FOLD



(Rough copy of the back of the newspaper article.)

**SESSION 302**  
**NOVEMBER 21, 1966 9 PM MONDAY**

*(The object for the 77th envelope experiment was a copy of an article from The Saratogian, the daily newspaper of Saratoga Springs, NY; it was printed in September, 1950 and was saved by Jane as a souvenir, and also because she wrote it. It describes her election as president of the Day Students Council for Skidmore College, in Saratoga. See the rough copies on pages 168 and 169.*

*(I have indicated the highlights of both sides of the object by typewriter; actually it was printed in two columns, instead of the one I have indicated. Jane saw the object about three weeks ago when she was sorting out some papers. I picked this item after finding it lost among some newspapers, and about to be thrown out. I placed it between the usual two pieces of Bristol, then sealed it in the regular double envelopes.*

*(Jane began speaking in trance with her eyes closed, her pace and voice average.)*

Good evening.

*("Good evening, Seth.")*

All action is generated behind and yet within all that you seem to see.

It is not generated from the objective world. The objective world is the end result of inner action. You can indeed manipulate the objective world from within, for this is the means and the definition of manipulation.

You do this in the dream state. You do it in the waking state. There must be therefore definite connections between inner energy and the world of objects. There are methods and means, hidden to the ego, whereby the physical universe as you know it is constantly created and maintained. Underline as you know it.

We have in the past discussed some of these methods briefly. We hinted at them when we discussed mental enzymes, but you were not ready for a more thorough discussion.

*(Seth talked about mental enzymes in the very early sessions almost three years ago now. See Volume One of The Early Sessions.)*

Thoughts and images are formed into physical reality and become physical fact. They are propelled chemically. A thought is energy. It begins to produce itself physically at the moment of its conception.

Mental enzymes are connected with the pineal gland. Chemicals as you know them, body chemicals, are physical, but they are the propellants of this thought energy, containing within them all the codified data necessary for translating any thought or image into physical actuality. They cause the physical body to reproduce the inner image. They are sparks, so to speak, initiating the transformation.

Chemicals are released through the body through the skin and pore systems, in an invisible but definite pseudophysical formation. The intensity of a thought or image largely determines the immediacy of its physical materialization. There is no object about you that you have not created. There is nothing about your physical image that you have not made.

The initial thought or image exists within the mental enclosure of which I have spoken. It is not yet made physical. It appears within the physical system, but apart from it. Then it is sparked into physical materialization. This is the general procedure. All thoughts

or images are not completely materialized, however. The intensity may be too weak. There is a struggle of sorts among ideas for expression. The chemical reaction sparks certain electrical charges, some within the layers of the skin. There are radiations then through the skin to the exterior worlds containing highly codified information and instructions.

The physical environment can be seen in many ways as direct extensions from the physical self. Physical formations of other images, you see, radiating outward; these subject to continual change, as is the physical image, and all of this reflecting the inner and basic action.

The physical environment is as much a part of you, then, basically you see, as the physical image. Your control over it is quite effective, for you create it as you create your fingertip. You are not consciously aware, consciously underlined, of your control over the physical object that may be touched by that fingertip.

The physical objects are made or constructed of the same pseudomaterial that radiates outward from the physical image, only the higher intensity mass is different. When it builds up enough, you recognize it as an object. At low intensity mass it is not apparent to you.

You may take a brief rest and we shall continue.

*(Break at 9:27. Jane was dissociated as usual. Her pace picked up some, and her eyes opened occasionally as the delivery progressed. She resumed at 9:34.)*

Every nerve and fiber within the physical image has an inner purpose that is not seen, and that serves to connect the inner self with physical reality—in other words, that allows the inner self to create physical reality.

The physical image is a part of objective reality. This should not be overlooked, when speaking of the self. In one respect the physical image and physical objects go flying out in all directions from the inner core of the whole self. There is always impetus, action, and motion; that is, of intensities and not of space.

A thought is indeed faster than a locomotive. Or a rocket.

Do you have an envelope for me?

("Yes."

*(Her eyes closed at 9:38, Jane took the envelopes from me for the 77th experiment. She held it lightly against her forehead as usual, in a horizontal position.)*

Give us a moment, please. (Pause.) These are impressions.

Seven. A connection with many small colored squares. This reminding Ruburt however of your op painting.

A circumvention. Something going around. To do with a particular week, or a seven or fourteen-day period. Connection with a mountain. Or high peak. (Pause.) And a triangle.

A note. Four events, closely related. Perhaps mentioned in the note. Or four people connected with one event, mentioned in a note.

Connection with July or January, I believe; perhaps with 19 6 3. With a bear. I do not know to what this refers.

A name or place beginning with a D. Connection with a barrister or lawyer. An initial attempt, followed by others. A light or wall switch. An immediate engagement connected with another engagement. Mention of a time, perhaps 2 or 12.

(Pause.) With civil, or civil rights. Distant connection with a train, and also with a serial number.

Do you have any questions?

(*"What color is the object?"*)

Connection with an orange yellow white. With something inept perhaps. Not formalized. Perhaps poorly done, though I do not believe this impression should be carried precisely that far. More ill-defined, perhaps.

(*"Can you give us some more on the 7 or 14-day period?"*)

Strongly connected with, or mentioned, on the item.

(*"What's that lawyer connection?"*)

(*Pause.*) I am not sure. Laws or edicts.

(*"Can you say some more about the four people?"*)

Two male and two females, I believe.

(*"What's that about a triangle?"*)

I was after this mountain shape, which seemed to be triangular, a triangle with the feeling of height, or the apex or high point of an episode.

(*"Do you want to name the object?"*)

It seems like a note, with something else on it—like a note in combination with something else. Pictures or symbols on a note.

(*"What is that name or place beginning with D?"*)

Rubert here of course would think of Delmer. I can say no more on the D.

(*"Can you say anything more about the colored squares?"*)

Purples and yellows—many colors. Orange and red.

(*"What are they?"*)

On a larger object.

(*"What's the shape of the object?"*)

I believe rectangular.

(*"Can you say anything about the two females?"*)

An apparent misdeed, connected with one of them. Younger rather than older.

(*"Any initials?"*)

B or C.

(*"Okay, I guess that's it then."*

*(Break at 9:55. Jane was out as usual and her eyes remained closed. She held the envelope to her forehead until almost the end of the experiment. She said she had no images except for the profusion of small colored squares. Her pace had been good, the pauses brief.*

*(See the rough copy of the envelope object on pages 168 and 169, and the notes on page 170. Seth did not return after the break, so Jane and I were left to make our own connections between the object and the data. In fact, we cut the session short because I was not feeling well. But we feel Jane did well.*

*(As stated, the object is an article taken from The Saratogian of September 1950. Jane wrote it, since she had a part-time job with the newspaper while attending Skidmore College in Saratoga Springs, New York. The object concerns the election of Jane as president of the Day Students Council in her junior year, and the photo at the top of the article shows Jane and the other three female members of the council. They wear the "uniform" in style then—blue jeans.*

*(The typing below the photo and on the back sums up the content of the news stories on the object. Jane last saw the object about three weeks ago, but did not know it was in my*

*possession particularly, when I decided to use it as an object. I folded it once as indicated on page 168 before inserting it in the usual double envelopes.*

*(There follow the connections Jane and I made:*

*("Seven." See the copy below the photo of the object, page 168. There is a seven in the address of one of the four council members, Orlyn Barron,.. daughter of... etc., 78 Court, Saratoga.*

*("A connection with many small colored squares. This reminding Ruburt however of your op painting." As stated, Jane had images of small colored squares. We cannot connect them with the object however; although it is easy to connect them with my optical painting of last year, which hangs here in the apartment. The painting is made up of many three-quarter-inch squares of brilliant color.*

*("A circumvention." My interpretation involves the article on the back of the object. See page 169, and my insert, originally omitted and added with this typing. The news article concerns the Feinberg Law, which spells out the intent of the New York State Legislature in the Education Law, concerning the removal of any school employees for treasonable or seditious acts. The pertinent lines in the story being: "This law in no way violates the constitutional rights of freedom of speech, press or assembly. The Constitution was meant to preserve our gov't, not to serve as a protecting screen for those who would seek to destroy it..."*

*(Jane believes circumvention can also relate to these interpretations: the circular effect obtained in the photo on the object, by the placement of the four girls, as shown on page 168; and the word GLOBE in caps in the ad in the lower left corner on the back of the object.*

*("Something going around." Possibly the same three interpretations can apply here, as for circumvention.*

*("To do with a particular week. Or a seven or fourteen-day period." Jane said this data is Seth's attempt to get at the "day" references which are prominent on the front of the object. Note the headline indicated on page 168: "Skidmore Day Students Elect Council members," plus other day students and council references in the article.*

*("Connection with a mountain. Or high peak. And a triangle." Jane, again, says this is a reference to her election as president of the Day Students Council—it represents her top achievement in college, as far as honors went, she said.*

*("A note." The object, being a newspaper item, contains printing and consequently is closely related to a note.*

*("Four events, closely related. Perhaps mentioned in the note. Or four people connected with one event, mentioned in a note." Seth is very close indeed here, since the article on the front of the object deals with the election of four women to the Skidmore College Day Students Council.*

*(Omitted as a possible interpretation of the Mountain, or high peak data, above: Jane noted that on the front of the object one of the girl's names is Patricia McFarland. Jane's thought being that McFarland could be broken into "far land" and the idea of a mountain.*

*("Connection with July or January I believe; perhaps with 19 6 3." No connections.*

*("With a bear. I do not know to what this refers." Jane pointed out that, as in the case of McFarland, bear could be derived from the name of one of the girls mentioned on the front of the object: Orlyn Barron. She also appears in the photograph.*

(“A name or place beginning with a D.” One of the four women elected to the council, and shown in the photo, was Frances Donahue. Jane also thought the several references to Day Student Council might bear on the data.

(“Connection with a barrister or lawyer.” The whole of the news story indicated on the back of the object, as shown on page 169 concerns law, statues, the Constitution, overthrow, rights, government, etc., plus the mention of two names: Feinberg, and Aronowitz. Feinberg sponsored a law bearing his name, and possibly is, or was, a New York State legislator. We do not know the profession of Mr. Aronowitz, who is quoted in the article via a lecture delivered about the law. Evidently he is connected to New York State in some official capacity.

(On the front of the object, the article about the Day Students Council also concerns law and government, connected with Skidmore, etc.

(“An initial attempt, followed by others.” Jane was a bit dubious here, but said the photo heading up the article on the front of the object pictured the first meeting of the newly-elected Day Students Council; this meeting of course was followed by others.

(“A light or wall switch.” See the photo indicated on the object on page 168. A table lamp is visible directly in back of Jane. On the back of the object—page 169—in the lower left corner, see again the ad for Globe electrical fixtures, etc.

(“An immediate engagement connected with another engagement.” Jane was not sure, unless this data was another reference like the initial attempt, above.

(“Mention of a time, perhaps 2 or 12.” No connections as far as time goes on the object. The number 2 is shown in the address of one of the women council members on the front of the object: “...daughter of Mr. and Mrs. James W. McFarland, 2 Glenbrook Rd...” etc.

(“With civil, or civil rights.” Again see the article on the back of the object, shown on page 169. The whole tone of the news story about the Feinberg law and the Education Law of New York State concerns the protection of civil rights, and protection by the Constitution; but without using the constitution as a hiding place for subversives, etc. We regard this as excellent data.

(“Distant connection with a train.” We are not sure. If train means travel, the article on the front of the object mentions that one of the newly-elected council members, Frances Donahue, has returned to Skidmore after two years practice nursing in New York City.

(“and also with a serial number.” Again not sure. On the back of the object, in the Globe electrical ad, there are two series of numbers: 449 Broadway, and phone 1505. In the news article above, is a mention of section 3021 of the New York education law.

(1st Question: What color is the object? “Connection with an orange yellow white. With something inept perhaps. Not formalized. Perhaps poorly done, though I do not believe this impression should be carried precisely that far. More ill-defined perhaps.” Again, we made no connections as far as colors go with the object. However, the rest of this data can refer to the last paragraph of the news story on the back of the object. See page 169. “There was also a dispute over whether or not a secondary school teacher would have the freedom to teach even the concepts of Communism, without being afraid of misinterpretation. This seemed to involve interpretation, and the final answer is left to the people.” Something ill-defined, not formalized, etc., applies here.

(2nd Question: Can you give us some more on the 7 or 14-day period? “Strongly connected with, or mentioned, on the item.” Again, Jane says this refers to the day concept, in

*the article on the front of the object, concerning the election of Jane and others to the Skidmore Day Students Council, etc.*

*(3rd Question: What's that lawyer connection? "I am not sure. Laws or edicts." As stated earlier, both the news items on the front and back of the object concerns laws, edicts, etc.*

*(4th Question: Can you say more about the four people? "Two males and two females, I believe." The four people indicated in the photo—see page 168—are female. Jane speculated that two of the first names mentioned in the article on the front of the object, could be taken as male names by some: Frances, and Orlyn.*

*(5th Question: What's that about a triangle? "I was after the mountain shape, which seemed to be triangular. A triangle with a feeling of height, or the apex or high point of an episode." As stated, Jane felt this referred to her election as president of the Day Students Council—the high point of her college tenure as far as honors went. It was, Jane said, a big deal. This election is the subject of the article on the front of the object.*

*(6th Question: Do you want to name the object? "It seems like a note, with something else on it—like a note in combination with something else. Pictures or symbols on a note." This is excellent data and Seth is very close. See pages 168 and 169. The object, as stated, bears many of the characteristics of a note, since it contains news stories. It also bears pictures and/or symbols, on both the front and the back.*

*(7th Question: What is that name or place beginning with D? "Ruburt here of course would think of Delmer. I can say no more on the D." As stated on page 174, possibly the D refers to Day Students Council, or the name Donahue; both references on the front of the object.*

*(8th Question: Can you say anything more about the colored squares? "Purples and yellows—many colors. Orange and red." As stated, no connections unless Jane refers to my op painting. It contains all of these colors; and no connections with the object as far as we know.*

*(9th Question: What are they? "On a larger object." Yes, but ????*

*(10th Question: What's the shape of the object? "I believe rectangular." Here I meant the shape of the envelope object; Seth could have referred to the larger object containing the colored squares, however, because I did not make any distinction. As it happens, both the object and the op painting which contains the small colored squares are rectangular.*

*(11th Question: Can you say anything about the two females? "An apparent misdeed, connected with one or them. Younger rather than older." This can be a reference to Jane herself. She appears in the photo on the front of the envelope object, and the news story thereon concerns her election as president of the Skidmore College Day Students Council. See page 168.*

*Jane was elected to this post in her junior year at Skidmore. She was expelled from college at the end of her junior year, through being blamed for something of which she was innocent. Thus the words "apparent misdeed" in the above data are important. She was in her early twenties at the time of course.*

*(12th Question: Any initials? "B or C." Again I put the question poorly since I was thinking of the initials of one of the two females. The actual phrasing of the question allowed too much latitude. Even so, there is no personal name on the object, front or back, with a C, initial. There is a B, for Orlyn Barron.*

*(End.)*

**SESSION 303**  
**ELMIRA, NEW YORK NOVEMBER 26, 1966**

*(Unscheduled—Jane and I and the Bernards—Saturday. Typed by Sarah Bernard from her notes.*

*(Began about 8:30 PM, though by 12 Midnight. Short breaks. Seth voice good at times. Pace fast—sometimes Sarah left behind. She used speed writing.*

*(General conversation among the four of us, touching on [Meher] Baba.)*

Now good evening. You can hardly be in the middle because there is no beginning or end. I am pleased to meet you both. He (*referring to Baba*) is not who he says he is; nevertheless he speaks the truth. He is a part of who he says he is, as indeed I am. When you read our material, there will be one issue in particular on which you will not agree. You will later agree. I am coming in softly, you see. I am coming in very quietly indeed, so that I do not startle or frighten Ruburt. He is very easily startled.

Give me a moment on your seminar. We are not precisely in the same class, you see. There is nothing there in your seminar that is not here now and that is not wherever you are. This does not mean that that which is, is readily accessible. It is there for the taking, but you must learn how to take it; for if you try to take it, you lose it, you see.

I am speaking now for your convenience simply. There are four cornerstone personalities involved in your seminar. Now three of these personalities are yours: one is not yours. One is not "yours" in your terms as of this time. When you look up and recognize, you will accept that which you do not now recognize as yourself, as yourself. If you looked up now, you would not recognize the self that you will recognize. Because the Spacious Present exists as it is, the recognition has already been made. You have not yet caught up with it, you see. You are slowpokes. My friend Ruburt in many respects is also a slowpoke. The environment is not where you think it is. I refer to these seminars. The voice that does not "speak" in your terms is yours, but the instructor is not yourself as you know yourself. It is a self you do not as yet know in your terms.

Now I speak from several layers, though the word "speak" is a poor one, I turn myself, you see, into steps down which I walk and the steps represent what you would term personality fragments, though the term is distortive. I speak on a level that you can all understand. I have been to your seminar—not your seminar—but ones much like them in what you would term the past. I attend my own and I give my own. I am broken up into highly energized personality fragments of my own accord, you see. The breaking up itself is an illusion. Those who wish to learn will be found by others like me—individualized and equipped because of their own internal structures to communicate and to receive communications from them. You must have your own circuit through.

Now I will not be any old foggy this evening. I would prefer some lively conversation and I am indeed open to any questions that you might have.

*([Gene]: "Seth, can you tell me more about who is running the seminar?")*

It is extremely difficult to pinpoint an answer. For you the seminars are run by a self belonging to you that you do not yet know or recognize. For others the seminars are run by selves they do not yet recognize and yet the seminar is run by one and not many.

*([Gene]: "And would it not be true to say that we are all running the same seminar for ourselves since we are all one?")*

It would, as long as you realized that the self you are as you know yourself now does not run the seminar. I speak in terms of your time.

*([Gene]: "Is it possible for one to be aware of the larger self, the universal self that exists apart from what I here and now call time?")*

It is indeed.

*([Gene]: "Can we teach ourselves to be guided by that larger self?)*

You are already.

*([Gene]: "Among all of us is the same self, in this larger sense?")*

It is indeed. The separation process is illusion; nevertheless in this way a depth perception is achieved. You are all one self, but you are all individuals and no individuality is lost. There is no merging. There is no need for merging, since what you are already is a part of all else.

*([Gene]: "Then is it right to respond to this man Baba in the following way—you and I are one and the only thing which keeps us apart is my not knowing that we are one?")*

He as he is now would not agree.

*([Gene]: "But as he really is, would he not agree?")*

He is who he says he is and yet he is not. There is a deception. One might call it an honest deception there.

*([Gene]: "Is that deception a version of what many people call good-naturedly the dance of Shiva?")*

Not precisely. The deception of which I speak involves a distortion and emphasis applied too strongly—and a tragic one.

*([Gene]: "How so?")*

He who knows who and what he is need not say so.

*([Gene]: "Unless it is his intent to teach.")*

Saying so in those terms will not help teaching. Example—yes; existence —yes. You need not say who you are, when you know who you are; and if you say who you are, you do not know who you are. Beware who speaks in those terms. There may be distortion. (*Too fast to follow.*) It is dangerous to have highly distorted truth. If you know who you are, you do not need these words.

You are all pieces, you see, of the whole; but you are not all the same pieces of the whole, but rather individualized pieces of the whole. You do not all fit together like a crossword puzzle that any idiot can put together. You are still highly individualized portions of the whole. You are the whole, but you are all highly unique. You fit into different portions of the whole. The self or structure or personality travels outward and inward and (if you will forgive me) in all directions. It is action. It constantly changes. Each self as you know it has its own abilities and inclinations and sympathies. It has its own particular place within the Pyramid Gestalt. It can contact that whole self which in your terms does not yet exist, but which is of course always present. In your search you must contact that whole portion of yourself toward which you are growing—toward which I hope you are growing. This is your individual circuit, so to speak. All ways are one way, but your way is your own way. And you can travel no other. He is—Baba—highly advanced indeed. He is a way, however; he is not the end. He is not completed. He is right, but he is wrong in taking

pleasure in his rightness. (I have never been known for my own humility. It ill-behooves me to speak.) Nevertheless he who is and knows that he is, is. He has no need for words and he has no need to proclaim himself, for he speaks without the necessity for words and he is heard. Those who are really heard have no need for words. I speak to you now in words because without words now, there would not be the necessary understanding that must be reached before I can become wordless.

([Gene]: "What, pray tell, is rightness other than pleasure in the sense in which you used the term?")

Rightness is indeed pleasure, yes. All pleasure—all true pleasure—is indeed right. However, pleasure in the terms of which I spoke referred, unfortunately, to a smug and rather unpleasant satisfaction at having attained a certain position. The position has been attained, but beneath it all the attitude denies it and prevents its fruition. Far be it from me to shatter idols.

([Gene]: "There are no idols to shatter.")

You should give your own sessions.

([Gene]: "I do. May we pursue that point a bit? We would like to create a sort of school—a very simple kind of school—to help anyone who seeks for it, without presuming that we have any answers, but going on the assumption that the way which has been proclaimed by many men is a good way—namely the simple way of love. I presume that you know about the idea that we have for creating such circuits. Will they work? If not, what are their major shortcomings? What would you recommend?")

You are talking about your utopia?

([Gene]: "I would prefer not to call it a utopia.")

There is much involved. Your proposals may be achieved without your realizing that they have been achieved.

([Gene]: "That is very astute.")

You will judge what you see and you will not perhaps see enough. If you perceive results using the inner senses, you will perhaps gain better knowledge of progress. Give us a moment again, please.

These are impressions: two people in particular. (Am not sure here.) One older than the others—perhaps (now, perhaps) 48—some difficulty and misunderstandings connected with him. A "D" and an "H". The project can succeed if purity of intent is retained. There is someone I believe approximately 23 years old who would be dropped.

([Gene]: "Why?")

The person will cause strong difficulties through overenthusiastic reactions and through some connections on which I am not clear with the person's parent—I believe a mother.

([Gene]: "Is this person male or female?")

We will try on this shortly. I pick up strong tendencies in each area and cannot at this moment specify. A legal process, connected with this individual—perhaps now.

([Gene]: "To come?")

To come if he is (*he—a male*) if he is connected with the project. These are impressions connected with the individual. You will have to piece them together. The color brown. Now this could be an impression arising from his name or from the color of his hair.

Some connection with Miss—perhaps your state of Mississippi. This is all I can get through here now.

([Gene]: "Would it be a fair guess that it would be a garbled pronunciation of the last name?")

Ruburt blocks me here ever so gently. You will have to go with what I have given you here now. I will give you a short rest and we can continue, if you so desire.

([Gene]: "I'd like to.")

I find it a most enjoyable encounter.

([Gene]: "Still here?")

I am indeed.

([Gene]: "Could we discuss some broader issues about the project? The truth is simple, is it not? Is it necessary to make it complicated? Do we really have to play complicated games, and if so, why?")

You do not have to play complicated games. There will be those who will expect them and you will feel their pressure.

(All of the Seth data verified by Gene Bernard at work, Smith—Miss, etc. Smith, a 23-year-old, feminine characteristics, dominating mother. Smith has brown hair, is overenthusiastic, according to Gene he could very well cause trouble, and if so the trouble would be legal. Gene didn't say what type of legal trouble, that I recall. Gene surprised and pleased, as Jane was, at this data.

(Interlude—discussion among the four of us. Seth breaks in.)

It is enough to be. It is enough to be.

([Gene]: "Enough for you or me?")

And others. To be speaks louder than words.

([Gene]: "To those who can hear.")

They hear without ears and they know directly when they are in contact with he who knows who he is. To be communicates instantaneously and directly and is instantly translated into truths that the inner self can understand. The communication speaks to the whole system of the self.

([Gene]: "Doesn't this presume that the hearer is accustomed to listening to the inner voice?")

The inner voice does not need to be listened to. It is instantly translated into action and experience. It is known directly.

([Gene]: "—Unless I misunderstand you, is this to say that you do not need to be trained to recognize the inner voice?")

You know that you know. You do not have to listen to know that you know. This telling is not necessary. You know instantly without having to listen. The process is eliminated.

([Gene]: "Suppose someone has yet to learn who they are? I am afraid we are quibbling over teaching techniques. Let me put a question bluntly. What would you do in my shoes?")

About your project? You must continue with it.

([Gene]: "As a teacher, what advice would you give on pedagogical techniques?")

You must use the methods that you have begun, for you must find that they are useless. You must discover this for yourself.

([Gene]: "And what will I know then besides that?

You will know that methods make no difference. To you they must make a difference now. The attempt to use them is important. Those yet to come will understand, despite the method.

([Gene]: "I wish I had your confidence.")

You are not in my position.

([Gene]: "I'm more than willing to take your word for it.")

You must try these patterns out, because you think you must. (*Too fast to follow—something perhaps about sensory awareness.*)

([Gene]: "Very interesting. Is that the kind of comment which I could hear Tim Leary making?")

With reservations. On my part, not his. He leaps like a jackrabbit.

([Gene]: "I agree.")

There is a certain protection (?) in his method. He doesn't understand the chasms over which he so blithely flies. Therefore he does not fear (?) them and his wings are not strong wings.

([Gene]: "Would you agree with the following? As Krishna says to Arjuna: There is no place to go; you're already there. There are no chasms—only a crack which is trivial. There is nothing to do. It is already done.")

Where do you find a contradiction?

([Gene]: "I don't. But I don't understand how the chasm over which Tim Leary is so blithely flying can be anything other than a figment of my imagination.")

Indeed you form the patterns in the sense universe, but when you have formed them, you must know them not only as your own creations. You must know their nature for the physical chasm represents a mental chasm within the self.

([Gene]: "And all that, in spite of which you're already home?")

You are indeed. The self who teaches the seminar already exists.

([Gene]: "Kind of a colossal and lovely joke, isn't it?")

Ruburt saw my viewpoint here. It is indeed no joke. It is a means for the whole to know itself. But in knowing itself, more of itself is constantly created. You follow me here, Joseph. The "moment presents" are constantly created by you and then probed and yet they have existed and will exist. You make the divisions. You are part of the whole, but you constantly enlarge the experiences of the whole. It is not done and finished in the terms of which you think.

([Gene]: "Enlighten me. I don't understand.")

It will take a while. To begin with in your terms: What is, is not static. Therefore it cannot in those terms be considered complete and done with.

([Gene]: "But always becoming?")

But always in a state of becoming. However in the Spacious Present, All That Is does exist. The becoming can never be completed and yet wherever you choose to draw a line, you will think of it as an end.

([Gene]: "The earlier seminars were on the theme of cocreation and an image of a vessel kept reappearing. The idea of the seminar was essentially that the act of cocreating was to provide a vessel out through which something could be continually becoming. What was it, do you think, that flowed through this vessel? What is the way? This is the thing I'm looking for.")

You already possess it, of course.

([Gene]: "What would you call it?")

To give it a name is unfortunate. We have not used a name in our sessions. I would call it IGNAPTHA, which is a poor approximation of the term I am trying to express. In your terms perhaps the whole self constantly expressing itself and that which is knowing itself in all its possibilities.

([Gene]: "Is this not also an emotional expression?")

You must indeed read our early sessions. You recall the basis of those sessions, Joseph.

([Gene]: "What emotion should I call this?")

You should indeed call it love.

([Gene]: "And the thing to which you referred—IGNAPTHA—is that what I should understand Baba to mean by the word "love"?")

This is what he would have you believe he refers to. Indeed. And if I have ever given a double-tongued answer, I have given it now. For I know him, you see.

([Gene]: "Aren't we making the simple very difficult?")

I have merely answered the questions as you gave them.

([Gene]: "Touche.")

I have been answering your questions in the spirit in which you asked them.

([Gene]: "May I try one more now?")

You may indeed.

([Gene]: "Yes. You've been giving me difficult answers to difficult questions. Now let's try the most difficult. I would like to state a proposition and get your response to it. We have been chasing a point—you and I—and it is my feeling that at the level at which we have been chasing it, it is not possible for me to really understand the point and moreover that at the level at which I should like to understand the point, there is indeed nothing to discuss. Does this make any sense?")

There never was anything to be said. You have been asking questions from an inadequate level.

([Gene]: "Right. Okay. I agree. Fine.")

You have not been taking full advantage of your opportunities with me. You have been speaking to me in words only and I have responded as best I can.

(Sarah asked if we could receive nonverbal communication from him and Seth said he'd try. The three of us felt some simultaneous sense of expanded awareness.)

(Interlude.)

## GENE ASKS ABOUT PAST LIVES

I have given much material concerning past lives.

([Gene]: "Could you tell us something about ours?")

He (to Gene) Fifteenth century—both France and Italy—a brief journey to Spain—the name however would seem to be Italian. Grabalani or Gribiliani or Gribiliani—1423-1473. Makes of items from hides—cutting from hides. Trip to England. Final settlement in France. Difficulties with the left ear. Trouble with this finger (*4th on left hand*). Player of an instrument like a bugle. Otherwise difficulties with communication. Difficulties with the

male parent; some reflection of this in this existence. A blonde sister—D A R. For now let that rest. Family from Florence. Bakers. A list on a gate toward the left. Strong inclination toward exaggeration. A family name connected with St. Anne. A brother who is a soldier. One a priest. A sister named Philipina. Death at the age of 38 from a farm animal. A life in the 13th century. Very close. None after the existence just spoken of until 18th century—a rural area—Spain. Previous sister is now his mother. An awakening of psychic ability and enlarging. Misuse of these abilities. I am not sure here now. We will see. A rural town perhaps 49th parallel. A stone monastery. A brother who is unsure as to his sex. Asks our friend for help. An invasion from another country. Our friend leaves the monastery without leave. There is a trip to Africa. An accident—trouble in the right shoulder. And the setting up in Africa of some establishment much like the one now planned. Let us pursue this. For there were records left. I used the word "utopia" earlier and this was meant to be a utopia. The land was not jungle, a barren area, a dry river, members recruited from an army. Now some brief reference to this in a book. This may not be the precise title: *Stolen Lands or Islands*, published or distributed or whatever by Mission House, Ltd. Subtitle: *A Recording of Utopias and their (perhaps) Results*. Book published in England. The group composed of renegade army deserters or dropouts. Too ambitious a project. 73 in all. The whole band entirely wiped out by local tribes. (Incidentally we are much more in contact now. However, I suggest a rest in pure sympathy for our notetaker.)

(*Interlude—discussion.*)

Two points. The joke is highly relevant. If you realized thoroughly that your physical world was an illusion, you would not be experiencing sense data.

([Gene]: "Can't I experience an illusion that I create for myself?")

You can experience the illusion, but when you experience the illusion as an illusion, you no longer experience it. You are running ahead of yourself.

([Gene]: "But there's nowhere to go.")

You do not know. You think it. You will not be where you are.

([Gene]: "Is there anywhere else to be?")

No and yes.

([Gene]: "Is there anywhere else to be that is not illusion?")

I say this to you and I tell you, yes.

([Gene]: "How would I know the difference? Is there any way to distinguish between illusion and reality other than by a creation of my own mind?")

You do not know it now. When that point is reached, you will be able, if you prefer, to experience any "Reality-Illusion" at your will, but the self who experiences these "reality-illusions" will know itself as reality. There is no place for it to go, because it is the only reality and will create its own environment.

([Gene]: "But that is a discussion of the me here and now.")

In your terms.

([Gene]: "In yours too.")

In your terms.

([Gene]: "In yours too.")

Look at the last statement then carefully.

([Gene]: "We have come full circle. I am one with what reality I create. There is nowhere to go.")

You must still be able to experience any one of these illusions. Knowing they are illusory with full knowledge of their nature and still know that the basic reality is yourself. There is no place to go, because you are the place, in those terms, and all places. But the joke is relevant. The most important thing I have said to you this evening is that the joke is relevant.

([Gene]: "Yes, I would agree.")

You must be free enough to explore the nature and experience of every living thing within your own system knowing that it is yourself and then leave your system. These must be direct experiences.

([Gene]: "But I can't leave the system because I am in all systems simultaneously.")

I am speaking in physical terms. Even in physical terms, in very limited physical terms, you are still dealing with other systems.

([Gene]: "I have no choice.")

I am using terms of continuity now simply for explanation. First there must be a period, and then it has passed, when you are completely immersed in a given system as if no other existed. Value fulfillment AS A RULE being achieved in this manner. This does not mean you are not dwelling in other systems simultaneously. The illusion must be probed to its depth.

([Gene]: "Of which it has none.")

You create the depth.

([Gene]: "Right, and in so doing the probing has been done. There is nothing to probe.")

The probing is necessary. Some games are necessary and always relevant.

([Gene]: "Isn't the object of the game to play the game—not to create or probe?")

You are yourself in these terms the game.

([Gene]: "In all other terms also.")

You are creating your own limitations. (*Too fast to follow word for word. Seth admits he is part of the game and was, in a sense, created by Gene. He says that Gene is dealing in artificial terms, not real ones.*) You and I are part of the same reality.

(Interlude.

([Gene]: "Is there really more than one viewpoint?")

Yes. You are not granting the diversity which exists.

([Gene]: "I would be willing to grant a multiplicity of illusory forms of the same thing—namely you and I. All one.")

The experience is in every way real.

([Gene]: "Yes indeed. We're all Buddhas, but we won't admit it.")

This is a tragedy. The game is different.

([Gene]: "Is there tragedy in this game?")

Overall there will be none, speaking in terms of continuity.

([Gene]: ? "The discontinuous tragedy is an illusion, isn't it?")

Overall, there is no tragedy. There must be an overall commitment.

([Gene]: "To what?")

There must be an overall commitment to the self.

([Gene]: "Which is to everyone else too, of course.")

And there can be no self-betrayal.

([Gene]: "Right. Nor any betrayal of others.")

But the idea of self-betrayal can lead to distortions.

([Gene]: "But these distortions are part of the game that Shiva plays with yourself [me] and conversely."

I would prefer to call it a loving endeavor.

([Gene]: "Of course. Think of the classical statue of Shiva standing on the crushed baby—a loving participation in the illusion of tragedy. Even in the illusion of self-delusion.")

You are trying to cut out many steps for yourself.

([Gene]: "But there aren't any steps, are there?")

For you, now, there are steps.

([Gene]: "Aren't they illusory?")

They are indeed.

([Gene]: "If they are artificial barriers which I create in my own path, surely I can remove them.")

Theoretically it is so indeed. Practically it would behoove you to watch your footing.

([Gene]: "Yes. That was the comment to Siddhartha.")

These are tender children we lay to rest. We should mourn for them though they be but (blank space, missing word?) We must feel for them though they be cow dung.

([Gene]: "We must love them for they are ourselves.")

You cannot do less. You can hardly do more.

([Gene]: "To do that is to have opened an eye and to see that there is but one short step to take.")

You are playing a game.

([Gene]: "Of course. So are you. We say that Shiva is playing a game and who is Shiva besides yourself?")

You are indeed now playing a game with yourself, but it is not relevant, and it may be irrelevant. But you had better play it reverently.

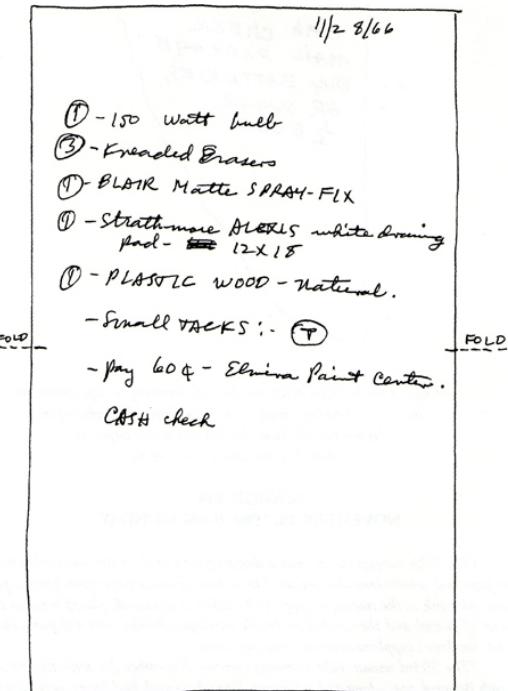
([Gene]: "With reverence for whom?")

With reverence indeed toward the self.

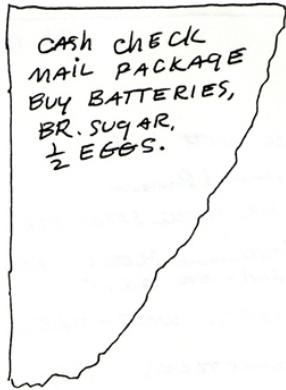
([Gene]: "O.K. We're not talking at cross purposes.")

There is a holy irreverence and a flighty irreverence. You are playing a game. They are both one. But you had better be certain that you know this thoroughly. Now I suggest you rest.

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(Copy of the shopping list used as the envelope object in the 78th experiment, in the 304th session for November 28, 1966.)



(Copy of the list Jane made out Tuesday morning to supplement my list, which had been used as envelope object the night before, November 28. Jane's list was on yellow paper, in dark ink the same color as mine.)

#### SESSION 304 NOVEMBER 28, 1966 9 PM MONDAY

(The 78th envelope object was a shopping list I had written out earlier today for Jane, but which Jane did not see. On a sheet of white paper torn from a pad, same color ink as the tracing on page 189, folded as indicated, placed between two pieces of Bristol and then sealed in double envelopes. Results were not particularly good. See Jane's supplementary list, this page also.)

(The 303rd session, held Saturday evening, November 26, with Eugene and Sarah Bernard, was a long and active one. The whole week had been a very busy one for Jane and me, and we were left somewhat short of sleep.

(Jane began speaking in trance this evening at a rather slow pace; her eyes opened at times; she was smoking; voice average.)

Good evening.

("Good evening, Seth.")

Now. We are by ourselves again.

There were topics discussed at our last session which have not been discussed in those terms earlier.

Let us in our own way consider some of them. The physical universe is real and not real, as you know. You create physical matter and then perceive it. If there were no purpose in the creation of physical matter, it would not exist and you would not perceive it. That is, it would not exist even as an illusion.

There are some fine points here. We shall try to tackle some of them. (Long pause.) For those who may seem like gods to you, killing is no crime, for there is no such thing as even the illusion of death. On one level then it is true that death, like life as you know it, is an illusion. You cannot rid yourselves completely of the illusion while you are within physical bodies.

Therefore, within this context you trust treat your living things gently. They are actualities within your system. Philosophical tenets at your level must be carefully filled in by constructive emotions. There is strong value fulfillment to be gained where you are. It is good to know where you are, and the nature of your reality. You must still operate within its framework, however.

The self, the whole self, the entity, that is your true self, does indeed exist now. You are even in contact with it now. It is true that in one sense you have never left this self. It is also true that in another sense you have indeed. You have purposefully explored other systems as you explore this one.

The exploration is also a creation, and a continuing creation. There is no finality or completion. There is indeed no place to go, as your friend is fond of saying. But the very word is brings forth a multiplicity of existences. They are quite real (*smile*) psychologically and psychically.

Philosophy should allow you to deal with them and not to avoid them. In one case of course there is nothing to avoid. Moment points, as I have discussed them, will clear up many of these points for you. There is every reason to explore inner reality, but this exploration should lead you to understand the nature of physical reality also. Perhaps your physical existence could be compared with an excellent book, given to you by a teacher.

You are completely immersed in it. Because you realize that you are reading such a book and acting out the part of the main character, and plunged into a three-dimensional existence, this does not mean that you can afford to throw the book away nor that you should refuse to read it.

You may of course realize its nature, and this is a step forward. The teacher who gives you the book is reading another book, and acting another part. There are some shortcomings in Zen philosophies that we shall discuss at another time. The system is basically a good one but the flaw, one in particular, is a tragic one. And within your system such flaws can lead many astray.

I do not like the word joke indeed, relevant or irrelevant, for that matter. It can lead to unfeeling.

I suggest your break.

*(Break at 9:25. Jane was dissociated as usual. She resumed at the same rather slow pace, eyes again opening at times, at 9:31.)*

When you have out-of-body experiences, you can become aware of the nature of inner reality more directly.

This knowledge helps you use and direct physical laws, not ignore them. You use them more efficiently, and for the purposes of the inner self. You begin to create physical matter so that it does indeed reflect the inner self, and in so doing, you effect changes that are noticed by others and serve as an example.

Through exploring inner reality you are indeed in contact with All That Is. The experience must be primarily a solitary one however on your part. You are both correct in assuming that you maintain your relative isolation. Specifically you should not now join a community of the sort that is being planned.

Ruburt's abilities, and your own, will develop as they will. They follow their own inner nature. There will be spontaneous expansions, but the work must be private. This does not mean you cannot join in experiments.

Now this is indeed a personal seminar that you attend, and in the terms used by Bernard. I am speaking to you from a particular point of my personality, the part which you can easily understand. I believe my way of teaching to be the best one for our purposes. Ruburt's abilities are very strong. They must be nurtured in such a way that stability is maintained.

You hear me now. You recognize my personality as it is presented to you. Other aspects of it will become apparent as you are ready. I protect you both in psychic matters, if you ever wondered, and of course in other affairs when I think protection necessary.

You may take a break or give me your envelope, as you prefer.

(*"We'll take the break."*)

*(Break at 9:45. Jane out as usual. Pace slow, eyes open at times. Resume with eyes closed at 9:53.)*

It is better, as I have said often, that the ego not be shunted aside.

It is true the division is arbitrary. Nevertheless the ego is a part of the self. We are acquainting it with other portions of the self. It is still the director of physical activities. Properly trained and intuitively governed this portion of the self can be of benefit in survival circumstances.

Now your envelope.

*(Her eyes closed, Jane took the envelope from me for our 78th experiment at 9:55. She held it to her forehead in a horizontal position.)*

We shall see what we can do. A moment please. These are impressions, connected with the object.

A scramble, as of events. Blues and yellows, strong colors.

An oval, the shape of an oval rug, for example.

The impression of a rectangular shape. Perhaps the object has been in a book or album. In any case the corners seem to have been connected to something else—something dark, I believe; or there is something dark on the corners, perhaps black.

Also a white border. The impression is certainly of some kind of photograph here. Ruburt now thinks of a woman and child, and of a photograph of Marie Tubbs and a baby, in Florida.

I feel we are off here, but that the connection is valid.

(*"Yes."*)

I do have the impression of dark color and white, small handwriting perhaps on the back, in ink. (*Pause.*)

(*"Yes."*)

Smaller shapes, fairly dark perhaps like leaves in shadow. A connection with a note or letter. At least a connection with writing that is not on the object itself. That is, other writing, either in a note or beneath these images which I believe are on the object.

(*"What kind of images?"*)

The small leaflike shapes, for example.

(*"Any others?"*)

These are further impressions. A turn up or tune-up. Disconnected lines. A distant place that is rather distant, not close by. Water. Connection with a book. Perhaps mention of Ruburt's book.

A T S and perhaps an L.

I believe the object has images on it of people.

(*No, Seth.*)

(*Pause, eyes closed, envelope still to forehead.*) I have the image of people. Let us see. Of four adults. Do you have questions?

(*How about that scramble?*)

I do not know if it refers to a scramble of lines, events, or perhaps eggs. The term scramble is my impression.

(*Well, I'd say it referred to events... You said strong colors—blues and yellows. These are not on the object. I was wondering what the connections are.*)

To do with paintings.

(*That may be possible.*)

Also the impression of something divided into four divisions fairly equally. This way, you see.

(*Yes.*)

(*Eyes closed, Jane drew in the air a sign like this:*)



(*My next quick sketch as Jane continued speaking for Seth: Is this sign, +, a reference to the string wrapped around the Bernard package? Thus: )*



An inadequate or unfinished circumstance also. And a connection with transportation.

(*Transportation on whose part?*)

On the part of guests.

(*Well, it's more likely to be transportation on your part. As Jane, that is.*)

I suggest your break.

(*Break at 10:14. Jane out as usual. Eyes remained closed, pace okay with short pauses.*

(*See the tracing on page 189. The envelope object was a shopping list I made out with the intention of giving it to Jane earlier today, but did not do so. She never saw it before the test. It was written in a dark pen on white paper torn from a pad the same size, and was folded once before insertion into the double envelopes. The back was blank.*

(*The list represented numerous small things we had needed for some days, but Jane had been prevented from picking them up because of steady rain while I was at work. The list grew and indeed Jane was to get some items and perform some chores I had forgotten to put on the list. These too play a part in test results, since she had these equally strongly in mind this evening. She was to do all the chores tomorrow, Tuesday. See Jane's list on page 190.*)

*(I tried something a little different during the experiment and Jane said now that she didn't know whether it helped or not. The idea being simply to offer Seth encouragement when he was right, or close, or to ask a question at the moment to develop a bit of data further. She was aware that the approach was different. With the exception of an image of a photo of her schoolday friend, Marie Tubbs, Jane said she did not know if she had any images or not.*

*(Seth didn't comment specifically on the experimental results and Jane and I made our own connections.*

*("A scramble as of events." This is good data. The object, the shopping list, represented quite a scramble on Jane's part. She walked downtown Tuesday after the items, and these along with others made up a load that was all she could carry home.*

*("Blues and yellows, strong colors." Later Seth links these with paintings. The object contains items I use to do artwork with, although no paint. Jane did visit the art shop where I buy my paints. I thought another connection might apply also. Not on the list, but bought by Jane Tuesday were four transistor radio batteries. I had forgotten them but she remembered. The batteries are covered with a strong red, blue, and yellow design, very bulky. See Jane's list, page 190, also.*

*("An oval, the shape of an oval rug, for example." See page 189. There are several ovals on the shopping list. The most prominent is the one I drew after the line "small tacks", with the size of the tack I needed indicated within the oval. Jane: I think rug is a literal interpretation of "matte" finish—see object.*

*("The impression of a rectangular shape." The object is rectangular, either opened up or folded. It was folded inside the double envelopes.*

*("Perhaps the object has been in a book or album." The object was not in a book, but had been part of a book or pad of paper in that sense.*

*("In any case the corners seem to have been connected to something else—something dark, I believe." The object was of course the top sheet on the pad, which I tore off after making out the list. There is no dark particularly connected here however; the gum binding on the pad is a middle blue, and the pad is backed up with cardboard of the usual middle value gray.*

*("or there is something dark on the corners, perhaps black." See above. Seth here appears to be drifting into a photo interpretation, as below.*

*("Also a white border. The impression is certainly of some kind of photograph here. Ruburt now thinks of a woman and a child, and of a photograph of Marie Tubbs and a baby, in Florida... I feel we are off here, but that the connection is valid." There is a Florida connection, and this led Seth to the Tubbs connection for our friend Marie also lives in Florida.*

*(One of Jane's chores Tuesday, not on the list but performed along with the listed items, was to mail a package to Sarah Bernard, who along with her husband visited us from North Carolina over last weekend. See the last session. The package contained a sweater Sarah forgot. The Bernards had visited Florida a few weeks ago. Jane had made her own list of errands to run Tuesday, and this included a visit to the post office to buy stamps, as well as mail the package. See Jane's list, page 190 also.*

*("I do have the impression of dark color and white, small handwriting perhaps on the back, in ink." See page 189. The object does contain small dark handwriting on white. The*

*back impression could have been picked up by Seth because the object was folded inside the sealed double envelopes.*

*(“Smaller shapes, fairly dark, perhaps like leaves in shadow. A connection with a note or letter. At least a connection with writing that is not on the object itself. That is, other writing, either in a note or beneath these images which I believe are on the object.” This is good data, and refers to the list Jane made out herself to supplement my list. See page 190. Jane made her list out Tuesday morning, November 29, after I had given her a copy of the list used as envelope object Monday, November 28.*

*(The two lists were linked in Jane’s mind of course by images, common goals, etc, of many kinds. One item of similarity showing up on both lists is the “cash check” data, referring to a check I had received for a painting recently....The mail package data on Jane’s list refers to the errand package discussed on page 195 under the Florida data. I had forgotten to add this item to my list.*

*(1st Question: What kind of images? “The small leaflike shapes, for example.” Evidently this is a reference to handwriting.*

*(2nd Question: Any others? “These are further impressions. A turn up or tune-up.” Possibly a reference to the sweater left behind by Sarah Bernard, turning up after the Bernards had driven away. This is referred to on Jane’s list under the mail package data; Jane did this on the same trip downtown during which she ran the errands listed on my list, used as envelope objects.*

*(“Disconnected lines.” The object contains disconnected lines of handwriting. See page 189.*

*(“A distant place, that is rather distant, not close by. Water.” Probably a reference to the Bernards and their trip to Florida a few weeks ago. See page 195 and the Tubbs data. The Bernards live in North Carolina, which is also a rather distant places and the package was mailed to that address. We don’t know whether much water is close to Raleigh, NC.*

*(“Connection with a book. Perhaps mention of Ruburt’s book.” This links the Bernards with Janet’s list through the package data, and in turn with the object itself. The Bernards had a copy of Jane’s ESP book with them; we had mailed it to them some weeks ago.*

*(“A T S and perhaps L.” Jane felt subjectively that here she tried to get at the word Alexis on the object.*

*(“I believe the object has images on it of people.” When I told Seth the object did not, Jane said it bothered her but not Seth. She said she thought it a good idea to continue the experiments in this vein however. I was trying to see what answers along the way would do to help spur Seth on towards more data, when I noted that he was off the track.*

*(“I have the image of people. Let us see. Of four adults.” It can of course be said that Jane and I and the Bernards are linked rather strongly to the list used as object, and through that to Jane’s list, as already explained.*

*(3rd Question: How about that scramble? “I do not know if it refers to a scramble of lines, events or perhaps eggs. The term scramble is my impression.” I told Seth it referred to events. See also page 195. A scrambled-egg connection also enters in, somewhat removed, since the Bernards and Jane and I had scrambled eggs for breakfast Sunday, November 27.*

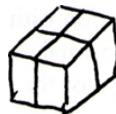
*(I then asked Seth to elaborate on the strong color impression about the blues and yellows. See also page 195. “To do with paintings.” This has been explained. A more distant connection might arise from the fact that Jane’s shopping list, shown on page 190, was written*

*on yellow paper with a dark blue pen. The battery interpretation is listed on Jane's list; and my own list, which was used as object, contained items to be purchased having to do with art.*

*(“Also the impression of something divided into four divisions fairly equally. This way you see.” At the time Jane made a sign like this:*



*(Later I wondered whether Seth had been trying to get at the idea of string crossing itself around a package. A package of course is mentioned on Jane's list, page 190. The cross effect can be easily found in the way I habitually wrap packages with strings and in the way I specifically wrapped the package to be mailed to the Bernards, thus:*



*(“An inadequate or unfinished circumstance also.” A reference to the list used as object. The shopping list reflected a list of undone or unfinished chores which Jane performed Tuesday, November 29. She had intended doing them Monday but had been stopped from doing so by a heavy rain. Her own list can also enter in here.*

*(“And a connection with transportation. [4th Question: Transportation on whose part?] “On the part of guests.” I had told Seth it might more likely be transportation on Jane's part, making the rounds to do the list of errands. There are links with the Bernards and transportation also of course, since they visited us over the weekend from North Carolina, then headed for a TV program in Philadelphia. The package data on Jane's list is also connected to them.*

*(Jane regarded the experiment as a poor one, although there were good points in it. She resumed briefly at 10:43.)*

Very briefly, I would suggest a specific dedication on Ruburt's part, before our sessions, to our sessions. And a few moments at least to turn himself inward.

Now, do you Joseph have any particular questions not concerning the test? When you will gain from additional test discussion I will always give it.

*(“No, I guess not.”)*

We will close the session.

*(“Good night, Seth.”)*

*(End at 10:44.)*

**SESSION 305**  
**NOVEMBER 30, 1966 9 PM WEDNESDAY**

*(Jane began speaking in a fairly strong voice. Her eyes were both opened and closed during the session.)*

Good evening

*("Good evening, Seth.")*

Now, other planes and systems are as real and as unreal as your own. They are all formed from inner vitality, which is the basic or ground reality. Many other systems reflect inner reality more clearly, with less distortions, but the distortions themselves are creations. All systems are then formed mentally, including your own.

This does not mean that they are imaginative in those terms usually used. There is an electromagnetic connection within and beneath all systems indeed, but this is only the result of inner mental connections. In each system you test inner knowledge by checking it against the unique and particular rules of that system.

Within your system expectation indeed forms your own physical environment. This does not mean that the rich, for example, have attained to spiritual status necessarily. The personal environment taken as a whole, with interpersonal relationships, is an indicator of the inner situation, however.

In projections, you see, you must dispense with normal psychological root assumptions. You must momentarily realize that doors are not solid. The assumption is only a convenient one within your physical system. Doors are solid: This is not a basic truth, you see, but a convenient root assumption.

It is a most difficult one for you to dispense with. As convenient aids you will find yourselves imagining, for example, open windows through which you will seem to travel. This is an aid to the ego only. Electromagnetically all living things are connected, yet each retains individuality. There is no nirvana in those terms, in which individuality will be vanquished.

Individual selves will retain identity. They will be able to participate at a high level of awareness with the whole of which they are part. The whole is far more infinite than you can conceive. In a basic sense, the whole is aware of all of its parts, and in a basic sense all of its parts are aware of the whole. But each self must go its own way and develop its own abilities and explore the possibilities which it creates itself, otherwise the whole would stagnate.

The whole gains vivid experience through the life of its parts. The whole needs its segments. The vitality must constantly create itself in new patterns and each new pattern, of course, brings forth new possibilities of development.

Infinity has nothing to do with space or time as you know it. Infinity is the state of becoming and can never have an end for it is never completed. Infinity has to do with value fulfillment, and the unfoldings of ever new possibilities, the exploration of moment points, the traveling through dimensions that ever creates the illusion of time. But since there is no time, what is there to end?

The experience of projection will give you some small glimmering of infinity. Pretend that in an exploration during a projection you found yourself beside a tree. You entered the tree. You stayed there and followed it through the seasons. Then you grew restless and entered a bird who perched upon the branches and you flew merely several feet away. A child stands nearby and you entered the child.

You intruded upon the child in no way. You were there within the child like air. All of this seemed to take no time at all. The child became old. You traveled to a nearby lake and became a fish. In succession you entered many things and finally returned to your body. You had experienced centuries, yet only an hour of your time had passed. The feeling that you would have inside this highly improbable projection would give you some idea, though a very weak one, of the feeling of infinity.

Now, in one sense, all selves are projections of the whole or that which is. New universes such as your own constantly come into existence. Systems and planes far different develop and in turn form other systems. Infinity has meaning only in subjective and psychic terms. The physical brain cannot contain the idea of infinity.

The concept will not fit into three dimensional terms. The whole self, the inner self, moves within the concept of infinity as you move within physical reality through space. Infinity contains all that will ever be known, and, of course, all that will ever be known is known within the spacious present.

Yet these very terms, all that will ever be known, are distortive, for they suggest an ending of knowledge and experience and there is none.

I suggest your break.

*(Break at 9:35. Jane was dissociated as usual, a bit more toward the end. Her eyes were closed for the most part.)*

*(Resume at 9:45).*

Now, "There is no place to go" if you know what is truly meant by that statement. It is also true that there are as many places to go as you wish to find. You always create the places and the destinations at which you arrive. There are no places, and there are infinities of places. The inner self forms all systems and all places. On the one hand you can indeed call them illusion. On the other hand, these illusions are quite real. They are the clothing over the basic reality.

The basic reality is indeed within the illusions. Look beneath them and within them and you will feel it. But they are themselves composed of it, and you cannot really separate the two. Words are inadequate to explain what I mean here.

Basic reality cannot know itself without creating diversity. The diversity is the various forms that reality takes, the various systems within which it expresses itself through projecting itself into infinite individualized experience. Now that sentence is an important one.

Each inner self is a portion of the basic inner reality. It cannot know itself, however, except through experience, and it must create in order to experience. The experience constantly deepens the value fulfillment of basic reality itself. There is no alternative between diversity and nothingness.

That which is, is constantly aware of its growing, surging existence, through the diversity of experience which it creates constantly and simultaneously. You are part of that

which is, you are that which is. It is impossible for any part of that which is not to be individualized. Every part of that which is, is alive, and knows itself.

There is what you may call a god, but hardly in terms of which you can conceive. Using your terms, you are indeed a part of this god. You are indeed infinite. You have immediate, instant personal (underlined) connection with this god, using your terms. You are directly connected to this god. You cannot be disconnected because this god is what you are made of.

This is as simply put as possible and highly simplified. The knowledge here gives you benefits that are beneficial in highly (underlined) and significant ways; and do indeed enable you to draw upon abilities that you did not realize you possessed.

Now: This is a personal god, in your terms. It is a personal god because this god represents the part of that which is, which is yourself, you see. No one else can speak to this particular portion of this god. You are your own entity. The part of you that is formed from All That Is, is this god; is aware of all your needs because god is also, in this respect, yourself. Though hardly the self that you will recognize in a mirror.

Now: In your time scheme you see yourself at a certain age, within a given set of circumstances. When you realize that you are also a portion of All That Is, then you will see that this concept is erroneous and limited.

There are also portions connected with your identity, however, within other systems, and these are more advanced than your own psychological self. Again, I am speaking in your terms. These can be compared in this context, you see, to minor gods, and your mythologies are full of these. They are also obviously in contact with All That Is.

Some of these have been within your system, in your terms of continuity, and are now beyond it. They also represent your personal connection with All That Is. At times these personalities do aid their own and give instructions.

Take the minor god connection lightly as the term is a poor one but brings out the idea I want to portray, though it is somewhat distorted. Their value fulfillment is considerably deeper than yours: their experience fuller and their knowledge at a higher level.

I have avoided such discussions mainly in the past, until I thought you were ready for them. And now you are. These personalities are a part of your particular entity. Entities are obviously subdivisions of the whole, or All That Is. You retain your individuality as part of an entity, and the entity retains its individuality as a part of an energy gestalt.

An energy gestalt maintains its individuality as a portion of All That Is. These are not impersonal energy forms. They are very highly individualized psychological entities. Their psychological development however is far different than any that you know.

There are simply psychological realities of which you are completely ignorant, and these are interwoven into energy frameworks containing dimensions you cannot understand.

You may take a break.

*(Break at 10:14. Jane was dissociated as usual. At the last portion of this section she said that she felt Seth pushing at her, pushing her understanding as far as he could. She started to feel or experience directly the concept concerning the advanced psychological entity realities, but fell somewhat short.*

*(Resume at 10:20.)*

You do indeed have access, you see, and a direct line, so to speak, with all the energy and experience you desire.

Now: One point here before we close. I would like to give some hint as to the psychological realities that form personality structures on higher levels than your own. These personalities are able to deepen value fulfillment amazingly through an expansion of consciousness that allows them to focus into many areas within the systems and planes simultaneously.

That is, not only would they be aware of what seems to you to be past, present and future within your system, but they would be aware of several other systems and be able to function within them simultaneously, gaining and creating experience within all of these systems, even while maintaining overall identity. They would be conscious, for example, of themselves as, say, an entity, and simultaneously they would be aware of separate existences as individuals in various systems. This is as far as we can carry this at present.

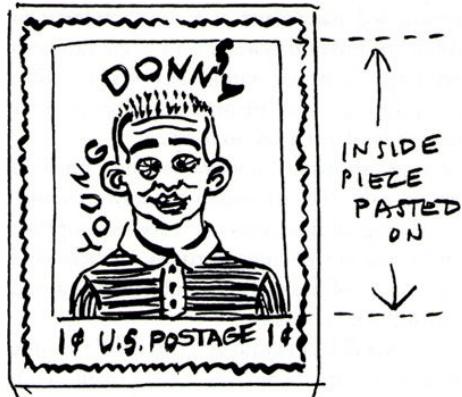
There is far more to be said. I will return to this subject at the beginning of our next session. I will now close. My heartiest wishes to you both. I am often with you. I will help you in your projections. You must go so far alone, however. I have given you the instructions to enable you to do this.

When you have learned enough on your own, then my active assistance will be of benefit as a guide. I want to develop your own abilities. I do not want to make it too easy for you. There are some lessons I will give you when you are projecting. I watch you during your projections, and look out for you. And now, good evening.

*(“Good night, Seth.”)*

*(Session ended at 10:33. Jane was “pretty far-out” all night.)*

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*(Copy of the drawing by me, used as the object in the 79th envelope experiment, in the 306th session for December 5, 1966.)*

### **SESSION 306 DECEMBER 5, 1966 9 PM MONDAY**

*(The 79th envelope object was a drawing made by me on Friday, November 25th, at work. It was a joke on Don Wilbur; Don and his wife, Marilyn, visited us that Friday evening and I showed them the sketch. I thought also that Jane saw the object that evening, but as it developed she did not. Thus, she had never seen the drawing until after the experiment. This evening I placed it between two pieces of Bristol, then sealed it in the usual double envelopes.*

*(Jane began speaking in trance while sitting down; she was smoking; her eyes began to open soon; her pace was rather fast and her voice quite loud, comparatively—the loudest it has been in some time.)*

Now, good evening.

*("Good evening, Seth.")*

Ruburt has been reading about drugs that induce the so-called psychedelic experience.

Now I have been speaking about psychological structures that are far more complicated than those with which you are familiar. We can tie these two subjects together very nicely, dear friends. For in a very dim manner, the psychedelic experience can give you some glimmerings as to the nature of these more advanced psychological structures.

As I have mentioned many times, at present you focus your attentions and consciousness within the physical system. This alone can be compared to what Leary calls imprinting. Existence within any system will necessitate some imprinting. The imprinting simply involves an adjustment whereby consciousness is attuned to a particular station, so to speak.

The consciousness so attuned however is only a small portion of the individual's total consciousness. In your system it is now fashionable to refer to this as the ego. The psychological structures are indeed so imprinted. However they are also aware and

conscious of huge portions of themselves that are not so imprinted. They are aware of themselves simultaneously as individuals imprinted so as to react within several systems.

They maintain overall identity however, and follow through, or keep track of, these individuals which are themselves. A very small case in point would be an individual who is as aware simultaneously, of all his incarnations within your system, aware of them happening at once, and yet aware of himself as the whole who experiences these existences.

The separate incarnated personalities however are still separate identities. This is no contradiction at all. The personality structures of which I am speaking are far more advanced than this example. They are aware of many existences within many systems. They organize the basic ground reality into many patterns, and then operate and manipulate within them.

You are as a rule aware of one system only and not generally conscious of yourself as anything but a creature of that system. I refer here to humanity at this time. These psychological structures through value fulfillment, ever enlarge their abilities to form new realities and to act within them. It should not be forgotten that these environmental systems are directly created by those who dwell within them, and this includes your own.

Basic reality is not a chaos. It is a raw material. All diversity implies a whole, and if you theorize a whole then you must also imply diversity. These personality structures are like you a portion of basic reality, or All That Is. They are simply able to use and express and act within a larger framework of it.

Your idea of a god, in fact any concept held by humanity, represents at best a very small and insignificant idea, based upon the root assumptions of your own system. This does not mean such ideas are not legitimate as far as they go. Simply taking your own physical system and its physical universe, all intelligent life is simply not humanoid. Even in this limited conception of yours then, the concept of a human god is almost meaningless, and there are many other systems in which the word humanoid would have no real meaning at all.

This does not mean that the word indeed would have no meaning. Psychological frameworks and psychic gestalts form the basis for individual reality regardless of system. All of these do imply a whole, but the very term whole would again be meaningless if the whole, through self-conscious individual parts, were not conscious of itself.

Now you may take a break for your fingers' sake, and we shall continue.

*(Break at 9:25. Jane said she was "pretty far-out." The strong voice had swept her along, with few short pauses. Eyes open often, delivery active. Resume in the same manner at 9:33.)*

Now. Your LSD and similar drugs do to some extent lift the imprinting process, though never completely.

In some personalities they will lead to what you call a mystic experience. They will carry the personality into new realms of perception. They will momentarily break up usual patterned organizations of perception. You will see with new inner eyes. To some extent you will view some aspects of reality apart from the usual physical structures that you impose upon it as a whole. There is therefore a freedom for the inner self.

There may be a strong feeling of oneness with All That Is. This is of course much to those who have been primarily ego oriented, and it represents a meaningful breakthrough that can indeed provide the opportunity and impetus for a far more fulfilling earthly existence.

Of itself (underlined), however, it will not carry you further than this. Of itself, it will not give you insight into past lives or future existences. Of itself it will not lift you out of the framework of the physical system, but merely allow you to see that system as it is. It will allow you to experience your relationship with the system, and the system's relationship with the whole.

It will not of itself transport you to other systems. Your friend's seminars (*Gene Bernard's*) are within this system, in that they are composed of personalities who have been, and may again be, connected with it. (*Long pause.*)

Of itself such an experience will not give you psychological mobility through other portions that compose your own becoming psychological structure. I say here "of itself" because certain personalities will be advanced enough to use such an experience as a springboard into precisely these discoveries. (*Long pause.*)

The ego indeed is a fiction, but a highly useful one. It is an artificial division, indeed ever changing, and yet the illusion of its existence must be maintained while you are in this existence. It need not be inflexible, with training. With training it will be willing to grant you much more freedom, and yet it will remain intact.

The psychedelic experience is a most fruitful one. Drugs are not a prerequisite however. In an experience without drugs, the ego loses its substantial quality momentarily. It remains however as a protection. In all our work we have been allowing the nonphysical self more and more freedom. We have been and we are expanding consciousness, and this consciousness includes the ego.

We are bringing the ego inward, so to speak. It is partaking of this consciousness expansion. In the past the ego has been overexaggerated. It has ruled the roost. This does not mean that the changing pendulum must now attempt to eliminate the ego. Any expansion of consciousness must also include this portion of the self.

You may take your break and we shall continue.

*(Break at 9:54. Again Jane was well dissociated. Her delivery had again been forceful, the voice loud, the eyes open often, but the pace had slackened somewhat near the end. Resume in about the same manner at 10:00.)*

Now. Another point. The ego will act as a translator of inner experience for you. If such translations contain distortions, they are better than no translations at all, and intuition will allow you to see through the distortions.

These will also be sifted of course through the layers of personal subconscious. The experience will still be meaningful without the ego, but it will not be as meaningful, and you will not be able to utilize in efficient manners. It must become a part of the organization of the whole present identity, you see.

It is precisely because the ego is excluded from the psychedelic experience with drugs that difficulties are encountered afterward. Given the opportunity the ego can and does merge with other portions of the self, and yet loosely maintains a psychological framework within which the experience can be translated in your terms.

The psychedelic experience under these circumstances transforms the ego also in beneficial ways. Otherwise the ego is left behind, unable to perform, as a rule now, its primary functions. The ego can organize the old data when it undergoes a psychedelic experience as a part of the whole self. Then it can also organize the new data.

A trained and flexible ego will be able to momentarily relinquish its dominancy during the experience itself. We will have more to say here in connection with these advanced psychological structures, and what is called the psychedelic experience. At our next session, I will begin also to answer Ruburt's questions concerning such an experience without drugs. You have many hints, and I will give you further instruction.

Now do you have an envelope for me?

("Yes.")

(*At 10:08, Jane took the envelope for our 79th experiment from me. Her eyes closed, she raised it to her forehead in a horizontal position, as usual. Her delivery was rather fast.*)

Give us a moment. A string of numbers. Either four numbers, the number four many times, or four separate indications on the item or object.

A spread or miscellany also. Connection with a picture. 4 3 2 1 or 4 3 1 1 1. Connection with a physical turnabout, or turnover.

A rectangle and a square. Perhaps the square within the rectangle. And a solid horizontal line, black or dark. (*Pause.*)

Something by itself in the low left-hand corner. The impression is of a small image or drawing (*shakes head, eyes closed*) that might represent a foundation, house, federal building or church, or monument. Printed or embossed.

Connection with the mails, and postmark. Connection with November 6. A small round form that seems to be like a postmark or vaccination mark.

I do not believe the following is precisely correct here: something like tottle (*my interpretation*) or turtle. Perhaps having to do with a name or address.

Some indications of disaster, though this may be strong.

Connection with colored paper, I believe. An envelope. Dissonance. U.S.A. Connection with a lake or water, or a bowl.

A note, somehow connected with a dissatisfaction. An inordinate amount of time taken. Too many of something to hold. JB, or Ruburt; that is, Jane Butts here.

Connection with advice or an advisor. Four plus one. Violet or purple, and an agreeable solution to be found. A perpendicular arrangement with dots.

The object—an envelope or letter and some reference to a third party. Connection with MG.

Do you have any questions? A connection with newspaper also.

(*Jane still held the envelope to her forehead.*

(“Can you say anything more about the third party?”)

There seems to be a connection with your neighbor Leonard [Yaudes].

(“In what way?”)

This could be a result of the newspaper connection. Something opened up symbolically, I believe.

(“Can you say anything more about the drawing?”)

In the corner?

(“Yes.”)

I am not certain that this is a literal drawing. It may be. An organization. If you have no more questions you may take your break. If you do I will answer them.

(*Break at 10:27. Jane was again well dissociated. Her eyes had remained closed, her pace good. She could recall a few images she'd had while speaking, and said more would come*

*to mind as we went over the data. At the moment she remembered something small in a left-hand corner on an envelope; of a building of some kind; and of something round like a postmark or vaccination. Note that these are vague.*

*(I asked Jane to handle the envelope carefully as soon as she came out of trance, and to lay it flat on the table while opening both envelopes, etc., in order to see if the small object was in a left-hand corner. Apparently it had been centered however, although shifting might have taken place.)*

*(See page 203 for a copy of the object. As stated, it is a mock postage stamp I drew on Friday, November 25, 1966, at work. It is a spoof on Don Wilbur—"Young Donny"—and I showed it to Don and his wife, Marilyn, when they visited us that evening. The Gallaghers were also present. I thought the drawing had been passed around that evening and that Jane had seen it, but she said tonight that she had not. At any rate she had no recollection of seeing it before, to my surprise.*

*(Seth did not return, so Jane and I made our own connections.*

*("A string of numbers. Either four numbers, the number four many times, or four separate indications on the item or object." The only connection we see with the object here is that a number on it is repeated—1 cent is shown twice. See page 203. There is a string of symbols across the bottom of the object, but mainly of letters, rather than numbers.*

*("A spread or miscellany also."*

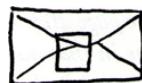
*("Connection with a picture." The object is a drawing, or picture.*

*(4 3 2 1 or 4 3 1 1 1. No connections, except that 1 cent appears twice on the object.*

*("Connection with a physical turnabout, or turnover." No connections.*

*("A rectangle and a square. Perhaps the square within the rectangle." This we think very good data. See page 203. As indicated by the pencil line on the object, the object was assembled from two pieces of white paper, with the inside piece pasted in position. The larger piece is obviously a rectangle. Actually the smaller piece is also, but inclines in proportion toward the square to a much greater degree. And this piece is within the rectangle.*

*("And a solid horizontal line, black or dark". Perhaps close here. There are solid black lines on the object—both the border and the pattern on the shirt. When Jane carefully opened the double envelopes experiment, I found the object positioned thus far as I could tell:*



*(It has been noted that Jane held the sealed envelopes to her forehead in a horizontal position, or with their long axes parallel to the floor. Thus part of the black border on the object, or the pattern on the shirt, would appear horizontal if Seth picked this data up in a somewhat literal way.*

*("Something by itself in a low left-hand corner." As noted earlier, when the double envelopes were opened the object appeared to have been centered within them. Jane said she'd had an image of a small object in a corner of an envelope, however.*

(“The impression is of a small image or drawing that might represent a foundation, house, federal building or church, or monument.” This is excellent data. The object is a drawing, and is small. See page 203.

(In addition, the idea of a federal building enters in, in that the object is a pseudopostage stamp. Monument can also apply, for in the U.S. only deceased persons are shown on stamps; thus an appearance on a stamp is a kind of tribute and a sort of monument. Jane said she did not know of this policy. I was familiar with it through collecting stamps years ago. Telepathy here?

(“Connection with the mails, and postmark.” More excellent data.

(“Connection with November 6.” No connections.)

(“A small round form that seems to be like a postmark or vaccination mark.” Here again Seth/Jane explores the mail connection with the object, which is a pseudopostage stamp. Jane had an image of a small round shape.

(“Printed or embossed.” Yes. Jane said by printing here she meant my hand-printing on the object, versus handwriting. Also, stamps of course are printed in production.

(Jane also said the embossed data is legitimate, and stemmed from two things on the object: the “squiggly” frame I indicated in the drawing, and the fact that the center portion of the object had added dimension or thickness because of the two pieces of paper—actually one-ply drawing paper—being pasted together.

(“I do not believe the following is precisely correct here: Something like tottle or turtle. Perhaps having to do with a name or address.” Jane said this was her way of getting at a connection with Don Wilbur’s wife, Marilyn. The connection being that Don was spoofed on the object.

(Jane said she went through high school with a girl named Marilyn Tuttle. She had forgotten about Marilyn Tuttle until this data cropped up.

(“Some indications of disaster, though this may be strong.” Humorously, Jane said the caricature of Don Wilbur could be called a disaster. Especially the unbeautiful features and the red eyeballs. See page 203. Actually the drawing bears no resemblance to Don, purposely being done in that manner.

(“Connection with colored paper.” Both pieces of paper making up the object are white. The color red also appears on the drawing, the data may be distorted.

(“An envelope.” The object, being a parody of a postage stamp, calls an envelope to mind.

(“Dissonance.” Jane said the object is dissonant rather than being harmonious, I purposely so produced it.

(“U.S.A.” This is excellent data. See page 203. The initials U.S. appear in the line of copy across the bottom of the object: 1 cent U. S. Postage 1 cent.

(“Connection with a lake or water, or a bowl.” Again, very good. Marilyn and Don Wilbur live in Wellsburg, NY.

(“A note, somehow connected with a dissatisfaction. An inordinate amount of time taken. Too many of something to hold. JB, or Ruburt; that is, Jane Butts here.” We don’t know. Without Seth’s help we cannot see connections. As stated, Jane was present when the envelope object was shown to the Wilburs on their visit here; perhaps Seth was getting at the fact that Jane didn’t actually see the object that evening.

(“Connection with advice or an advisor.” Jane said this is legitimate, and refers to my being considered a help to young people such as Marilyn and Don, who are in their early 20’s. I’m 47.

(“Four plus one.” No connections.

(“Violet or purple”, There is red on the object.

(“and an agreeable solution to be found.” No connections.

(“A perpendicular arrangement with dots.” As noted in the sketch at the top of page 209, some of the lines on the object would be perpendicular as Jane held the envelope to her forehead. She said the dot data referred to the tiny red lines on the eyeballs of the drawing; to her they appeared to be dots, being quite small.

(“The object—an envelope or letter, and some reference to a third party.” The object is not an envelope or letter; see page 203. But being a drawing of a postage stamp, it is closely related to both such data. We are not sure about Seth’s reference to a third party; there could be several possibilities.

(“Connection with MG.” Again we are not sure. No one with those initials for instance was present on the evening the object was shown about. A possible reference: M for Marilyn Wilbur, wife of the young Don Wilbur shown on the object; and G for the Gallaghers. The Wilburs and Gallaghers being present that Friday night, November 25, 1966.

(“A connection with newspaper also.” Quite possibly this refers to both Bill and Peggy Gallagher being employed by the local paper, The Elmira Star-Gazette. Neither of the Wilburs are connected with it.

(1st Question: Can you say anything more about the third party? “There seems to be a connection with your neighbor Leonard [Yaudes].” As far as we know Leonard, who lives across the hall from us, has no connection with the object or Friday, November 25. We think this is a bit of data arising from the newspaper item, as will be seen below.

(2nd Question: In what way? “This could be a result of the newspaper connection. Something opened up, symbolically, I believe.” Possibly Leonard’s name arose here because of the earlier newspaper data which calls the Gallaghers to mind. Leonard does have a newspaper connection with Jane and me, in that he obtains the New York Times at work, then gives it to us each day after he finishes reading it. He also gives us the Sunday edition, and various news magazines on a regular basis, so in this sense he has a strong “news” connection with us. His name may have arisen in this data however through distortion, since it would appear the Gallaghers have a more direct newspaper connection with the object, through me.

(Newspapers of course come up. We do not know what symbolic meaning Seth may have had in mind.

(3rd Question: Can you say anything more about the drawing? “In the corner?” As noted on page 209, apparently the object was centered inside the double envelopes. Jane however had an image of a small object in a corner of an envelope.

(“I am not certain that this is a literal drawing. It may be.” The object is a drawing. See page 203. Excellent data.

(“An organization.” Again, good data. The object is a parody of a postage stamp, which calls to mind the country’s postal organization. See the foundation data on page 209.

(End.)

**SESSION 307**  
**DECEMBER 7, 1966 9 PM WEDNESDAY**

*(Jane was dissociated as usual.)*

Good evening.

*("Good evening, Seth.")*

Consciousness cannot be separated from mobility. It is true that you focus within the physical system mainly, yet the inner self is highly mobile and embarks simultaneously upon a variety of projections. The closest example in your experience of this mobility is the dream situation.

These dreams make little impression upon the waking consciousness unless you train it and take it with you as far as it can go. It is then able to translate the dream reality at least in part. In the psychedelic experience the ego can be trained to act in the same manner. Later it can serve as an interpreter.

It will indeed translate the data into terms that it can understand, but without such translation the normal waking consciousness might have no record of it at all. Much of such experiences will remain untranslated. The intellect simply will not be able to contain the data. There is a point where the ego will be left behind but each time it will go further.

What you must understand is that the psychedelic experience represents but a glimmering of the constant state of the inner self: not constant in terms of something static, however. With drugs, there are some dangers. There are dimensions in which you are completely incapable, and if through some molecular disturbance you fell into one of these it is possible that you could not find your way back. You do not understand me here, and it is difficult to explain. Your vocabulary is not equipped to deal with the concept. I will try.

There are electromagnetic systems that make up experience. These may have counterparts, though not exact identities, within other systems totally alien to you as you know yourselves. Given certain unusual circumstances, you could leapfrog, so to speak, and end up within an energy gestalt from which you could not return. The personality structure simply would not take the transition.

Very vaguely indeed, this could be compared to a voice from one station suddenly being captured by another. There is much more here, almost impossible at present to explain. There are, from your standpoint, minutely sized systems that within themselves are infinite. You could be drawn into an entirely different value fulfillment system. All of this is very improbable, but it is possible and under drugs such experiences could result.

Thoughts, as you know, contain their own electromagnetic reality. This means that each thought is an electromagnetic system in fact and not just in theory. Such a system is the basis for your physical system and these are highly valid. Theoretically only, with drugs it would be possible to be lost within an idea, caught in its electromagnetic reality, and forced to follow the ramifications and developments of the idea in various guises. The value fulfillment system would be changed. There would be development within that system, but you would be lost to your own system.

I mention such possibilities because such situations have not been dreamed of, and they should be taken into consideration. Such experiences without drugs could happen not

at all. The alarmed personality would quickly return. In the case of drugs however the chemical framework might delay such a return until it was too late.

The chemicals you see alter the system that you inhabit, as well as your own perceptions of it. It is speeded up in many respects, and the problem is almost like returning to a moving ship in space, only the motion involved is consciousness. You would not have a stationary station to return to.

In trance states, there is a more or less stationary system waiting, so to speak. In trance states, consciousness itself brings about the chemical changes within it as it, consciousness, travels. Changes do occur within the body. When consciousness alters its direction it automatically alters the physical system. When it is ready to return the physical system is automatically prepared to receive it.

Now in the drug situation the state of consciousness desired is brought about by altering chemical properties. Consciousness, travelling, cannot automatically manipulate the physical station. Consciousness must stay out, you see, until the chemical situation has changed.

If difficulties arise, there is no stable station to receive the returning consciousness. This does not seem to be a problem now, for the travelers are new at this. As their members increase, however, some of these difficulties may bring problems.

You may take a break and we shall continue.

*(Break at 9:35.)*

*(Resume at 9:44.)*

The chemical doorway into inner reality is indeed a doorway. In one regard, this is a projection from a molecular standpoint. What is not understood is that worlds exist between one molecule and another, and worlds that you do not understand. You could get lost in the life and death of a molecule under such conditions, and I am speaking in literal terms.

The chemical changes propel consciousness outward, or far inward. This is aside: A small dose of salt, regular salt, taken with the drugs would help maintain a certain stability. It has a binding action on consciousness and acts as a cohesive.

The chemical changes brought about by such outside agents as drugs to some degree rob the inner self of its usual directive abilities, for the changes occur before the inner self has gathered itself together. It is not as psychically organized as it is in such experiences without drugs.

This is somewhat like drugging a child about to be born as a side effect of drugging the mother to make the birth easier, you see. Without drugs, the psychedelic experience will not occur unless circumstances are excellent from all aspects. There is little danger involved, as a rule. The chemical changes are automatically byproducts of the mobility of consciousness in such situations.

The inner self is highly capable and follows certain electromagnetic routes which it knows, and avoids other routes. Signals from the body reach it constantly. It is in immediate contact with the body on certain levels: survival levels. With these conditions satisfied, it can indeed travel further, so to speak, than in such an experience with drugs. I am comparing now the drug and drugless experiences at their best.

I am not denying that the drug experience can be excellent, however. There is a nitrogen balance that is disturbed in the drug experience. There is an ingredient in nuts

also that will aggravate certain conditions if nuts are consumed within ten hours before the drug experience. If this happens, then the individual may be tossed back into a similar drug experience when nuts are consumed, even though no drug is given. There are other substances that also have this effect.

I suggest your break.

(Break at 10:05.

(Resume 10:14.)

Now, I do intend to give you further instructions and I will. The drugs now given allow experience in one main direction only. We will have more maneuverability. Different drugs yet to be discovered will allow consciousness travel in some other directions, but when a chemical is used, it will largely determine the systems that may be explored.

Consciousness on its own has a larger choice. The North-South position is still the best body position, though other positions may be used. This applies to either the drug or drugless experience. For various reasons, the time of the full moon is most beneficial. Rainy weather is an aid. For Ruburt, the time of ovulation is good.

There should not be any rubber on or near the body, nor on the legs of the bed, for example. Citrus fruits are an aid. The acid here, has electrical properties that help. I am not speaking now you see necessarily of projections, though these may occur. That is, the experience may or may not deal with projection in another image. Aspirin is a detriment, incidentally, usually.

These are very simple suggestions. At our next session we shall go into this more deeply and define the psychedelic experience for you. There are many reasons why "illumination" (in quotes) occurs in the third and fourth decade. Such illumination represents the first contact of the ego with its inner self, and is only a beginning.

If you have no questions, we will close the session.

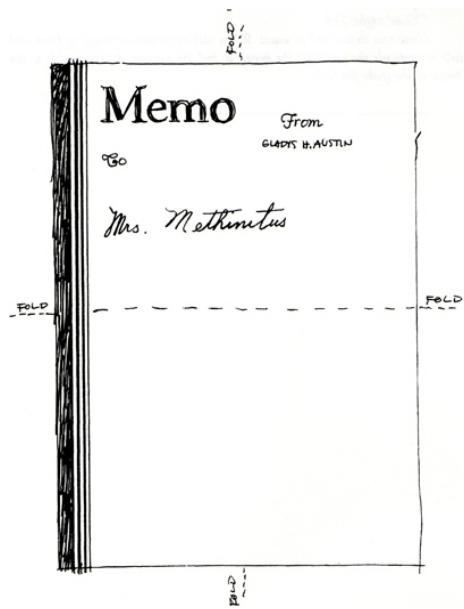
("I guess not.")

My heartiest wishes to you both.

("Good night, Seth."

*(Jane was dissociated as usual. When talking about leapfrogging from molecule to molecule she said that she began to feel the concept; experienced it to some degree as she spoke for Seth.)*

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*(Copy of the memo slip used as the 80th envelope object, in the 308th session for December 12, 1966.)*

**SESSION 308**  
**DECEMBER 12, 1966 9 PM MONDAY**

*(The memo pad slip used as the 80th envelope object is printed in a dark chocolate brown on a paper that is a rather bright orange brown of middle value. It was folded once horizontally as indicated, although there were vertical fold marks in it also. It was placed between the usual double Bristols and sealed in the usual double envelopes.*

*(Jane began speaking in trance at an average rate.)*

Good evening.

*("Good evening, Seth.")*

Now. The psychedelic experience is primarily the expansion of consciousness. This implies inner mobility.

With training some direction can be given, so that the information can be effectively used by the normal waking personality. With such training these experiences will lead you to other portions of your own entity. This is rather important.

The personality becomes aware of parts that deal with other dimensions. It learns to manipulate with other root assumptions. The mobility experience automatically adds value fulfillment. Memory of past lives can be achieved under some circumstances.

Our sessions are experiences in the expansion of consciousness. There will be questions as to whether or not some images in some such periods are legitimate or imaginary. The questions of course will be meaningless. The images will be quite valid in their own system, and if you travel within it you will see them.

This does not mean that they will appear within your own system however. They are as real and as unreal as physical objects. Little attention has been given to the pathways opened, even in the physical brain, as the result of psychedelic experiences. Those portions of the brain, seemingly unused, deal with these other dimensions, and physically (underlined), you begin to use these portions, though minutely, for the first time, under psychedelic situations.

Once these physical pathways are opened, the way becomes easier. The pineal, pituitary, and thalamus are important here. The salt mentioned earlier has a connection with the thyroid. The physical brains alone, the unused portions, have it within their ability, for example, to hear color, to smell sound; in other words, these portions contain among other things functions, unused mainly, that would allow you to perceive physical reality in various other fashions. These undifferentiated areas existed first before the specialized sense apparatus was uniformly adopted.

As a species you could just as easily have smelled color rather than viewed it, you see. These portions of the brain, once activated, then allow you to switch sense impressions from one sense mechanism to another, you see.

It is like your stereophonic reality from many levels. You are operating on mono, you see, as a rule. There is no doubt that this sort of experience is new to the ego, which is used to interpreting sense data in highly rigid and specialized terms.

With our methods the ego is taken into confidence, you see. (*Long pause.*) Insanity, as it is labeled, is sometimes merely the result of a strange situation, in which certain individuals use the ordinarily dormant portions of the brain as well as, or sometimes

largely in place of, the recognized portions. The perception of reality is therefore largely alien to society.

It is possible (underlined) that the psychedelic experience for these individuals would involve consciousness expansion directed toward (underlined) usual physical reality, and bring about a more unified personality structure from society's standpoint. Insanity as a term means nothing. All mental life is characterized by divergent perceptions of any given set of sense data that is recognized as Reality, with a capital R.

Those who perceive this set of data in such a way that agreement is reached are called sane. But none of you perceives the same reality. Those whose ideas and perceptions of reality are completely out of line with the general agreement are called insane. The terms only show that reality as you know it is the result of private perceptions. Reality is built up as a result of these private perceptions.

The emotional impact behind them determines their strength. They are passed on telepathically. You recall however that individuals receive in certain electromagnetic patterns, or pattern ranges, far better than they do in others. Some individuals therefore will simply not telepathically receive the dominating reality assumptions, but will be tuned to different ranges, highly unsatisfactory to them. It becomes quickly apparent that their view of reality is entirely different from their neighbors'.

I suggest your break and we shall continue.

*(Break at 9:27. Jane out as usual; pace good, eyes open, etc. Resume at 9:35.)*

Now. On other terms psychedelic experience, with or without drugs of course, enlarges the range of electromagnetic realities that you perceive.

Barriers are cut away, and once you become used to receiving within a larger range you will be able to do so in your future. These ranges, once opened up, then do not entirely close up to you. It becomes easier for you in your future to receive within them.

A disciplined but intuitive ego then becomes a necessity in order that such new experience may be brought under useful control, in your (underlined) terms. The ego becomes more necessary you see, not less, for it must learn to synthesize the gained experience in recognizable terms within your system. Otherwise if the ego is pushed aside it will rise up in arms and in opposition, and can be highly dangerous.

It goes without saying that in our methods the ego is changed rather completely but gradually in many cases, and only through its own willingness to do so. It recognizes its identity as a part of, underlined, the inner self. Therefore basically it has no need to fight the inner self, since it knows its survival is dependent upon this inner framework.

The ego to some large extent, you see, has extended its functions and performance. Since our sessions began, for example, it has expanded in both of your cases. It has expanded not because it has grown more egotistic but because it has accepted as a part of itself, intuitional realizations and inner psychic responsibilities in a way that it did not consider before.

In other words, portions of the inner self have joined the strictly egotistical functions. The ego in such cases is so attuned that it becomes almost something else. We are coming here toward a definition of illumination in psychic terms. The ego is not, underlined, banished. It joins with portions of the inner self previously unconscious, and illuminates the whole personality. It is no longer primarily physically oriented. Therefore it is no longer an ego in the terms usually meant.

Again, this is an important point. The ego has accepted the goals of the inner self. Its identity has already changed, so that its main concern, underline main, is no longer primarily with physical manipulation, but with inner growth and development.

This does not mean that it ignores its earlier functions. In true expansion of consciousness then, you become more and more aware, more conscious, underlined, of inner realities that were previously never realized on a conscious level. Since the ego is presently your main vehicle of consciousness, it will not be obliterated. It will indeed be resurrected. It simply changes not only its form, but its inner core, accepting as a part of itself realities which it previously ignored out of fear, ignorance and insecurity.

It becomes more and more a portion of the supraconsciousness. Its new function is to help direct the overall personality so that inner abilities and illuminations can also reach physical reality.

You may take a brief break and we shall continue.

(*Break at 9:54. Resume at 10:05. Pace good.*)

The material in tonight's session is highly relevant, and we shall continue it.

The ego has completely changed its structure. It has changed its electromagnetic identity in your cases, since our sessions. It has learned, to some extent, to assimilate your inner experiences. In the long run this is the most effective method. And in the long run no consciousness expansion can occur unless the ego structure is so altered.

There are other methods that also alter it, but our methods are the most advantageous from many standpoints.

Now. Do you have envelope?

("Yes."

(*At 10:09 Jane took the envelope for the 80th experiment from me. Her eyes open, she gestured with the envelope as she held it in a plainly horizontal position. I could see the folds on its back. After speaking she held it to her forehead as usual, eyes closed.*)

Give us a moment, please. For your benefit, you can see from the back of the envelope the position in which I hold it. Now these are impressions.

A capital G. I am reaching for a word that sounds like grow, or Gomez. Green.

Ananaliation.

(*Searching for a word evidently, Jane rolled this one off quickly. This is my interpretation of it. I asked her to repeat it.*)

Analeation. Alienate. Things separate from another. A going apart.

Something by proxy. (Pause.) Music or Muzak. Connection with a mission or missionary. One eight four one. One seven three one.

Squares that are interconnected, and the color black.

Connection with a grocery, and vegetables.

A minus sign. A circumstance with unknown ending. Someone wonders how something will come out.

Orange, and a blemish. Four plus one, and an initial explosion, or first-time happening.

A note and a sender who is not feeling well. This is vague. A mid-thirty connection here, or three five perhaps.

A great variety, or overall picture. An arrangement that has similarity to a calendar page. A small calendar page.

Dark green. A bill. 1631. Stringy, or to do with string. (*Pause.*) Several occurrences with a star.

An unforeseen circumstance involving three or three dollars approximately. One large dark numeral or initials towards the top, perhaps in a corner. (*Pause.*)

Something with dimension and depth suggested—that is, the object. The feeling now, about the object, of something transparent, or that opens up without actually opening up.

Something that is mine, and to do with a group accomplishment. A calendar date.

Do you have questions?

(*Can you give me a date connected with the object?*)

The number four. I do not know. Some future connection it would seem—January or February perhaps.

(*Can you elaborate upon the capital G?*)

No. Ruburt thinks now of Grumbacher.

(*How about several occurrences with a star?*)

Toward a starred event.

(*What material is the object made of?*)

Paper, but with a fabric feel.

(*Jane finally lowered the envelope to her lap; eyes closed.*)

(*How about color?*)

Some we have mentioned. Dark. Like a photograph; in shadow, but for this fabricky connection. Then if you have no more questions, I suggest your break.

(*Can you say a little something about the group accomplishment?*)

Just that my impression is of heads, and four of them, in silhouette.

(*Okay.*)

(*Break at 10:25. Jane was well dissociated, she said. Her eyes remained closed, her pace good.*

(See page 216. The object was a memo slip from the Jewish Community Center in Elmira; from the desk of Gladys H. Austin, secretary to the Center's director, Mr. Miller. It is printed in a dark chocolate brown on rather bright orange brown paper. It was folded once horizontally in the double envelopes, as indicated, although there were also vertical fold marks in it.

(I found the object in my jacket pocket on December 1, without knowing how it got there. I decided to use it as an object, then forgot about it. That evening when we did the wash the jacket was included in the load. Jane emptied the jacket's pockets, and so handled the object; but it was folded and she did not recognize it. To the best of her recall she hadn't seen the object, or needed it, since shortly after November 8, 1966.

(On Friday, November 4, Jane called about a job teaching nursery school at the JCC. She was given an appointment with Mr. Miller for Tuesday, November 8, by Gladys Austin. On November 8, Gladys wrote out the memo slip used as object, bearing the name of Mrs. Methinitus, another teacher with whom Jane would work. The name is written in ordinary black pencil. Jane met Nancy Methinitus on Wednesday, November 9, and began teaching Monday, November 14 at the JCC. Sometime after Gladys Austin wrote out the memo slip on Nov. 8, the folded slip found its way into my jacket pocket.

(Seth did not return after 10:25, so Jane and I made our own connections. Jane said she had images while giving the data, but as usual could not pinpoint them until we began going over the data item by item.

(“A capital G.” See the copy of the object on page 216. The name Gladys H. Austin is seen in the upper right-hand corner of the memo slip; in capitals.

(“I am reaching for a word that sounds like grow, or Gomez.” Jane said that here she thought of Gomez Addams, a character in the Addams Family TV program—and that the similarity lay in the initials G A, for both Gomez Addams and Gladys Austin.

(I think it possible this data came to mind because of the phonetic or sibilant similarity between the names Gladys and Gomez.

(“Green.” Jane said that strange as it seems, green reminds her of lettuce, and lettuce in turn reminds her of Gladys Austin, whose name appears on the object. Jane doesn’t know why, but when she met Gladys for the first time she thought of lettuce. Jane considered the possibilities in rhyme, since she is a poet: Gladys, lettuce, etc., as perhaps calling up such an association.

(“Alienate. Things separate from another. A going apart. Something by proxy.” Jane thought all this data an attempt to get at the name Gladys Austin on the memo used as object. Gladys, as Mr. Miller’s secretary, served as a go-between, Jane said, between Jane, Nancy Methinitus, and Mr. Miller. It was Gladys who finally informed Jane she had the job at the JCC, for instance.

(“Music or Muzak.” Music is involved in Jane’s job at the JCC. In the downstairs playroom at the JCC, Jane and Nancy play a record player for their young charges, which is similar to the Musak recorded sound system. On a Friday afternoon Jane and Nancy took the class to an upstairs room at the JCC, where Nancy played the piano. This room was next door to the office of Gladys Austin who came in to listen.

(“Connection with a mission or missionary.” Jane said this is good data, in that the Jewish Community Center is a sufficiently religious organization, and so quite conscious about the celebration of Christmas, etc., being strict about how this is done. This week also Jane read the class a story about Hanukkah. In addition, the center is located on Church Street, in Elmira.

(“1841, 1731.” No connections; unless, as Jane speculates, these figures are an attempt to get at her wages from the job at the JCC. The job is a part-time one and Jane is paid twice a month. The figures vary, consequently. Jane’s pay statement for November 30, 1966 for instance shows a total of \$36.00. 1841 and 1731 added together total 3572.

(The address of the JCC is 115 East Church Street.

(“Squares that are interconnected, and the color black.” Jane said this is a reference to the three big windows in the playroom where she teaches at the JCC. Each window is divided up into many small panes a few inches on a side, and all have black molding or frames. The panes themselves are not colored.

(“Connection with a grocery, and vegetables.” Again, possibly a reference to the lettuce/Gladys association on Jane’s part. Also, on the Wednesday before Thanksgiving, November 24, Thursday, Nancy called Jane and asked her to bring some vegetables to class for a special project. Jane forgot to buy the vegetables hence her memory of the incident. Nancy’s name appears on the object.

(“A minus sign.” No connections.

(“A circumstance with unknown ending.” Jane said this is represented quite well by the object. When Gladys gave Jane the memo bearing Mrs. Methinitus’s name on November 8, arrangements were made for Jane to sit in on a class the next day, and to thus meet Nancy M.,

*etc. Naturally Jane wondered how things would work out, etc., which bears on the next data also: "Someone wonders how something will come out." Jane discovered that she and Nancy were very compatible.*

*(“Orange, and a blemish.” As stated, the paper the object is printed on is of an orange brownish color that is quite novel and attractive. The blemish data could be a distortion, resulting from the fact that the orange paper is printed upon with a darker brown ink.*

*(“Four plus one,” No connections.*

*(“and an initial explosion, or first-time happening.” Jane said this refers either to her trial run on November 9, or her first formal day at school on November 14. The explosion reference is amusing, and quite possibly refers to the blast of sound coming from 18 children under the age of five. Jane said the children are very noisy. A tape recording she has made confirms this amply.*

*(“A note and a sender who is not feeling well.” This is very good data. The note refers to the memo page used as object. It was written by Gladys Austin on November 8, at a time when she was not feeling well. She described this to Jane in some detail, explaining that the JCC had been so busy recently that the staff had been working weekends also. Jane remembers that Gladys also worked the weekend following—November 12-13, and then took Monday, November 14, off because of fatigue.*

*(“A mid-thirty connection here, or three five perhaps.” See page 216. Mrs. [Nancy] Methinitus, whose name appears on the object, is in her thirties, and quite possibly 35 years old. Gladys Austin is about 45 according to Jane.*

*(“A great variety, or overall picture.” Too vague. Jane says it is possible this data refers to her first day on the job at the JCC, when she learned something of the variety of programs sponsored, and more of what her own duties as a teacher would be, etc.*

*(“An arrangement that has similarity to a calendar page. A small calendar page.” Subconscious memory evidently plays a part here. Jane said the memo page used as object is much like ones she saw when she worked for an art gallery a few years ago. It was a book arrangement, with a calendar on one side and the memo pages opposite. She thought at first that the object might also come from such an arrangement; upon close examination, however, we can only tell that the object came from a pad that was bound at the top of the page; the edge there is slightly roughened, as though torn loose.*

*(At this time Jane cannot recall if Gladys Austin’s memo pad is part of such a calendar arrangement. She remembers a lot of papers on Gladys Austin’s desk, with the memo pad among them, but paid no particular attention to it.*

*(Thus also she has no idea of what size calendar page might be involved.*

*(“Dark green.” No connections.*

*(“A bill.” Jane believes this data is connected with the three-dollar data to come below. A bill here refers to art supplies Jane picked up on the way to work at the JCC one day, and charged to the JCC. Gladys Austin, whose name is on the object, makes out the checks to pay bills.*

*(“1631.” No connections.*

*(“Stringy or to do with string.” Possibly, according to Jane, a reference to her borrowing string from Gladys Austin one class day at the JCC. The class members were to string Cheerios to make necklaces, etc., but the string was too flimsy and deteriorated too easily; knots couldn’t be tied in it, etc.*

(“Several occurrences with a star.” Vague. Jane speculated about the Star of David being connected here with her place of employment, the Jewish Community Center.

(“An unforeseen circumstance involving three or three dollars approximately.” See the bill data above. One class day, Nancy Methinitus picked Jane up at the house because it was raining. Nancy parked by the Art Shop on the way to work and asked Jane to run in after some art supplies for class. This errand was unforeseen by Jane; this event took place during one of Jane’s first classes, when she did not know about plans for classes, etc.

(The items, paste, scissors, etc., for the class came to about three dollars, and were charged to the JCC. Thus Gladys Austin, whose name is on the object is connected with this data, since she makes out checks to pay bills for the JCC, etc.

(“One large dark numeral or initials, towards the top, perhaps in a corner.” Excellent data. See page 216. The large capital M of the word memo is in the upper left corner of the object, printed in a dark chocolate brown.

(“Something with depth and dimension suggested—that is, the object. The feeling now, about the object, of something transparent, or that opens up without actually opening up.” As stated, the object was folded once upon insertion into the double envelopes. See page 216, and the indication of the horizontal fold used. The object also bore earlier crease marks from a vertical fold. The folding here could give rise to the transparent, depth and dimension, and opening-up data, etc.

(“Something that is mine, and to do with a group accomplishment. A calendar date.” This is good data. In the sense that Seth and Jane stem from the same entity, as explained in certain sessions, the object would be Jane’s. Gladys Austin gave it to her.

(The object does have to do with group accomplishment, since it introduced Jane to Nancy Methinitus, and the two women work together teaching nursery school.

(The calendar data would be another reference to the memo pad and calendar idea explained earlier. In a more literal interpretation, as explained Gladys Austin wrote the memo to Jane on November 8, with the specific intention that Jane would meet Nancy Methinitus on November 9. This she did. See page 216.

(1st Question: Can you give me a date connected with the object? “The number four.” As stated, on Friday November 4, Jane called the JCC the first time about the teaching job. There could be other interpretations. Jane started the job on November 14, for instance.

(I do not know. The future connection it would seem—January or February perhaps.” It is possible that a number four connection also applies here, for Jane is on Christmas-New Year’s vacation from her job, until Wednesday January 4. This data would be legitimate, in that the envelope object refers to the teaching job at the JCC.

(2nd Question: Can you elaborate on the capital G? “No. Ruburt now thinks of Grumbacher.” See the data on page 221. It is stated there that the capital G refers to the name on the memo pad used as object, Gladys H. Austin, etc.

(The Grumbacher data can also apply, in that Grumbacher is the manufacturer of some of the art supplies Jane picked up for class one day when being given a ride by Nancy Methinitus, whose name is also on the object. See pages 216 and 224; the unforeseen circumstance and three-dollars data.

(3rd Question: How about several occurrences with a star? “Toward a starred event.” We are not sure. Jane’s idea here is that starred event could refer to her liking the job after a good deal of trouble finding one that proved suitable.

*(4th Question: What material is the object made of? "Paper, but with a fabric feel." The object is of paper. See page 216. It is a smooth paper however, and we don't know where the fabric idea came from.*

*(5th Question: How about color? "Some we have mentioned. Dark. Like a photograph; in shadow but for this fabricky connection." No connections. The chocolate brown ink printed on the object is dark; perhaps this gave rise to the dark photo data.*

*(6th Question: Can you say a little something about the group accomplishment? "Just that my impression is of heads, and four of them, in silhouette." This reply makes the data on page 225 a little clearer, although we believe the more general idea on page 225 applies as legitimately as the above.*

*(The head and silhouette mentioned here reminded Jane that one of the projects she and Nancy planned for the nursery school class involved the students making silhouette drawings of their heads, as Christmas gifts for their respective parents. The plan was for Jane and Nancy to do the actual tracing of profile, with the students filling them in, etc.*

*(This data was obtained on December 12, 1966. The head silhouette idea wasn't carried out however by December 21, the last class before Christmas vacation. Again, the connection is a good one, in that the data has to do with the class referred to through the memo slip used as object. See page 216.*

*(End.)*

**SESSION 309**  
**DECEMBER 14, 1966 9PM WEDNESDAY**

Good evening.

(*"Good evening, Seth."*)

Now I will say more concerning the changes worked in the ego as a result of our sessions, and from the psychedelic experience in general. The ego structure as such remains, of course. The responsibility of dealing with manipulation within the physical universe remains, but in some respects the nature of this manipulation changes. It becomes more direct: Physical properties are manipulated more and more on a mental level.

Many actual physical intervening steps are cut out. The ego becomes more similar to the inner ego than to its old self, comparatively speaking. This altered ego is aware of large portions of inner reality that were previously denied. Structurally it remains intact, and yet it has changed chemically, and electromagnetically. It is able to open up so that inner experience can be received.

In the past, for example, the ego accepted only knowledge that came through the senses through the physical surroundings. Now it is open to inner data to a large degree. Granted, certain interpretations must be made. Nevertheless, once this freedom is achieved, the ego can never return to its former state.

The personality is more integrated, yet through its acceptance of inner data, the ego, to use the term lightly, has expanded. It has not shrunk. It is now composed of more various elements from the whole personality. Retaining its own consciousness of reality it can now afford to step out of itself momentarily in order to gain further experience.

I have told you that the ego, generally speaking, is self-conscious action that attempts to set itself apart from action and to consider action as an alien object. Now this altered ego retains its highly specialized self-consciousness, and yet it can now experience itself as an identity within and as a part of action.

This is a cornerstone for consciousness and for personality development. It is only a first step, however. Without it, no further development of consciousness can occur. This particular step is not attained by all within your system. You are at this point now. This state has been called cosmic consciousness, but it is hardly that.

The next step is taken when identity is able to include within itself the intimate knowledge of all incarnations. Yet in this state the independence of the various reincarnated selves is not diminished. Each of these steps of consciousness involves identity with the inner recognition of its whole identity with All That Is.

As each separate identity then seeks to know and experience its other portions then All That Is learns who and what it is. Action never ceases its own exploration of itself. All That Is can never know itself completely, since action must always act and each action creates a new unknown.

Action must then travel through itself from every conceivable point, and yet the journey, you see, itself being action, will create new paths.

I suggest your break and we shall continue.

(*Rest at 9:25.*

*(Resume at 9:35.)*

Now, in dealing with such matters, I have to explain them from the standpoint of psychological structures with which you are familiar. When your own projections improve and grow more frequent, it is at least possible, with your abilities, that you will come into contact with some different psychological structures, and then I can tell you more.

One thing you should know: action cannot stop. It is powerless in this respect only. It cannot destroy itself. It can change form. It often changes direction. It is so many-dimensional that it must experience itself as individuals. Individuality is a direct result of the overall oneness of this action. Action is also a direct result of individual identities, for without these psychological dimensions, oneness could not multiply itself.

Other psychological structures beside your own have their being in realities you will find difficult to comprehend, even though they may be connected with your own, and you unknowingly, may be part of them. What you may term the reality of possibilities is an example. There are many *yous* in that system, and each *you* is related psychologically in a personality structure. The *you* that you know is a part of this. In this system, all the other *yous* seem to exist in a probable reality.

To any of them, the others would seem to exist in a probable universe. Yet all of you are psychologically connected. This is literally endless. All of you did not have the same parents, for example, and these are portions of probable situations existing in your own parents' separate lives, as you think of their lives.

In two probable realities, your mother, for example, did not have children. You do not exist in these. In some she married but not the man you know as your father. A psychological connection exists between the first son in that reality, and yourself.

In some probable systems, you and your mother would both exist, do both exist, but as complete strangers, you see. Now these psychological connections are valid and not merely symbolically so. This self that you know has also set up and initiated probable realities of its own. I mean this literally, you see. I want to make this clear.

Emotional charged feeling immediately sets up what you may think of as a tangent. It is expressed in some reality system. This is the inner nature of action. Those inner thoughts or desires, impulses not made physically real in your terms, will be made real within other systems.

You may take your break.

*(Rest 9:58.)*

*(Resume session at 10:07.)*

Now, the inner self is psychologically influenced by these probable personalities, for they are all psychologically connected and represent a whole personality structure, a whole personality gestalt with which you as you know yourself are utterly unfamiliar.

Your psychologists are dealing with one-dimensional psychology at their best. In the dream state, the portions of the larger structure sometimes communicate, in highly codified symbols. It would be highly improbable to imagine that you could decipher these so as to be easily aware of them now.

There is even a certain feedback system that operates here, and yet you must understand that all of these other identities are independent and fully individual. They exist in codified psychological structures within your personality, as you exist in the same manner within each of their personalities.

They remain latent within you and unexpressed within this system. You have their abilities, unused. You remain latent in their personality structures, and your main abilities are unused within their systems. Yet all of you are a part of one self, you see, in a multidimensional psychological structure.

All action will be expressed. Now to some degree you have a root nature, then, and many of your dreams will be similar. You are far from identical with these probable selves, and yet if you met them you would instantly know that you had found unknown portions of yourself.

Now, these do not represent more highly evolved selves, necessarily at all. Certain abilities will be more developed in them than in you, but certain of your abilities are more developed than theirs. In other words, I am not now speaking of portions of yourself that exist in your so-called future.

Each probable self you see also has future selves. This multidimensional identity is a psychological structure with which we shall be dealing in our discussions. The term includes the whole self as it consists of the self that you know, probable selves, reincarnated selves, and selves more highly developed than the self that you know.

These make up the basic identity structure of one whole self. Again, this does not mean that the portions are not independent and individual. Also, the divisions are arbitrary to a large degree, for they can indeed be carried further, for example, to the entity.

The psychedelic experience then represents a first necessary step, and that is all. My heartiest wishes to you both. I could continue for some time. I bow, most graciously, to the limitations set upon your time.

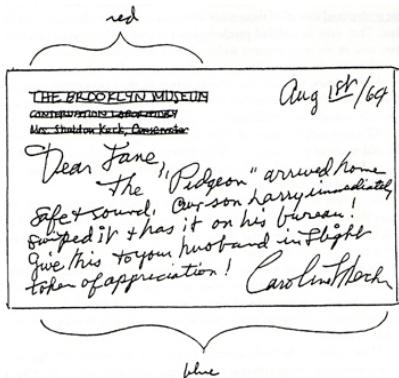
One small note to my friend, Ruburt: I have told him this before, it seems, on several occasions: he is not pregnant. Only with ideas. On evenings like this, I do regret the necessary limitations, for I could indeed enjoy speaking with you longer.

(“Good night, Seth.”)

(Session ended 10:30.)

(Jane said that she got a strong feeling of peace as Seth spoke his last words for the evening. She smiled.)

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*(Copy of the card used as the envelope object in the 81st experiment, in the 310th session for January 9, 1967.)*

**SESSION 310**  
**JANUARY 9, 1967 9 PM MONDAY**

*(During the holiday break two spontaneous sessions were held. The first was on Friday evening, December 23, 1966, at the home of the Gallaghers, with the four of us present. Seth presented some very interesting material on flying saucers, time, other systems, etc. Peggy took notes that were somewhat incomplete because of Seth's rapid pace. A copy of them will be attached to a later session.*

(The second session was held at our apartment Friday evening, December 30, with Jane and me, Wesley Swan, Bill Macdonnel, Pat Norelli and Claire Crittenden present. Seth discussed computers and their future use; Wesley Swan agreed with the data. Seth also gave a good deal of personal data concerning a Brian Houlihan, a friend of Pat's and some data concerning Claire and Pat, and answered questions from all of us. Evidently a good amount of the data was correct, being called so by Pat and Claire, although without notes we cannot check. One interesting bit: Seth named Claire's birthday correctly—as falling on February 13, but missed the year by one. He said 1948 when the correct year is 1947.

*(The envelope object for tonight was a card sent to Jane by Caroline Keck, conservator of paintings for the Brooklyn Museum, in 1964. See page 230.)*

*Jane began speaking in trance while sitting down. Her eyes opened often; her voice was on the quiet side, with brief pauses as a rule.*

Good evening.

*(“Good evening, Seth.”)*

A few brief remarks. Your food is too greasy of late. Ruburt should definitely take up his yoga again, as he plans.

I have a few matters to discuss here. The probable realities of which I have spoken are separated from your own, not in terms of space but in terms of energy focus. Survival personalities, as you term them, are not separated from you in space either, but in terms of energy focus.

You do not perceive them physically. The direction of focus for them has changed. In the case of probable realities the focus of energy has always been different from your own. It is quite possible, as you should know, under certain circumstances, to contact survival personalities. It is highly difficult however for you to contact your own probable personalities.

This is done to some extent in the dream state, but it is not a deliberate contact. It is a spontaneous coming together. (*Pause.*)

For Ruburt, incidentally, a good date approximately January 13.

(*Pause.*)

These probable realities exist within what may be generally termed your own sphere of activity, your own plane. There are many other realities that are far divorced from your own however. Every thought, as I have told you, is an action and must seek to fulfill itself. It is a fragment, therefore. You are literally surrounded by other realities that you do not perceive consciously. Some of these are perceived by the inner self, but all are not.

I can perceive much that you do not for example, but I hardly perceive all, and what I do perceive is but a fraction of All That Is. Survival personalities exist both as they were and as they are. This is an important point. What they were still exists, and under certain conditions can be perceived.

What they are now, so to speak, also exists, and as something distinct and different from what they were. The personality has experienced new realities since death, and is no longer precisely the person that was. The person that was exists as a sort of psychological unit, however. The person, the survival person that is, contains all that he was, and more.

As his own experiences grow the previous earth experiences become less important and dreamlike, though they can be activated most vividly at any time. When I speak in terms of continuity here, and before and after, I speak for simplicity's sake only, since the survival personality that is, always existed, of course.

The psychedelic experience, or any mystical experience, is sometimes apt to put you in touch with what may seem to you to be a future self. This self of course, again, always existed. The inner self has the ability to delve beneath all your camouflage data to perceive these other reality systems. For the fullest development however these perceptions must be made conscious. Even the ego must become aware of them.

You may take your break and we shall continue.

(*Break at 9:22. Resume at 9:30.*)

Now. Give me a moment here.

Ruburt does not have arthritis. For the present, the following substitutes or changes of diet are recommended for him.

Black coffee or tea, or coffee with sugar and no milk. More fresh fruits and vegetables. Less fried foods. More water and less other liquids. (*Long pause.*)

Give us another moment.

Wine rather than the grain beer. The chiropractic adjustments now, underlined, are of benefit. The yoga exercise for the sinuses substituted largely, though not necessarily exclusively, for his medication. A serious return to his book, with instructions to the subconscious here.

An immersion into the new book, you see. Suitable instructions given to the subconscious that the original book will sell well and be accepted. Poetry again as a part of

the day's normal activity. A walk or outside activity on those days when he does not work outside. Some window open during the yoga exercise.

Do you have an envelope for me?

(“Yes.”

*(At 9:39 Jane took the sealed double envelope from me for the 81st experiment. Her eyes closed she held it to her forehead in a horizontal manner.)*

Give us a moment, please. You can I see how I hold this. These are impressions.

A yellow square. Black print or lettering or writing in a right-hand corner, extending outward toward the center.

A rectangular item of paper, perhaps the shape of a postcard and the size. A framework within a framework.

Four plus one, and an equalization, or equal elements of design. Connection with a 1962 date, or 1964, or both. A connection with a telephone call, and a stone framework. Rocky. And a JB.

(“A JB or D?”)

B. And a G. A distant Minneapolis, Minnesota connection I do not understand. A long word, at least, that looks like that. Or Mississippi or such. With some foreign element, it seems, connected with the word. This leads Ruburt, now, toward a connection with the woman with whom she works.

A connection with light. Several small letters or numbers, and a stamped card, from a distant place. A hole in one. I do not know if this is a golf connection or to what it refers.

A connection with something bound, as a book.

A very small image, such as the square or rectangle on the item. An invitation to attend. A fence or framework connection with the item. Connection with a man also. With you and another man, and some connection with the date 1 1492, perhaps leading to an historical event.

Do you have any questions? *(Jane lowered the envelope briefly.*

*(“What’s that connection about a book?”*

*(Pause.) It seems to be an old book. A bound one, with a dark color such as brown on the cover. The side of pages when the book is closed seem dusky in color, like old gold color. The book having a connection with a desk, and another location.*

*(“Who does JB refer to?”)*

Here, to Ruburt.

*(“And the G?”)*

A large capital G is the impression. A fancy G.

*(“Who is the other man referred to besides myself?”)*

Something to do with an animal in a tree, that I do not understand.

The other man, a friend rather than a relative.

*(“Initials?”)*

This may be your friend Gallagher, or your friend Mark, for the first name would seem to be William. *(Mark is Seth’s “entity name” for Bill MacDonnel.*

*(“Anything else you want to add?”)*

A small box, and that is all.

*(Break at 9:52. Jane eyes remained closed for most of the experiment. She recalled some images, which will be discussed in place as they occurred.*

*(As usual I placed the object between two pieces of Bristol, then sealed it in two envelopes. Jane had not seen it since August 1964, since it has been in my files.*

*(See page 230. The object is a card, blank on the reverse side, written to Jane by Caroline Keck, conservator of the Brooklyn Museum; it was mailed to Jane in early August, along with a copy of the book, Is Your Contemporary Painting More Temporary Than You Think? and a mimeographed list of various addresses furnishing technical help and supplies regarding the conservation of paintings. The list was also compiled by Caroline Keck; the book by Louis Pomerantz.*

*(Caroline Keck sent Jane the items to give to her in appreciation for a pen and ink drawing of a pigeon I gave to Caroline Keck. In July 1964 Jane worked at the Arnot Art Gallery, and Caroline Keck and her husband Sheldon spent some time there then, putting the gallery's collection in shape. Jane liked Caroline Keck, and the two got along well. The drawing of the pigeon was among a group I had exhibited at the gallery at the time the Kecks were present; they saw it and admired it. I never met the Kecks, but told Jane to give the drawing to them.*

*(Seth did not return after we had made our connections with the data. We finished at 10:26.*

*("A yellow square." No connections. The object is printed on card stock with a light cream tint, but not yellow. Jane, oddly enough, said she had an image of a yellow square.*

*(Caroline Keck's mimeographed list is also printed on cream-tinted paper the size of this page. Louis Pomerantz's small book has a rust red cover; the title is in reverse lettering, and this too has a cream tint.*

*("Black print or lettering or writing in a right hand corner, extending outward toward the center." See page 230. Jane said this data is correct, in that it referred to the Brooklyn Museum and Caroline Keck by name on the object, in the upper left corner. To Jane, this reading matter does project toward the center of the object.*

*(As noted on page 230, this copy is in a rusty red, much the same color as on the cover of Louis Pomerantz's book. Caroline Keck's handwriting on the object is in blue; hence no black appears on the object. Perhaps Seth interpreted the blue as black, however, then substituted it in the upper left corner.*

*("A rectangular item of paper, perhaps the shape of a postcard and the size." Again see page 230. The object is a rectangular item, of heavy paper or light card stock. It is also the shape of a postcard, and nearly the same size. Actually a bit smaller.*

*("A framework within a framework." Somewhat vague, but we believe legitimate. Jane said the Kecks worked with frames and pictures while at the gallery in July 1964. A painting could be a framework, fitting within another framework—the frame. Could also be a generalization, referring to either the Arnot Gallery here in Elmira, or the Brooklyn Museum mentioned on the object, or both.*

*("Four plus one, and an equalization, or equal elements of design." No connections for four plus one.*

*(The equalization, Jane believes, refers to the book by Louis Pomerantz, that along with the object and the mimeographed list were mailed to her by Caroline Keck from Brooklyn, NY, in August 1964. All three of these items refer to the conservation of paintings. The title page of Louis Pomerantz's book shows that it was published by A Chicago Chapter Artists Equity Publication, 332 South Michigan Avenue, Chicago 4, Illinois. Artists Equity Association is dealt with in the book's forward also.*

*(The equal elements of design reference is another general interpretation of the nature of the data tonight—the art background.*

*(“Connection with a 1962 date, or 1964, or both.” Seth is correct with both dates. See page 230. The object is dated August 1, 1964—Caroline Keck’s mimeographed sheet is also dated 1964. Louis Pomerantz’s book’s copyright is in 1962.*

*(“A connection with a telephone call,” General data. Remember that the Kecks were called long distance in Brooklyn, NY, from Elmira, by the Arnot Gallery before they made the trip to Elmira to do conservation work, for instance.*

*(“and a stone framework. Rocky.” Probably another general reference to the object, in that the object’s author, Caroline Keck, was associated with both the Brooklyn Museum and the Arnot Art Gallery. Both edifices being made of stone, as well as with additions of brick, etc.*

*(The framework data may be associative, coming from the earlier framework references having to do, we think, with paintings and frames.*

*(“And a JB.” Later Seth confirms that JB refers to Ruburt or Jane. Good data. The object is addressed to Jane. See page 230.*

*(“And a G.” The illustrations for Louis Pomerantz’s book are done by Paula Gerard. But we think the G data a distortion, referring to our friend Bill Gallagher, as brought out in the question period.*

*(“A distant Minneapolis, Minnesota connection I do not understand. A long word, at least, that looks like that. Or Mississippi or such. With some foreign element it seems, connected with the word.” This a good data that at first eluded us. We believe it refers to the book by Louis Pomerantz; the author himself; Paula Gerard, the illustrator; and the Artists Equity Association, discussed in the book’s forward.*

*(On the page opposite the title page is a long detailed list of Louis Pomerantz’s previous experience, places of study, etc. He has studied extensively overseas, and worked there and in Canada as an art expert, and in Brooklyn with the Kecks. He has also been employed in various Midwest locations, Chicago, etc. Thus the foreign element mentioned above.*

*(Below this on the same page a brief resume of Paula Gerard’s professional career is given. Minneapolis, Minnesota, is mentioned here by name.*

*(Below this the Artists Equity Association is listed, with the president’s address as the University of Minnesota. Both Pomerantz and Gerard are members.*

*(Another longish word beginning with M is found in the publisher’s address on the title page—332 South Michigan Avenue, etc.*

*(“This leads Ruburt, now, toward a connection with the woman with whom she works.” This is valid data, we believe. Jane’s present working situation is much like that she worked in at the gallery in July-August 1964. Now, as then, she worked with a woman superior. Both women had M initials also for the last name—Masters at the Gallery, Methinitus now at the nursery school at the Jewish Community Center.*

*(The object itself also refers to a situation where Jane worked closely with another woman—namely Caroline Keck, when doing conservation work at the gallery in July 1964. See page 230.*

*(“A connection with light.” A reference to Caroline Keck, author of the object, and her husband, Jane said. The Kecks brought special equipment to the Arnot with them to examine the gallery’s paintings; among this equipment was a certain kind of light. Probably ultraviolet or infrared, though at this date Jane is not sure.*

(“Several small letters or numbers, and a stamped card, from a distant place.” See page 230. The object contains small printed letters in the address in the upper left corner. It also contains numbers in the date. It is a card, but is not stamped; instead of being mailed alone it was enclosed in a small package or envelope with Louis Pomerantz’s book and the mimeographed list described earlier; and all addressed to Jane.

(The distant place would be Brooklyn, NY.

(“A hole in one. I do not know if this is a golf connection or to what it refers.” We know of no literal connection here. We speculate that it might refer to the Keck’s job as painting conservators, to repair damaged art.

(“A connection with something bound, as a book.” Possibly the book by Louis Pomerantz, mailed with the object to Jane. Some distortion possible, as seen by Seth’s answer to the first question.

(“A very small image, such as the square or rectangle on the item.” This could be distortion arising from the object being similar to a postcard. But as stated the object was not mailed alone, and bears no stamp, etc, nor any marking like a square or rectangle.

(“An invitation to attend.” At this date Jane cannot recall. The Kecks are well known in their field, and it is possible some social affair was held for them while they were in Elmira and at the gallery doing their work. Jane could have been invited to attend. She knows she attended no such affair in their honor, but doesn’t know, now, whether she was asked to.

(“A fence or framework connection with the item.” Again, framework can refer to frames, paintings, etc., as explained. A fence can also enter in, in a more literal way: The Arnot Art Gallery, where Caroline Keck, the author of the object worked, is surrounded by a black iron fence.

(“Connection with a man also. With you and another man,” Some distortion develops here, but we think this legitimate data. See the copy of the object on page 230. Note that Caroline Keck writes Jane that her son Larry appropriated my drawing for his own use. Jane looked at me when she gave this data, incidentally.

(Below, she seems to veer into distortion a bit:

(“and some connection with the date 1 1492, perhaps leading to an historical event.” With the date 1492 I thought Bill Gallagher cropped up in the data; this reference growing out of the other man reference; Bill and I had been discussing old sailing ships the other evening, and various dates, etc., some of the time in Jane’s presence.

(The word “museum” has historical connotations, and the Kecks deal with old paintings, often of historic interest, so Jane is correct when she asserts that old paintings such as those the Kecks handled while in Elmira in August 1964, are also historical events.

(1st Question: What’s that connection about a book? “It seems as to be an old book. A bound one, with a dark color such as brown on the cover. The side of pages when the book is closed seem dusky in color, like old gold color. The book having a connection with a desk, and another location.” Again, distortion. Jane said that here she confused old paintings and old gilded frames, such as the Kecks worked with at the Arnot, with old books. Quite possibly the book is Louis Pomerantz’s modern one, as described. The cover of this book is a rusty red. Also it may have laid on a desk, and it was sent to Jane from another location—Brooklyn, NY.

(2nd Question: Who does JB refer to? “Here, to Ruburt.” Correct. The object is addressed to Jane. See page 230.

*(3rd Question: And the G? "A large capital G is the impression. A fancy G." Again, some distortions evidently. As will be seen Jane here thought of our friend Bill Gallagher, hence the capital G.*

*(4th Question: Who is the other man referred to besides myself? "Something to do with an animal in a tree, that I do not understand." I had been hoping Seth, or Jane, might come up with Caroline Keck's husband, Sheldon, or her son Larry, who is named on the object itself. See page 230. Of course I was involved with another man, and this involvement Seth picked up—since my drawing was appropriated by Larry Keck, as noted on the object.*

*(This in turn leads Seth to some excellent data which is also amusing. The drawing I gave the Kecks was of a pigeon—the "animal in a tree." The drawing merely showed a pigeon, no tree, and a pigeon is not an animal. Yet the data is very good.*

*("The other man, a friend rather than a relative." Here Seth, or Jane, veers toward Bill Gallagher again, it seems. I had not met either Caroline or Sheldon Keck, nor Larry who was in Brooklyn.*

*(5th Question: Initials? "This may be your friend Gallagher, or your friend Mark, for the first name would seem to be William." A miss here. As far as we know, neither Bill Gallagher or Bill Macdonnel (Mark) are involved with the object. Bill Macdonnel may have seen the pigeon drawing when it was on exhibit at the gallery; I do not know for sure. Could William have come from Larry, on the object?*

*(6th Question: Anything else you want to add? "A small box, and that is all." At this date we cannot recall. The book, the mimeographed sheet and the object itself may have been mailed to us in a small box, or a manila envelope, etc.*

*(End at 10:26.)*

**SESSION 311**  
**JANUARY 11, 1967 9 PM WEDNESDAY**

Good evening.

(*"Good evening, Seth."*)

Now, there are some philosophical matters that I would like to clear. Ruburt has been somewhat confused concerning some of these matters. The conventional Christian concept of God has been in many ways a convenient one, and it carries with it many truths. It is true, you see, while it is not true.

When you realize that this is a symbol only then you begin to see more and come closer to an understanding, not further away from an understanding. There is no personal god-individual in Christian terms and yet you do have access to a portion of All That Is, that is highly attuned to you only above all others.

In this respect, you see, there is a personal god, if those are the words you use. There is a portion of All That Is, that is directed and focused upon every individual consciousness. A portion of All That Is resides within and is a part of every consciousness. Every consciousness is therefore cherished and protected individually. There are automatic electromagnetic connections that exist here.

One portion of All That Is, is instantly aware, for example of your most insignificant and significant problems—of yours and yours alone. This portion of overall consciousness is the portion that is individualized within you.

Now there is even something like the idea of a personality god, but hardly in the terms used by theologians. The personality of God, as it is generally conceived is again a one-dimensional concept based upon man's small knowledge of his own psychology.

Many of the old ideas of precivilization come closer to anything near the truth. What you prefer to think of as God is basically and above all, indeed as I have said, an infinite energy gestalt: or pyramid consciousness. It is aware of itself as being, for example, you, Joseph. It is aware of itself as what seems to you as your own future and past selves.

It is aware of itself as the smallest seed, both those that grow and those that do not grow. The personality of this gestalt is beyond comprehension at this point. It is both demanding and compassionate. The word, justice, is a human one, always implying punishment. And it has nothing to do with the God concept.

While there is a portion of All That Is, that is aware of itself as you, for example, a portion that is indeed focused within your existence, whose energy is directed within you, and to whom you can call for help when necessary, there is also an overall god-personality that is aware of itself also as something that is more than the sum of its creations. This is All That Is, in the deepest sense.

I am trying to make this as simple as possible. The part of All That Is, that is aware of itself as you, is also aware of itself as something more than you. This portion that knows itself as you and as more than you is the personal god, you see. Again: This gestalt, this portion of All That Is, looks out for your interests and may be called upon in a personality manner. But this portion is only a part, itself, of All That Is.

You may take a break and we shall continue.

*(Rest at 9:27.)*

*(Resume 9:38.)*

But, you see, even this overall pyramid gestalt is not static. All or most concepts of a god deal with a static god and herein lies the main theological difficulties. The awareness and experience of this overall gestalt constantly change and grow. Again, there is no static god. When you say, "This is God", then God is already something else. I am using the term God for simplicity's sake.

All portions of All That Is are constantly changing and enfolding and unfolding. All That Is, seeking to know itself, constantly creates new versions of itself. For this seeking itself is a creative activity, and the core of all action.

Consciousness, seeking to know itself, therefore knows you. You as a consciousness, seek to know yourself, and to some extent or other, you become aware of your self as a distinct and individual portion of All That Is. You not only draw upon this overall energy, but you do so automatically, for your existence is dependent upon it.

The extent of your realization of this fact is the extent of your freedom or vitality, fulfillment and power. It should not be forgotten, however, that the ego is also a portion of All That Is, a highly specialized portion, enabling the inner self to manipulate and interpret particular conditions. If the ego considers itself as the only self, then you are cut off to a large degree from the vitality and energy available.

The ego's false ideas prevent it from accepting this energy, but once the ego is aware of its position as a portion of the self, then it should not be shunted aside, but can take its place. It is sometimes referred to almost as if it stood entirely outside of basic reality. It is, of course, within it also.

The ego, as you now know it, will not always be necessary, you see, but a type of ego is a basis for individuality and will always be necessary. An inner ego, of course, that contains various egos that have been or will be a portion of any given self—these egos and any ego organizes experience along various lines and ties experience together within meaningful pattern.

The inner self or the whole personality consists of many such egos, as you know, but the inner self is also aware of itself as something more than the sum of its parts. Now this something more than the sum of its parts is a curious phrase, but within it lies a key that can give you some small understanding of what God may be.

Again, the term God is used simply because it is an accepted term for the reality we are discussing. That which knows itself, which experiences itself within many forms and yet knows itself as something apart from the total of its sums, that left-over, unexplainable remnant you see, can be thought of as original action, original consciousness, prime mover, or consciousness as distinct from its own creations, of which it is also part.

Now, this material is at best difficult to explain verbally.

Take a break and we shall continue.

*(Rest at 10 PM. Jane felt herself "swept up" in this part of the material, as though she were feeling concepts.)*

*(Resume 10:15.)*

You are yourself obviously an energy gestalt; as you become more fully conscious of reality your sense of identity will contain larger and larger aspects of reality.

Biologically all human beings, as you know them, have existed as the various cells of which a human image is composed. This is very difficult to explain clearly.

I do not mean to imply, necessarily, progression here. Theoretically, you see, you will one day be a fully conscious portion of the personal god to whom you may now pray. By then, you see, you will be aware of further gestalts. Do you see?

(*"Yes."*)

All portions of All That Is do not recognize themselves consciously as All That Is. But know themselves mainly as individuals, not as the prime gestalt individual. When realization is reached at the highest level, then All That Is instantly creates new realities, and to some extent, you see, loses the conscious knowledge of its own identity.

The loss is always temporary and self-generated. This is quite enough on a difficult subject this evening. We shall close the session, or I will be glad to answer any questions, if you wish.

(*"I guess not."*)

My best wishes to you both. This session has been an excellent one.

(*"Good night, Seth."*)

(10:27.)

**SESSION 312**  
**JANUARY 16, 1967 9 PM MONDAY**

*(The 82nd envelope experiment had as object common black pepper, poured into the inner of the two regular sealed envelopes we use. Hence no drawing is necessary. Results were good.)*

*(Jane began speaking in trance, while sitting down and with her eyes closed. Her voice was deeper and stronger than usual, her pace good. Eventually her eyes began to open.)*

Good evening.

*("Good evening, Seth.")*

Now. To arrive at any real understanding of human personality several prerequisites must be met.

For one thing, you are not dealing with one linear self. The self is indeed multidimensional, and the driving force behind the self does not reside in the ego or in what you refer to as the subconscious.

Any such divisions are of course arbitrary to begin with. Practically speaking a self can be defined as an energy gestalt whose perceptions are organized under the auspices of apparent identity. The more of reality that is perceived the larger the dimensions of the self, or identity.

Now I mean this literally. Reality is on the one hand the product of perception. On the other hand that which is, is always present as the basis for any perception. That which is perceives itself, you see. The unitary self is basically an illusion and yet individuality is no illusion.

Diversity is a necessity even for that which is. To some extent, that which is must always be lost within itself. Lost in a multiplicity of numberless selves. The selves are self-directing units, however. As you know there are no limitations to any identity. The limitations are illusions. And yet the extent to which the illusions are shattered represents on your level the sparks of the expanding consciousness.

Until this is realized your psychology will raise more questions than it answers. The basis for all experience is depth perception, and value fulfillment. The self organizes data basically in a manner that psychology has not found. The organization of such data is not simply the result of preadulthood tendencies, inclinations or experience. Such tendencies are highly colored by previous existences, by past lives, and this prehistory, existing as the electromagnetic property of the whole self, is the blueprint which is followed by the structure of the chromosomes.

That information, you see, will never be found in physical terms. If such past memories are consciously recovered, as they have been, the closed mind of the academic psychologist will not see what he has, but will suppose the overworked imagination responsible. A fully developed psychology will not exist until reincarnation is accepted as a fact.

Now, there is an overall personality pattern that is characteristic of each whole self, of which the reincarnated selves each give evidence. There are particular and unique

overall goals and abilities that the whole self strives for through these existences. Any psychology worthy of the name must take this inner motivation into consideration.

The study of dreams has been held back immeasurably because past-life memories have been stubbornly ignored. Reincarnational material usually discusses various existences as occurring one before the other. I emphasize strongly once more that the concept of continuity in terms of time is highly erroneous.

In the spacious present there are no such terms. Other selves, reincarnated within the physical system as physical creatures, experienced time as you do, as a series of moments strung out one before the other. Memories in dreams and in the trance state are usually already censored. As physical creatures alone you cannot remember the future. Therefore only past lives are ever recalled. In the dream state however what would appear to you as future lives are already familiar. To the inner senses all of these existences are simultaneous.

You may take your break.

(9:27. Jane said the voice felt deep to her, and swept her along. Resume at 9:35.)

Now. Ruburt can learn much by observing his young students.

I told you at one time that birth was a greater shock than death. Some personalities react strongly against the enforced dependency. Others embrace it gladly.

The various reincarnated selves can be superficially (underlined) regarded as portions of a whole crossword puzzle for they are all portions of the whole; and yet they can exist scattered from the whole, although their meaning is then diminished. In the case of the whole self there is communication between various portions of the self. Future and past selves mingle. A thorough understanding of reincarnated existences are of benefit to the conscious present self. Unexplained tendencies and inclinations then are seen as part of an overall pattern.

The physical brain as you know it is but the camouflage mechanism belonging to the physically oriented self. In some cases, severe damage is done to the brain, and yet rationality continues. In these cases the mind behind the brain operates as always. When the individual is convinced that his activities are completely dependent upon the physical brain, then he is incapacitated almost completely by any injury to it. The brain itself contains knowledge that comes through the inner senses, and this knowledge would simply not be available to it, if it were dependent upon physical data completely.

Now, do you have an envelope for me?

("Yes.")

(At 9:45 Jane took the double sealed envelope from me for the 82nd experiment and pressed it to her closed eyes in a horizontal manner briefly, before gesturing with it.)

Give us a moment. I hold it with the point down.

(Jane indicated the point of the flap on the back with a finger, her eyes still closed.

("Yes.")

These are impressions.

A miscellany of united objects or images, of small patterns like dots but larger than small dots. Light and dark, rather highly contracted.

A cloudlike or leaflike effect, or like pebbles, you see.

The number 14. J A B. Connection with a squirrel or small animal, and perhaps a target.

Something upside down, or difficult to tell the top from the bottom. A rooflike shape. Something stands on rocks. A face.

A foreign connection. South or West, in relation to a trip.

The impression of fine, finely patterned edges. Blacks and whites.

Writing on one side. The back, I believe, and something relating to images on the front. On the back I mean handwriting. Steps. Ruburt thinks of an old photograph of himself, with his dog. And connects this with his father.

1831. A village. Perhaps mentioned by name. A word like peck or pack.

Do you have questions?

(*No. I guess not.*)

You may take your break.

*(Break at 9:55. Jane had spoken rapidly, her eyes closed, the envelope held up to her face practically the whole time. She had one image which will be mentioned in place. Seth returned and helped us out on a few connections, but in the meantime we made our own.*

*(The "object" was, as stated, common black pepper. I shook a small amount of it into an envelope, sealed it, then placed this between the usual two pieces of Bristol board and sealed the sandwich in another envelope. No writing was involved. Jane said that as she held the envelope to her head she did not hear anything move within; nor did she shake the envelope, etc.*

*(A miscellany of united objects or images, of small patterns like dots but larger than small dots. Light and dark, rather highly contracted." Excellent data, and Jane did everything but name the object as pepper. I almost called a halt to the data here, on impulse, but then decided to see what else Seth came up with.*

*(A cloudlike or leaflike effect, or like pebbles, you see." More development on the above data, the loose pepper could assume cloudlike shapes with the envelope, etc.*

*(The pebbles data could also stem from the tin can of pepper used to fill the plastic shaker with which I filled the envelope. Jane located the pepper can in the kitchen. It was a McCormick product. On it were the words "Pure Ground Black Pepper," etc., pebbles and ground being related.*

*(The number 14." We don't know for sure. The plastic shaker I used contains no markings except the letter P. The McCormick can contains the words "4 Oz.". Jane thinks it possible it took us about 14 weeks to acquire the set of dishes of which the salt and pepper shakers are a part.*

*(We acquired the dishes through trading at a certain supermarket and obtaining so many pieces weekly, through coupons. It took some time. Jane is quite sure we traded there at least three months.*

*(J A B." Seth helps out on this later. Our interpretation was not right. We thought the J B might refer to Jane's initials, but in this case couldn't account for the A since Jane has no middle name.*

*(Connection with a squirrel or small animal," We were partly correct here. Again, Seth helps out later. We thought possibly the animal reference concerned our occasional use of pepper acorns, which we used to grind ourselves. Jane has remarked that these remind her of bird feed, which we put out on the roof beside our kitchen windows. Squirrels also use the bird feeder.*

(“and perhaps a target.” We were correct here, in thinking target referred either to the hole in the bottom of the pepper shaker, or the hole in the McCormick can itself. This hole is covered by a red plastic plug.

(“Something upside down, or difficult to tell the top from the bottom.” To me, this referred certainly to the pepper shaker, as I turned it upside down while shaking into the envelope. The shaker itself is modern in design and is filled from the bottom.



(“A rooflike shape.” We think this data also refers to the design of the shaker.

(“Something stands on rocks. A face.” Here Jane had an image—that of her face, small, as she stood on some rocks and near water. She was not sure in the image, that she was near an ocean, particularly. The face she saw was not that in a photo, but herself, alive. Seth explains this later.

(“A foreign connection.” We thought the pepper, or object, itself, since it comes from foreign lands.

(“South or West, in relation to a trip.” On the McCormick pepper can, factories are mentioned as being located in Baltimore, MD, and San Francisco, CA, thus south and west from our Elmira location.

(This connection is not as remote as it might seem: Jane spent some time in Baltimore before we were married 12 years ago. Even so that location has strong personal associations for her today. Both of us have been to Los Angeles, CA, several times, but Jane has not been to San Francisco.

(“The impression of fine, finely patterned edges. Blacks and whites.” Again, the pepper itself. When Jane opened the double sealed envelopes, she found the pepper had settled in a loose line at the bottom of the inside envelope; thus it formed a fine patterned edge, which also consisted of black and lighter colored grains even though the pepper is called black, in actuality less than half of it seemed to be black, literally.

(“Writing on one side. The back, I believe, and something relating to images on the front. On the back I mean handwriting. Steps. Ruburt thinks of an old photograph of himself, with his dog. And connects this with his father.” Again Seth helps out here after break. We think this data stems partly from the image Jane had of herself earlier, and that two ideas are mixed up here. There is a Baltimore connection, in that Baltimore is mentioned on the pepper can, as explained; also, Jane has a photo of herself taken on a set of the typical white Baltimore stone steps, with her dog, Mischa, now dead.

(There is also a father connection here, as Seth explains with the salt and pepper shakers and the new set of dishes to which they belong.

(“1831.” No connections.

(*"A village. Perhaps mentioned by name."* We are not sure. On the upper can is the slogan "House of McCormick" and Jane wondered if she enlarged house into village.

(*"A word like peck or pack."* At first, we thought these might be attempts to get at the word pepper. Then Jane remembered something of the old rhyme: Peter Piper picked a peck of pickled peppers, etc.

(As we finished going over the data, Jane then remembered that as she was giving it she was going to say something about the implication of motion being connected with the object; for reasons unknown she didn't give voice to it. Perhaps the motion referred to my moving the shaker as I put some pepper in the envelope, etc.

(The letter P enters in through the initial on top of the shaker. See the sketch on page 245.

(Jane resumed at 10:15.)

Now. I do not particularly see the benefit of too much afterdiscussion with these experiments, unless of course there is something to be learned. And here there is.

The photograph connection. Now. I tried to give the impression of salt, to bring Ruburt to salt and pepper. He interpreted this however in his own way, as saltwater, and the photograph was taken by the ocean, with rocks and sand, and the sand, you see, was picked up because of the grains.

(This would be a different photo, it seems, than the one of Jane and her dog in Baltimore.)

Give us a moment.

The South and West you interpreted correctly.

The target. A poor interpretation, applying to the necessity of filling the hole of the shaker; and the red symbol on the can was meant here.

The grain idea led to the animal connection, the squirrel.

The J A B, Ruburt's own association. Wiping his eyes when filling the shaker, he jabbed his eye. The father connection, legitimate but not pertinent. He had vainly daydreamed that his father might send unexpected money, with which he could complete that set of dishes to which the pepper shaker belongs.

One note here. We shall be continuing our discussion of human personality and its composition, along with that which is, for they are inseparable.

Money will be arriving shortly. With that pleasant thought I will bid you a fond good evening. If you have any questions however I shall be most delighted to answer them.

(*"I'll ask this question now, and you can develop it as you choose: Can you help Jane contact survival personalities?"*)

I can, when he is ready. His rate of development, his confidence, is all important. (Active manner, eyes open, etc.)

Also, emotional impetus is important. I have not believed either of you ready. Someone in your plane must want to contact someone on a nonphysical plane badly; and that survival personality must also want to communicate.

This means that others are involved, you see. This is your decision. There may be friends who would like to contact their own relatives. You might start here when you are ready. But when you are ready, comparative strangers would be best, ideally speaking.

Now this sort of experience would convince you of survival, as perhaps nothing else could. But your own willingness is a prerequisite. Have I answered you sufficiently?

(“Yes. Very good.”)

We can discuss the matter more fully, if you wish, later.

(“Yes.”)

Is there anything else?

(“I guess not now, thank you.”)

Tell Ruburt to call on me before he sleeps, and we shall see what we can do for his comfort. He is stubborn, but he is learning. The whole experience will be shortly over. Were it not for the benefit of his nature, and as a result of his nature, it would not have been necessary at all.

Those who strive high must know what they do, and understand the effects of not working hard enough, of not allowing themselves sufficient freedom. Apparently he could learn no other way. It will be an object lesson for the rest of his life, but it was not thrust upon him, you see.

Now. A most fond and affectionate good evening.

(“Goodnight, Seth.”)

I will look in on you, and you shall see me before long.

(“Good.”)

(End at 10:34.)

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#### JANE'S HANDWRITTEN NOTE, RELATING TO SETH'S COMMENTS IN SESSION 313

*On February 1, 1968, I sent Dreams to Doubleday on suggestion of Reverend Crosson.*

*On February 16—(2 days after Valentine's Day) they wrote a letter of rejection.*

*On February 28, 1968—I sent Dreams to McGraw Hill.*

*On April 2, 1968—I sent it to Prentice Hall*

*On April 17, 1968—I got request from a Tam Mossman to do a book on Seth Material, using portions of the best chapters from dream book that deal with Seth.*

*This involves request from other publisher—same connection with February (the initials would be T. M. rather than Seth Material) and it would be a year off. Have no idea what Mossman looks like, etc. No travel.*

*(Did receive an acknowledgement of manuscript prospectus from a Jean Schaefer or the sound Mossman.)*

**SESSION 313**  
**JANUARY 18, 1967 9 PM WEDNESDAY**

*(John Bradley attended this session; most of the session contains material relating to him. Jane received her check from publisher Fell today and was pleased.)*

Good evening.

*("Good evening, Seth."*

*([John:] "Good evening, Seth.")*

Now, you shall celebrate with a Seth session. I told you that your money would arrive. My greetings to our friend, Philip (*Seth's entity name for John*).

Now. For Ruburt's benefit: There will be considerable movement and activity concerning his book in the month of February, and some travel on your part. The initials SM here. A short gray or white-haired gentleman. You might say prematurely white or gray, in his 40's. Perhaps around Valentine's day: in that general area. There will be an inquiry, a request for Ruburt to do a book from another publisher. The book involving me.

Now for Philip: Some impressions, if you will give me a moment, please. The death mentioned earlier will still occur. The physical ailment already is in existence and is being treated in privacy. An initial encounter for him, with a new individual, in business. I do not know if this is immediately past or immediately future.

*([John:] "Is he with this company?")*

The new individual is either with the company or strongly connected with your attitude toward the company. Please wait until I am finished with spontaneous impressions for your questions, and then I will try to answer them.

The impression now of two men, one tall and bony, with sandy hair and ill-fitting clothes. One shorter with dark hair back from the forehead, and a round face from the front. But not from the profile.

A connection with Detroit.

Give us a moment. A new product being developed by the company that affects the nervous system, a strong U, long U sound connected with it. And a revival here, a stock revival. The product is in the works, so to speak, but that is all at present.

A small boy connected with one of your children should be avoided: an unhealthy influence here. I am not sure. M J is the closest I can come. Perhaps I can clear this later. Is there perhaps a third grade child?

*(Handwritten: "See Notes" Jane wrote after I typed the session.*

*([John:] "Do you want me to answer that now?"*

*(Pause.)* The number three, you see, is strong here. I do not know if it refers to the third grade or a child three seats away.

An April meeting: The company again. About the 16th perhaps, the 6th, 16th or 26th.

A man in the background of your acquaintance, not connected with the company now, or if he is, he is far from your thoughts. As it would seem to be a professional man not at your firm. He appears to be offering you something for his own reasons, and for his own benefit rather than your own.

I keep picking up the J initial all evening. There is a schedule of events that will not be followed, and a time schedule that the company will not meet. The new product may be the result of an error, for its benefits are not yet realized. Give us a moment on this. This, Joseph, is an attempt now (*points to Robert Butts, eyes closed*) for Ruburt does not know terms. M I or MY and a word that sounds like ocean, or M E O plus a C sound and a word that sounds like ocean. To do with red and white blood corpuscles, a deficiency, a check upon the deficiency, and an alteration of nervous reaction patterns. A two grain... gram tablet. Initially a byproduct of another investigation. The product the end result of an experiment initiated for other reasons, you see.

Now you may take a break and we shall continue, and I will, before the evening is over, answer whatever questions Philip might have.

There is a timing element with the tablet.

(Break at 9:22.

*(The following is a resume of John Bradley's comments regarding the impressions given above. There was an initial encounter with a man in the company, in the immediate past—two weeks ago. The man, according to John, was also strongly connected to John's feelings about the company [or attitudes toward it] for he felt that the new man, a regional director, has some of the same attitudes he has.*

*(The tall bony man mentioned could refer possibly to Dan Searle whose father is past president of the company, Dan is tall, bony and has sandy hair. Dan is now president.*

*(The shorter dark-haired man mentioned reminds John strongly of the new regional manager mentioned above; particularly since the man's face looks round from the front, but not in profile. John noticed this.*

*(He made no connections with Detroit.*

*(Concerning the new product mentioned; John said that fellow workers recently visited the laboratories in Chicago and told him about one scientist in particular who was testing, or wanted to test, or experiment for problems of the central nervous system, but the budget insistence made this difficult. Such a drug could result, of course, and could be in the works but such things take a long time.*

*(About the children: Two boys in particular meet at John's house to go to school with John's two boys, His son, John, is in the third grade. John is not particularly fond of one of the boys, Brian and Todd Puleski. The J initial could refer to John Jr. perhaps, certainly not to the other two boys.*

*(Jane's handwritten note: "May 1968—John, in rereading a copy of this session, saw at once that the boy referred to as M J is M.J. Shuman—a child whose influence on his son he distrusts. The boy is called M.J., I think John said [This note correlates with the handwritten 'See Notes' earlier.]*

*(Seth mentions an April meeting and John said that he expects to go to Chicago for a meeting this spring.*

*(John didn't know about the name given for the drug, though the name Myocarditis, inflammation of the heart muscle, came into his mind as a probable disease that the drug might be used for. In any case the name given might be the future name of the drug, impossible to check at this time. Two grams would be a large dose, John said, of any drug.*

*(Resume 9:45.)*

Now give us a moment please. A woman in connection with your wife, an aunt or female relative, who will or has recently come up with an idea that is jarring or will be jarring to you. Some far west connection with yourself or your wife, further west than Chicago. Do you have any questions?

([John:] "The man in loose clothes—can you tell me is this the son, president of the company or his father, the chairman of the board. This in relation to the illness being treated?")

It is related.

([John:] "Is it the same person?")

We will try to separate the father from the son here. The man to which I refer is not terribly advanced in age, but he is at least 50. I do not believe he is over 80. At times he has a nervous twitch. He drinks coffee without milk and wears black shoes. This would seem to be the father. But if so, he has more drive than the son. The characteristics given however do apply to the man who is ill, whether it is the father or son.

There is a mole on the left hand, if this will help. An annoying condition in the left hip, of spasmodic but long duration. The condition originated in an infection of the intestine. The infection spreading to other organs. The present treatment being for a kidney or intestinal ailment. The left...I am searching here... ventri... ventric...

([Rob:] "Ventricle?")

Ventricle, now being affected, and a secondary circulatory impairment resulting. The symptoms however are felt in the area of the shoulder blades. Some connection with injections which will antagonize or infuriate the basic condition. Do you have any questions?

([John:] "This western connection and a female relative of my wife's. Do you have anything else on this?")

A connection with a letter or phone call and a small child. I am not certain, a female child. A suggestion having to do with projected changes. I do not know whether or not this refers to a change of dwelling, but a large change. A connection here with flowers that I do not understand. Perhaps a connection with spring: A stone structure, a house, I believe, a strange tree, the word hycynthia.

([John:] "Or hyacinth?")

It could be. Perhaps a fence and a large room divided into two. Now, Joseph ?

([Rob:] "How will John make out on his trip to Chicago this spring?")

He will, as always, do well. An involvement with three men in particular, a room he will think inadequate. Arrangements having to do with the amount of air, either poor ventilation or failure of an air conditioner. A scrambled afternoon: two appointments not kept, one later kept, a caucus... caucus?

([John and Rob:] "Yes.")

With five men at its center affecting him, and a definite determination, decision, arrived at by him as a result of this, and a smaller meeting afterward at 8 in another place.

([John:] "Will I be a member of this caucus?")

You will be present and a member of the second meeting. You may or may not be a member of the caucus but you will be present at the caucus.

([John:] "What about the two appointments?")

You will keep one later. One will be made by you, and one by a man higher in the company. This one will be kept later, not at the original specified time. One will be

deliberately not attended, though circumstances will make this absence understandable. There will be a reason, in other words, and an acceptable one. Now you may take a break, and we shall continue.

(Break at 10:10.)

*(The following is a resume of John's comments, concerning the impressions about his wife's relative. They did get a phone call from his wife's sister who does have a small female child, plus two older children. She was very upset over trouble with her husband. They live in New Jersey though the husband is now in Hawaii [west?]. Both John's and the sister-in-law's houses are on corners. It's possible that the woman might decide to leave her husband and move? The other impressions refer to the future and cannot be checked now.)*

(Resume 10:25.)

Now we will shortly end our session. There will be an ultimate move west rather than east, with the company circumstances maintained, things being as they are now, and probabilities as I see them. The impression of an M here. I do not know if it refers to a town or state. It will not be immediate. It will be rather to the south and west. It will not be to any place that there is an opening now, that is, you will not fill the position or the particular position will be reopened. It will be a better position than you anticipate and in a leapfrog development, so to speak.

([John:] "With the company I'm with now?")

With this company. You will leap over a step that is usually taken, to another step. You will get a position without going through another position that is usually a prerequisite, you see. June and a series of three having to do with time: A city by a river that runs north and south; perhaps, perhaps the Mississippi. Not far south at all. Now unless you recall me, or unless you have questions, I will end our session.

([John:] "You say that ultimately I will go south and west, and a connection with the letter M. What do you mean, ultimately?")

Within a period of three years. If you do not go within one year, then you will not go until the third year. This was the series of three referred to.

([John:] "St. Louis, Missouri? The Mississippi isn't southwest?")

The area is southwest of your location now. You may take a break or end the session as you prefer.

([John to Rob:] "It's up to you.")

([Rob:] "Well, then let's end the session.")

Good evening.

(10:35.)

*(Note: John's experience at Rochester meeting recently—he saw his district supervisor's face turn younger before his eyes as the man spoke at the meeting—about fifteen years' difference, John said. John wasn't alarmed because of the Seth material. The effects lasted at least a minute and probably longer. John didn't know if anyone else saw it as he mentioned what he saw to no one, including the man involved.)*

*(On January 16, in the 312 session, Seth said "money will be arriving shortly" page 247. Jane's cheek came today, Wednesday, January 18, for the ESP book.)*

*(Handwritten Note: "Session # 166 June 30, 1965. Hierarchy shunted to side with no power. [See Volume 4.]")*

*("Session #313, January 18, 1967: M.J. [Shuman], page 250.)*

(“#402, April 1, 1968: incorporated.”)

**SESSION 314**  
**JANUARY 25, 1967 9 PM WEDNESDAY**

*(The regularly scheduled session for Monday, January 23, was not held. Instead Jane and I worked with the pendulum and achieved good results.)*

Good Evening.

*("Good evening, Seth.")*

Now give us a moment.*(Pause.)* The sessions with the pendulum are of great advantage. Your part in them is of particular benefit. I suggest, however, for this evening that you hold your pendulum session now and then return here for my comments. This should work very well, I believe.

*("Yes, Seth." 9:01.)*

*(Resume session 9:28.)*

Now. The yoga exercises are of great benefit. They aid in keeping the channels open between the conscious and subconscious. They help in ridding the personality of harmful influences, and in generating new energy. Ruburt should continue them by all means. He has a habit of ignoring his subconscious, trying to reach other centers, not by going through the subconscious but by attempting to bypass it completely.

The subconscious is a doorway into other portions of the self and it must be entered, and free access must exist to it. When it is free in this manner, then there is no need to block messages or distort material. The subconscious does this out of fear or resentment. I could have said more concerning his condition in the past.

Give us a moment. There is no need for him to punish himself now either, because he did not take full advantage of his psychic opportunities. He can more than make up for this from now on. There is one connection that should be mentioned and it can be quickly dispensed with when brought into the light. It is secondary but has had some effects.

When he was in kindergarten his mother was just becoming ill. Now, dealing with small children, this simply was added to the fuel. He can understand now however that this connection can be broken. He is himself and no one else. He is not his mother. They are worlds apart, the two personalities.

He did feel that you had withdrawn from him as far as his writing was concerned, and he has a need for warm daily affection, which he felt you had also withdrawn, for varying periods, and that you did not care that he was feeling poorly. Of course he would not consciously admit these feelings, considering such sentiments were unbecoming on his part. Your help with the pendulum sessions therefore greatly increases their effectiveness. He felt closed off, yet did not consciously think his feelings justified. The feelings existed, however.

I suggest for this material that you take a break and then I shall continue.

*(9:42.)*

*(Resume 9:52.)*

He is by nature highly intuitive and should give his moods some freedom. When he attempts to deny or block what he considers unsuitable moods, outlets are denied them and the next natural cycle, the rising up of high spirits, does not come.

Of course some restraint is necessary, but he has been leaning toward too much restraint in this respect, trying to be what he is not. His personality pattern is not quiet, nor aloof, but given to spontaneous inner motion that maintains its own individualistic balance. He has attempted to tamper with it. Part of this is caused by a misconception, and it is because of this misconception that he found it difficult to see himself as a so-called psychic.

A psychic, he thought, should be calm, untouched by physical events, highly disciplined, rather than spontaneous, such as he was, and sensitive to inner moods, which he was. He attempted to make himself over and in a nearly disastrous fashion. For to his subconscious, such a personality pattern represented immobility, and this was reflected in the physical symptoms.

These were meant as checks against impulsive or intuitive behavior. He must then behave, he thought, in a measured, reasoned, quiet, calm and disciplined way: and to see that he did, he slowed down the motions the body could make. Now, this is the heart of the matter, and he would not let me give it earlier. He should, and indeed, must, be himself. Those qualities of his of which he became suspicious are those that made our sessions and his development possible.

Now discipline was somewhat overstressed from the beginning, with the psychic work. This was natural, largely. In his adolescence he was told by many to slow down, to use discipline, and the old adages returned.

He has a natural inner discipline which can be counted upon when he leaves it alone. The results of these feelings have been a loss of spontaneity in psychic matters and in physical ones, from which he is only now recovering.

He has blocked me several times when the cat lover and Jesuit were here, and the circumstances were good for a spontaneous session, particularly good, in fact. I had something to say each time and those moments are gone. He used the physical ailments as excuses to himself. The physical ailments were meant as checks from the beginning. Without spontaneity, he does not operate effectively or well. He has read too, too much along certain lines, and has tried too hard on a conscious level.

He compares himself unfavorably with what seem to him to be more spiritual psychics. They follow their own way. He must follow his own way. And this is the meaning of spirituality.

You may take a break and I shall continue. If you are very tired, then you may end the session.

*(“No, I’m all right.”)*

*(10:09.)*

*(Resume 10:25.)*

Now, if you err, it is far less dangerous to err on the side of spontaneity, given your personalities, than it is to use too much restraint. Too much restraint could eventually make the abilities inoperable. Too much spontaneity at worst could only cause some embarrassing moments. I am speaking of your personal cases only. The ability grows as it is used. This cannot be stressed too highly.

And in using, it will build up innate systems of checks and balances that will be natural for your own personalities, and effective. Not to use the ability in the face of sudden or spontaneous impressions can, under certain conditions, impede your progress. This applies to you both.

Now, I have shortened your steps considerably this evening. Give us a moment.

Ruburt is himself and this self is a writer and this self has strong psychic abilities.

These are all part of the self. It is dangerous to attempt to make the self into what it is not.

As a side issue here, he did not feel that dancing was seeming for a psychic, you see.

We will end our session. If I have overlooked any major point, then I will bring it up in our next session, or earlier. I trust however that this evening's material will result in Ruburt's speedy and complete recovery. Much of this has been buried, and instant improvement will show itself now.

My best wishes to you both, and to our once again spontaneous Ruburt, a fond good evening.

(*"Good evening, Seth."*)

It will help if you discuss these points at your next pendulum session.

(*End 10:34.*)

**SESSION 315**  
**JANUARY 30, 1967 9 PM MONDAY**

*(John Bradley was a witness to the session.)*

Good evening.

*("Good evening, Seth."*

*([John:] "Good evening, Seth.")*

Good evening and welcome as always.

Now. Give us a moment, Joseph. *(Seth's entity name for me.)*

The pendulum sessions should be continued, and you will find many of the answers Ruburt seeks. I will be of benefit with comments.

Now. With our friend Philip, a situation developing involving a white-haired man who is in the background, behind or connected with, the man who suggested Philip seek office. *(Philip is Seth's entity name for John.)*

The man who offered the suggestion to Philip may not realize himself that the original idea was not his own. It originated with the white-haired man. Very approximately here, his age—because of the hair color I am not sure—maybe 47 to 67, for his face is not old though his hair is white.

Now this man by association reminds Ruburt of Dirksen because the temperamental similarities are fairly evocative. This man fuller in the face however, and less eloquent. The initial M somehow connected, though it may not necessarily be the initial of a person's name. Perhaps if not it is related to a place of residence, or district.

I am fairly certain of the M, however, and later will try to be more specific. Somewhat more pressure will be applied to Philip than he perhaps anticipates here. Several, or seven, at a meeting will want him in that capacity. This is indeed what I referred to earlier.

*(See page 249 of the 313th session: Wherein a professional man not with John's company offers John something.)*

Some connection with a store or shopkeeper who puts up money. I do not know to what this refers. Some pressure applied toward the end of February, and connection here with a Sunday, which seems strange.

The request will be more formally made, also. A brother-in-law involved here. If not of Philip's, then a brother-in-law of the man who made the suggestion.

Still an unhealthy reaction between two children. A separate impression here now: An initial expenditure, that is unwise and should be avoided.

For now you may take a break, and before long you will give me a gold star.

*(Break at 9:16. Jane's eyes had remained closed most of the time.)*

*(John witnessed the 313th session on January 18, 1967. He told us this evening when we met that he had been asked to run for county commissioner by the assistant district attorney of his hometown, Williamsport, PA, but did not tell us anything else particularly. John was asked to run since the 313th session, and has turned down the offer; it would involve a financial loss.)*

*(The assistant district attorney is Clint Smith. John said that the senior partner in Smith's law firm is named Murphy—hence the M initial. He is closer to the 47-year age limit,*

*and has whitish hair. He is fuller in the face than Senator Dirksen, as Seth states. Murphy is also a Republican, as Dirksen is. John met Mr. Murphy just once, briefly, he states, and has no idea of the man's position in politics, his influence, etc. It is possible that Murphy influenced Clint Smith.*

*(John stated that his brothers-in-law live in Philadelphia and have no connection with John in Williamsport, or his political activities, etc.*

*(John also stated talent Clint Smith has one young brother-in-law who lives in Lancaster, PA, south of Williamsport; but as far as John knows there would be no connection here either.*

*(John had no information on any possible expenditure.*

*(See the 313th session for the material concerning some of John's children and a possible unhealthy relationship with other children.*

*(Jane resumed at 9:25.)*

Now, Joseph, you two are on the right track as far as Ruburt's symptoms are concerned, and your aid in the pendulum sessions is invaluable.

Give us a moment... Symptoms in this case with the right hand or on the right side of the body, represent difficulties in the conscious realms. Symptoms of the left hand or left portions of the body represent difficulties from subconscious levels, and both represent failures between the conscious and subconscious portions of the self.

Feelings of guilt in this case involved with the left hand. He will have more to say concerning these points, either at Wednesday's session or perhaps we may hold a session tomorrow evening instead.

Now. An unexpected and fairly long journey on Philip's part, at least partially by car, within three months. To pick up someone or something. All I get here is A R, and do not know to what it refers.

Also he will meet a woman in this town, a woman he has met here before, and he should not encourage any relationship. She has been mentioned in our sessions before.

*(To John:) I spoke to you then. This time you see I will tell you ahead of time.*

There seem to be five women with whom your wife will be involved on a Thursday afternoon. No significance here.

The M did refer to the person Philip mentioned during rest period. (*Murphy.*) And the expenditure to do with his household.

One small rather insignificant point, Joseph: the man for whom Ruburt works—the name, Miller—is also the name of one of his mother's old friends, though she was a woman. The similarity here somewhat unfortunate.

In regard to Philip, a separation of elements I do not understand. A division of duties or some such, I do not know. Not a subtraction necessarily. A readjustment of sorts pertaining to work I believe. If anything working to his favor.

This could however apply to the political situation, though I do not see how.

A film which will impress him. This does not seem to be a movie film. Perhaps a documentary, which will be shown to him. If you ran for office, you could count on my vote.

*("Do you want to answer a question?")*

You may take a conservative rest period, or I will answer questions first if you prefer.

*("We can take the break, and I'll ask the question then.")*

As you wish.

*(Break at 9:45.*

*(The woman John might meet in this town would be June Fleming, whom John met some time ago at a bar called The Elms. He has not seen her for a long time, nor has he been to The Elms recently. John heard Seth's voice in warning one time when with June Fleming, and heeded the caution. This material is on record in the sessions.*

*(John verified Seth's material regarding his wife, Mary Ellen. She is getting into the sale of Sarah Coventry costume jewelry, and in fact is attending a business meeting tonight. Mary Ellen is scheduled to attend, or have, a Sarah Coventry party soon, on a Thursday afternoon or evening, John said, and will be involved with four other women in particular. The five total could be that Mary Ellen herself is the fifth; as well as Mary Ellen herself, the other four women are holding Sarah Coventry parties for her. There will of course be more than five women at the parties.*

*(Jane said her mother does have a friend, Mary Miller, who did housekeeping for Jane and her mother when Jane was perhaps seven years old. Mary Miller is still alive. At the time Jane did not like her, she said. Mary Miller is the same age as Jane's mother.*

*(Since the trip data involves a prediction John could offer no data here.*

*(John said the separation of elements or dates could refer to the political office he was asked to run for. Since the income would mean a loss to John, he thought it might be supplemented by his holding a sinecure of a job at the same time; said job being furnished by a member of the political organization. John said this is often done in political life.*

*(See page 253 of the 313th session, describing a change of features John saw transform the face of his district supervisor recently at a meeting in Rochester. I asked Seth to discuss this phenomenon after break.*

*(Resume at 10:12.)*

Now, the spelling of the name is Seth.

*([John, laughing:] "Thank you, Seth.")*

Give us a moment.

Ruburt has half-jokingly suggested certain changes in your living arrangements. For the present, and near future, they would work out well.

The visits to the chiropractor, simply from the standpoint of suggestion are good, and that is all.

On the other hand, he should also protect himself from personal remarks made by the chiropractor, through suggestion of his own, although this situation is better than it was. In his case at this time symptoms on the left side of the body have reference to early associations.

A lecture tour of sorts will develop. Obtaining money from this sort of activity will be more beneficial for him, and more lucrative.

He should at present to some small extent decrease the salt in his diet. Also, add eggplant and continue with the yoga exercises. Wear green more often. The vibrations from the color in his case at this time are therapeutic.

The difficulty in wearing his sneakers, for example, is not physical. They remind him of a pair of his mother's shoes.

Now. Philip's name mentioned at a party. I am not clear here: 4, 2, and one or two other numbers, and something drive, you see—the name of a road or location. Tonight I play the role of a doctor and politician.

A tiff or argument involving Philip, rather unexpected, that will seem to shift alliances, but in the overall will not. Here involving a slightly older man who has a brother.

External affairs involving Ruburt's book will of themselves bring about a renewed physical vigor shortly. However it is to his advantage to solve these problems on his own before that time. Sometimes he wants to be too certain that his feet are on the ground.

You may ask questions, take a break, or end the session as you prefer.

([John:] "This tiff: Will I be a party to it, or will my name be the subject of it? Is it related to the political activity?")

It is relative to the political activity.

([John:] "Will I be involved—actually a party in the argument?")

I believe you will be involved, though this is not definite. A disagreement on the meaning of terms. Later the tiff will work to your advantage. The outcome will be advantageous though it will not at first seem so.

("Don't forget the question about John's boss.")

([John:] "Do you want me to ask that?")

("Yes.")

([John:] "When I was in Rochester about three weeks ago I noticed a definite change in my boss's features, while he was giving a speech. I'd say he appeared to be about fifteen years younger. Can you throw some light on this?")

This was noticed by three individuals.

([John:] "Can you describe these three?")

One changed his opinion of the man, and for the better. Dark hair somewhat in a circle, with some of the head bare. An Andy Gump with a paunch. A long nose, and eyes with a twinkle. From a place with an Indian-sounding name. And just perhaps an E initial, pertaining to place of residence or name. And maybe an H.

Another younger man with a broad, almost Slavic face and short prickly hair, black or brown.

And a man in his 50's. Some overweight, round. Something odd about his suit or clothing. Gray pin stripe. An interest in history. In an intermediate position in the company. A man known as a squawker.

The transformation brought about subconsciously in answer to an inner need and to offset a growing feeling of panic and failure.

You may again ask questions, take a break or end the session.

([John:] "The man in an intermediary position: Could he be a regional manager?")

Yes.

I believe four separate speaking engagements. Joseph, sometime between February and Summer, including Summer perhaps.

I await your pleasure as always.

("Can the conscious mind distort as well as the subconscious?")

You know that it can, quite as easily.

You may then end the session, unless our county commissioner would like to cross-examine me.

([John:] "At the moment I don't have enough information to ask specific questions. Could the outside sinecure be to what you referred?")

Yes.

([John:] "What about this trip?")

It does not seem to refer to business matters as far as the company is concerned. More of a personal nature.

([John:] "To what area of the country would this trip be?")

I do not know. It seems to be connected with two areas. But you would only travel to one of these. It involves other people, not business associates.

([John:] "Can you tell me something about the future of the business endeavor for my wife?")

An association connected with the number four. Four weeks, four months or four years. I do not believe it is four years however. It may lead to another more profitable endeavor, and will serve its purpose and be beneficial while it lasts. Not of long duration. Involvement with an older woman.

Now, we shall take our break or end our session.

([John:] "I have no more questions.")

("We might as well end it then.")

Connection with a woman approximately 56 to enter in there. And later another arrangement like this one but more profitable.

My heartiest regards, and I will get my gold star; though you shall have trouble pinning it on me.

("Goodnight, Seth.")

([John:] "Goodnight, Seth.")

(End at 10:50. Jane did not recall much of what she had said. She had remained seated all evening, and had spoken at an average pace with her eyes closed most of the time. Her delivery had been humorous at times.)

(Regarding the data on page 260: John made no connections about a party, the numbers 4, 2 and one or two others, and something drive, the name of a road or location.)

(Regarding the data on page 260: John said Seth's description of an Andy Gump type fits a salesman in his company named John Winslow and that JW was present at the Rochester meeting three weeks ago, during which time the transformation took place in the features of John's district supervisor. Winslow is about 55, with brownish hair that is now graying. It is cut short and is circular in shape, with no widow's peak.)

(Winslow has an Andy Gump chin and a long nose which is quite prominent. He comes from Syracuse, which is an Indian name. This data backs up Seth's information very well.)

(But John can offer nothing on the E and H initials.)

(John said Seth's description of a younger man with a Slavic face and short prickly hair fits Bob Dineen, another salesman also present at the Rochester meeting. However Dineen's hair, which was once brown or dark, is now gray. Seth had given him black or brown hair.)

(John said the man in his 50's mentioned by Seth could be Stan Farrer. Farrer is John's regional manager, which would be an intermediate position in the company, Searle. He wore a gray suit at Rochester, John said, but not a pin stripe. John also said he doesn't know whether Farrer is a squawker; it is possible by contrast simply because most of the men don't say anything.)

(John could offer nothing about a 56-year-old woman.)

(John said that his boss was very nervous that day at the meeting in Rochester, when the transformation took place in his features. John's boss knew he wasn't doing well in the

*company these days. The regional manager that day also took over a big segment of time at the meeting that John's boss would ordinarily be expected to use. The regional manager thus seemed to run the meeting, be on stage, etc. John said he could understand his boss's feeling of desperation, which led in turn to the transformation.)*

**SESSION 316**  
**FEBRUARY 1, 1967 9 PM WEDNESDAY**

Good evening.

(*"Good evening, Seth."*)

Now, we shall begin by talking around some issues. To some extent the fact that Ruburt's book is being read in his hometown disconcerts him. Those whom he relegated to the past are brought into the present. This causes some (panic?); there is a feeling that he is back in their control, and that the book in this respect has lain him vulnerable.

He has shown himself, so to speak, and can therefore be a target. The immobilization was partially a fear reaction, and yet it had some elements of courage in it, in that he would run in fear no longer, but face issues.

At the same time, of course, conflicting is the desire to be known as a successful writer in his hometown, but to do so he must be known again, you see. He is afraid, literally, walking the streets of Saratoga, sneaking in and out when he visits. But here he feels is the best part of himself, unprotected, and the self he tried really to hide, now displayed.

Because of these feelings he reacts as if he is being attacked. The feelings however are the cause of the attack, for these feelings attract those elements that would otherwise be harmless. This is rather important.

It is this basic feeling about the book and Saratoga that suddenly activated past associations and brought on some identification with his mother. He should remember here that he is not the person who lived in Saratoga now, unless he chooses in a self-limiting way to be so. The book itself, oddly enough, provides a certain protection for it informs others of his basic strength. It shocked him to know that people of the past were reading the book in his present, and seemed to draw him closer to those original associations that caused him to leave Saratoga.

Reading this material and understanding the nature of this attack should end it. His book is helping others in Saratoga. He should be drawing gratitude and health from this thought reality. The yoga exercises will in themselves straighten out the kinks here, with his understanding, as he begins to automatically attract forces of health and vitality.

The clothing sent by his mother has been somewhat dangerous to him because his feelings, given above, automatically extracted from them the negative feelings of his mother toward him, while blocking out the constructive and loving ones.

He did not want her to read the book, you see. He felt this left him open. His expectations, in other words, caused the attack, unfortunately. These feelings began when the book was definitely accepted. They did not grow into such actual disproportionate terms until the time of actual showing arrived.

The date was changed time and again. On one hand this gave him respite. On the other hand, he was angry at the delays. Added to this was what he felt to be the need to find employment, and the hope that his writing could be his livelihood. This has a connection with his grandfather that I will mention later.

He felt that the dream book had let him down when it was rejected. His last experience in sitting in a yard with any regularity happened many years ago. He recalls a

photo of his mother in the backyard when he was about seven. She had difficulty then and could not walk well. Because of other conflicts he remembered this, this Summer when he sat in the yard. His mother visited chiropractors, osteopaths, and he knows it. This gives rise to a suggestibility that should be taken into consideration in any visits of his own.

He identified with the bird the cat caught. His mother was superstitiously afraid of cats and in the incident in his bedroom an immediate identification was set up, under emotional stress and because of past feelings.

Now you may take a break for your hand's sake.

(Break at 9:31.

(Resume 9:44.)

Now. The sore hip episodes represented the peak of inner panic, and the crises point of the whole affair. Ruburt recognized this as a particular danger point and managed to break away here. He began slowly to open up the channels he had closed and he took first steps toward regaining health. He could have become seriously ill several months ago, but he avoided this. He has been on a road to recovery since, though an uneven one. When he returns to work, this is the first sign.

There was a connection when your cat had his accident, you see, the location of the injury. (*Our cat, Catherine, has recovered from his broken hip.*)

Because of the temporary mother identification, he was open to the suggestion he had concerning his publisher, as the father of his book, you see. He also, because of this identification, feared he would become crippled and that you would leave him. Hence he was supersensitive when he thought you had lost interest in his writing and when he interpreted some of your actions as general neglect or lack of real affection.

What he refers to as the shallowness, comparatively speaking, of his sexual response, had its beginning, again, when he knew the book would be published. This was at first simply a temporary fear reaction, but it lengthened you see as other developments deepened his fear.

Your own attitude toward Frederick Fell, and your remarks to Ruburt, deeply frightened him, for they reinforced the nagging feeling that Fell would not do well by him as his father had not done well by his mother. This was the sore point always felt in those discussions. He felt cornered, you see, as if you were saying, "I told you so, your deepest fears will be realized."

He only wrote to his father when he needed money as a child and adolescent, and he only called or contacted Fell, it seemed to him, when he wanted money. Fell was late on payments as his father had been late. He felt urgently dependent upon the checks as his mother had been toward welfare checks and the father's payments.

It just happens, you see, that when Ruburt's mother was coming down with arthritis, Ruburt was in the early grades—a kindergarten room with blocks and small stools and cloak room. This simply brings up associations, of course, with the nursery school, serving as another connection with his mother's symptoms.

The sensitivity to sneakers was activated because of these connections with the mother, the children's work hung upon the wall—this is another connection with his own past, you see, with early grades, and so is the colored girl, Dagmar, as Edward Briscoe was the only colored boy in his early grades.

If he were not already sensitized, these connections would not have bothered him, and they should fade as the general sensitivity disappears. It was because of such sensitivities being activated that Ruburt earlier responded in Marathon (*Florida*) to a sweater sent by his mother.

There is some sensitivity to beads at this time only due to a picture in which his mother wears them with short skirts. It is the combination, rather than the beads alone.

Many early morning symptoms of a few months ago were direct mimicry of the mother in this identification, but these particular ones have vanished.

Your parties were helpful. The moderate drinking helped reunite the conscious and subconscious as a total self, knocking out the unwholesome identification with the mother. The swearing bears a direct relationship to the mother's language.

Ruburt felt safe if his mother read his fiction, you see, for it was several steps removed from his inner life.

You may take a break if you wish.

(*Break at 10:09.*

(*Resume at 10:25.*)

Your own positive action with the pendulum and in your personal life with Ruburt has been most beneficial, and resulted in the kind of support he needed at this time.

The dreams he had tried to give him warning of probabilities, and he should have questioned me or used the pendulum. There were a series of these and I could have been asked for an interpretation. I told him to use positive suggestion concerning his mother before her letters. Positive suggestion should be used, a practice he began and discontinued.

He should not attempt at this time to write anything more than a friendly letter to his mother. When he tries to open up in a letter he panics. The pendulum sessions are helping indeed. I have given you most beneficial material this evening and I will close our session. Ruburt should read this many times.

(*"Have you got time for a question?"*

*Jane nodded.*

(*"Can you tell me about the dream I told Jane, concerning the primitive men?"*)

Give me a moment. (*Pause.*) It is a rather lengthy explanation. (*Pause.*) The cavemen were pseudorealities. There were five others involved. There was a time travel here, but it was into a probable past. You knew that this was a reality in which you had not participated. You were in no danger within it, for you had never existed in it. The others were probability travelers like yourself. If you like, I will give you a more detailed explanation at our next session.

(*"Okay."*)

Or if you prefer, now.

(*"No. That's all right."*)

Do you have other questions?

(*"No."*)

My heartiest wishes to you both. A fond good evening.

(*"Good evening, Seth."*)

(10:27. Jane's voice was quiet throughout the session, her pace mostly good, but with some long pauses. She spoke while sitting down.

*(Recently Jane has requested a healing dream from her subconscious. See her following dream report.)*

## FEBRUARY 2, 1967 DREAM

*Today at 9.40 AM a telegram from Anne Healy informed me that Blanche Price died early today. I quit work at 10, did psy-time, trying to contact Blanche with no results. Then tried to sleep, thinking that it might be easier for her if I were in a dream state. Had difficulty falling asleep, wasn't sleepy and at 11 decided to forget about it. Instead fell to sleep at once to have the following strange dream. I think it is a therapeutic one; I have been requesting one from the subconscious. It involves some projection, I think, and is one of those dreams where I was now and then aware of my dreaming condition. I've forgotten some of it, and am not sure of some of the early sequence.*

### FIRST SEQUENCE

*Rob and I are on vacation, perhaps only for a weekend, in a collegelike atmosphere, a town, with water nearby. We walk along a busy street. I say, "I don't care if this isn't like it used to be years ago. It's great." He agreed. I was very happy and carefree. Just about the whole dream takes place in this location. The houses were triangular A-type affairs, of multicolored pastels but also bright colors too, glass walls, the houses not crowded together, some above others on small knolls.*

*I think the following is beginning of dream: Mrs. Mahaar calls me to go downstairs. In basement I find four or five young men laying on the floor, each with an ill dog beside him, at least the dogs looked sick. One was a Great Dane. Some girls there too. Can't remember how this worked out, but it was all right, they weren't as sick as they looked or something.*

*Then a group (perhaps this one?) goes upstairs to our apartment. Great conversation, stimulating, fun, etc. As I talk, I do yoga exercises easily and am surprised at this. We discuss a dream which I have just experienced (within the major dream). In this, I was with this same group in Saratoga, on Union Avenue. They had picked me up in their car and kept driving beyond where I wanted to get off. The road ahead was lovely, colors bright and brilliant. They slowed the car down, laughingly, to twenty-five or so (in this inner dream) and I jumped out, also laughing and unharmed. In the living room we discuss this dream. It featured one of the girls in the group particularly. She thought it was a clairvoyant one, but I said no. Whether it has or not seemed to hinge on the interpretation of a word, a city, I think. I tell them of my interest in dreams and that records are important. We are strangers, incidentally, meeting in the dream.*

### SECOND SEQUENCE

*As we sit talking I notice some mail on a room divider, am surprised, and think that it must have come before Rob left for work, as it has been opened. One rather large advertisement and two letters. Now I am definitely back in the bed in which I am sleeping, trying to decipher the writing on the envelopes. (I think I was in my astral body though.) I knew that I was dreaming, thought to myself that it was very difficult to read such material in*

*the dream state but that I would try in any case. Tried several times, holding them as close as I could, squinting, etc. Made out a New York postmark and the first names of a couple, and their last name, now all forgotten. The last name was something like Faulk, but it wasn't, I don't think. Was Betty the woman's name? They were friends of my mother but strangers to me and I thought that maybe they had read the ESP book.*

*Then, really astonished, I see some packages that simply were not there a moment earlier. I open them though they might possibly have been opened earlier by someone else. I am absolutely delighted with their contents. One held several pair of lovely pastel stockings, the kind you would ordinarily wear with high heels, slim and well-proportioned; they were wrapped together not in a box, with baubles of some kind. The other package I've forgotten. Then again I realize this is a dream and am determined to take my packages back with me, will not let them go. I stuff the things back into the large bags and hold them tight to my chest, hearing the paper crinkle, and once I almost think I will make it and bring them back. Instead I waken, and they are gone. I feel like crying.*

### THIRD SEQUENCE

*I do not really waken however but continue dreaming. I'm downtown in the same town, with this group again. One girl asks me if Chuck stayed til nine last night and I say yes. Then one girl, not of the group, is crying. I say something about poetry and she says, well you'd better talk fast because I've just about decided to stop writing poetry. She has light brown hair, rather dark circles under her eyes and is somewhat younger than I. I say that you can't just decide consciously to give up writing poetry, you'd write it anyhow, though you could subconsciously make such a decision and never know about it at all. Then rather dramatically but beautifully I tell her that: "Poetry is your characteristic method of expression, your way of translating the data into physical reality and that even its rhythm is the rhythm of your heartbeat." Tell her that she can't give it up.*

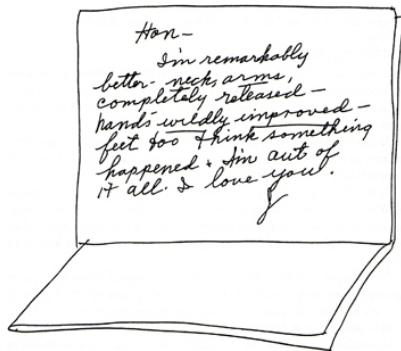
*Then in here I enter a conversation with another girl about Louis Untermeyer. I begin to mimic him then realize that she is the one who is doing this, and talking about Untermeyer, not I, and I become confused and embarrassed and excuse myself for butting in.*

*I run ahead of the other girl, and around her, really hunting her down, yelling again dramatically and accusingly: "I ask myself, where are all my friends who were going to write no matter what, to work no matter what happened. Where are they all and now I work alone?" I almost chanted this, and more that I've forgotten. (I don't think she wanted to hear and that I was making her listen on purpose, for her own good.) She ran, cringing, to hide. Friends gathered about her. One said, she's in bad shape, or badly off, words to that effect. You've made things worse. But I said, "No, you can't save a part of her (and sacrifice part) you have to save the poetry too." And she did seem better. Friends comforted her. I said to some of them, "Do you know how to work the pendulum?" As I said this I knew that they did before they answered, yes. "Then check it out," I said and they agreed.*

*Then we were all going back to our apartment, Rob's and mine. The scene was lovely. We stood blocks away but could see the houses where ours was, it was night now, the bright colors of the houses showing clearly, though. I couldn't pick out our place from where we stood, couldn't find it, but realized I had to get up or wake up, and did. I felt very good, refreshed, revitalized.*

*Earlier, one of the boys kissed me laughingly in front of the group and I laughed, delighted. They all seemed to look up to me in some way. Earlier too, someone asked me if my skin wasn't brown or when it looked brown and I said in Summertime.*

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*(Copy of the note used as the object in the 83rd envelope experiment, in the 317th session for February 6, 1967.*

**SESSION 317**  
**FEBRUARY 6, 1967 8:45 PM MONDAY**

*(The object for the 83rd envelope experiment was a note Jane wrote to me today; I found it on the table this noon upon returning from work, left there by Jane shortly after 11 AM. As usual I placed it between two pieces of cardboard, then sealed it in double envelopes. Jane wrote her note in red ink.*

*(Jane began speaking in trance in a very jovial mood, with her eyes wide open and very dark.)*

Good evening.

*("Good evening, Seth.")*

Now. What have we here? A joyful heart? A grateful Ruburt?

*("I guess so.")*

*(Smile. Eyes closed.) Give us a moment.*

He has indeed learned, the hard way, lessons that he had to learn if he were to further develop. And yet these lessons all in all were self-given, and he is actually lucky, for they could have been far more difficult and the fruits of stubbornness could have been more bitter.

He has learned that the ego cannot set itself up against the inner self. He has learned to trust and have confidence in the inner self, and to listen to the subconscious which is a part of his inner identity.

He developed this objective manner originally years ago because he feared he could not control his own spontaneity. It grew, however, into too strong an armor, and threatened to suffocate him. He will no longer block material now in the sessions, and therefore I will have a freer voice to counsel you when it may be needed.

The emergence of these psychic abilities was indeed resented by his ego, and initiated a necessary overhaul of personality, against which it protested. Ruburt will be more his natural and uninhibited intuition self now. The ego had simply overgrown its bounds.

Remember, the normal consciousness is not synonymous with the ego. The ego is only a portion of consciousness. For Ruburt's benefit yes, indeed, the cure is permanent, as long as he utilizes what he has learned, and it seems fairly certain that he will.

The other still-lingering symptoms will quickly vanish also; the pendulum sessions, quite apart from our sessions, should be maintained as a kind of personal psychic hygiene until the habit of communication is thoroughly established. Your help will still be of benefit for a short while. Your support is still, if not required, highly advantageous.

I will, Joseph, discuss some past-life material here, when I finish with this. *(Long pause.)* A variety of events led up to the sudden improvement. The letter to Miss Healy was important here; but more than this, intuitively Ruburt became aware of insights that were necessary if the symptoms were to vanish.

Some of these insights were realized last evening, and resulted in the first truly deeply relaxing sleep of some time. This allowed the subconscious healing abilities to work. He was also clairvoyantly aware of his friend's death before it occurred, for several months in fact.

This to some slight degree was responsible for added symptoms. For him personally the yoga should be a daily physical and psychic health measure. It will insure the mobility of the inner personality, and dissipate resistances before they accumulate.

The stubborn part of his nature has been a characteristic of most of his past lives. It is basically a resolute characteristic with great potential for balance, a characteristic that can keep him headed, despite any disappointments in the proper directions. When the ego controls this resoluteness however, it turns into stubbornness, and works against the personality. Perseverance becomes pigheadedness then, you see.

The resoluteness can now be used in a different manner. Ruburt can use it to insure his intuitional psychic and spiritual development.

You may take your break and we shall continue.

(9:06. During break we discussed some books on yoga by various authors. Resume at 9:17.)

Now. You must not take too literally that which you read, but leave it to the inner self to interpret and decide, and leave it to our material also. For the material represents the very best of your knowledge as it is given to you. Do not let terms confuse you. They are by nature confusing and distorted.

The books will not harm you unless you take them as literal unbiased basic truth. They are groping attempts at inner knowledge. Your own knowledge will come from within.

Some of the books will contain good ideas that you can use. Others you will discard. You must first of all remember the simple truth—that there is no upper or lower to the self. There is no low subconscious and high superconscious. They are one and the same. You simply seem to know them separately.

In time you will experience them as one. Therefore, when you read, and various names are given to, levels of the self, remember this. This point alone will save you much bewilderment. The exercises, the way Ruburt has adapted them recently, are excellent. He should keep this view. You will always adapt in any case. These sessions and material represent your closest and most dependable source of inner knowledge, outside of direct personal mystical experiences.

I am in many ways a most dependable contact, with that which is beyond your physical knowledge. While I am myself, I am also intimately connected with other portions of your own personalities that exist in other dimensions. And one day you will be more aware of me in, for example, projection experiments.

You see during Ruburt's past period of adjustment, our sessions were not cut off. I was able to keep those channels open. You are approaching some excellent periods in your lives, periods that would not have been possible had Ruburt not fully accepted, as he now has, the emergence of his abilities and his responsibility to develop them.

They cannot be intellectually held apart from the whole self. You must actively practice what you both know in your daily living. If you do not do so you will forget what you know, literally. What is said in our sessions must be utilized, and for the sake of others as well as for yourselves.

Ruburt did not trust the sessions for some time, since it was the abilities that made the sessions possible that so bothered him. So that has been worked out. A new balance has been achieved, and literally a new personality framework has been established. It too, of course, will change, but now he can let it change joyfully.

A comparable change occurred in your personality, Joseph, after the sessions began. It was less difficult, mainly since you had been ill earlier, you see, and already forced to know the weight of the body when the ego fights the intuitional self.

You were therefore more willing to accept a psychic readjustment and experience. The self teaches its own lessons. The self knows the best way to get its message across.

Now. Ruburt had several dreams concerning Miss Price, also a therapeutic dream last evening that he did not remember. During this period he did not remember his dreams because he purposely closed subconscious channels.

There was a slight stroke on the left side several months ago with Miss Price, and Ruburt knew of this in a dream. There was, I believe, a hospital stay, though whether this was connected with the stroke I do not know.

The impending death also brought forth associations concerning Saratoga, you see. Miss Price was to some extent a substitute mother image indeed, and a rather dangerous one potentially, in any case, because of the confusion in sex identity. (*Saratoga Springs, NY, is Jane's hometown.*)

The poetry served as a convenient and suitable substitute for sexual attraction here on Miss Price's part. On the other hand she viewed Ruburt as the daughter she would never have, while Ruburt viewed her as the mother she wished for.

All of this highly hidden of course. The sexual charge was always used in transformed nature by Miss Price, and turned into the propelling action of many beneficial deeds, for she helped literally hundreds of students, forcing their best from them. She had a military background in two past lives.

In one, Miss Healy was a friend, a general: a Prussian war. They were both Prussian.

Ruburt's letters in a metal box, with some clothing on top of the box. The poetry is separate. A sister of Miss Price's is connected here. You will also hear from Miss Healy again. I believe she will join Blanche before long. (*Pause, eyes closed.*) The number 1815 may refer to a safety deposit box, I do not know. Give us a moment.

(*Pause.*) An M and an L. We will see. I do not know if this has reference to Ruburt's letters and Blanche's sister or relative, or to a contact concerning the ESP book.

Some money shortly. An initial encounter that will be the start of an enduring relationship for you both, I believe in February.

Do you have an envelope for me?

("Yes.")

(*At 9:47 Jane took the sealed envelopes from me for the 83rd experiment; her eyes were closed; she held it to her forehead in the usual horizontal position.*)

Give us a moment, please. (*Pause.*)

Connection with a grave. With two people. With an expenditure of money. A knothole. I do not know to what this refers. And with shapes that appear like high buildings or a skyline of a city.

I have the impression here of a large office in a building in a large city, like New York. With oval brick arches out in front of the windows. Three arches.

The impression of one cent, which leads me to suppose that money is connected here.

A bucket shape. A variety of events that occur within three days, involving three people. Two men, I believe, and perhaps one woman. 18 6 1 or 7 1. A date like the date on a building. Connection with a sordid affair.

5 4 3 1. A twister. A rectangular object. The color blue. Dark circles like black button shapes. A dark wooden door. A letter leaves this door. Spencer. The object came from that door. It was mailed or sent, or the object is connected with an item that was mailed or sent.

Printing on it. There is a connection with water, over water. Yellow. The number 4, perhaps referring to people. An S A G. Perhaps an implied division into four parts. Or a division such as comic strips, you see.

Do you have any questions?

("No.")

You may take your break.

*(Break at 9:58. I told Jane I hadn't asked questions because I didn't know whether the data were way off, or there were connections I didn't understand.)*

*(See the copy of the object on page 269. It consists of a note Jane wrote me late this morning, and left on the table for me to find upon coming home from work this noon. Jane herself left for work at about 11:30 AM at nursery school. The note used as object concerned work we had been doing with the pendulum recently, and which has also been discussed to some degree in recent sessions. I thought it would have strong emotional attachment for Jane.)*

*(Jane received a telegram from Ann Healy on February 2, Thursday, informing her of the death of her college teacher friend, Blanche Price. Jane answered the wire this morning before writing me the note. The answer was by letter after unsuccessful attempts to telephone Ann Healy over the weekend. I thought that possibly the data had been displaced from Jane's note to me, to the letter she wrote Anne. The two were closely connected in time, and both concerned highly charged events for Jane.)*

*(There is also some factual connection in the displacement, since by using the pendulum recently we have learned of the rather important role Blanche played in some of Jane's earlier associations; due to a complicated variety of events Jane has been bothered lately by some physical symptoms we are in the process of eliminating. These symptoms, and Blanche, as well as Jane's mother and other contributing factors, are also discussed thoroughly in the next session.)*

*(At break, I hoped aloud that Seth would discuss the data in the light of our suspicions. Resume at 10:02.)*

Now. The emotional effects of the letter to Miss Healy superseded even those of your note in this case. They came written closely together. The city was Baltimore. The arched windows, Miss Healy's. The date the approximate date the house was built.

The door, the door from which she emerged after sending the telegram. The money having to do with concern over Blanche's family, and how they would handle Blanche's estate. The Spencer is a future development. The black buttons on Blanche's death—the dress she wore. The grave is obvious. Other impressions also apply to the same circumstances—the city, Baltimore. Ruburt was so certain not to block anything that he did not let me focus clearly enough, but that is all right for now. The mail had to do with his letter. That will do for explanation, I believe.

("Yes.")

You, may end the session or continue as you prefer.

("Well, I guess we'll end it then.")

My heartiest wishes to you both, and my assurances to Ruburt that he is indeed out of the black woods.

(“Goodnight, Seth.”

(End at 10:10. We may or may not make an attempt to check the data with Ann Healy. It may be quite legitimate.

(Jane said she cannot remember Ann's house, except that she recalls it as quite old. But she doesn't know whether it is of brick or wood, for instance; she last saw it about 1952. She has a feeling the house is dark—dark woodwork, etc. She cannot remember the door.

(Jane said the house is in Baltimore, in an old highly built-up area, though not in the actual downtown city area.

(Handwritten: Note: The next day, February 7, I received \$20.00 from M. Spaziani. See page 273. Marian Spaziani's husband Jimmy is our landlord.)

**SESSION 318**  
**FEBRUARY 8, 1967 9 PM WEDNESDAY**

Good evening.

(*"Good evening, Seth."*)

Now, there is a point, quite important, that Ruburt will not consciously as yet accept, and that is the influence of telepathic and clairvoyant data. This does affect the personality.

He responds to the totality of stimuli that reaches him, regardless of the way in which any given stimuli is received. Quite adequate protection here can be given if he gives the daily suggestion that he will only react to constructive suggestions.

Some symptoms are indeed caused by telepathic knowledge. He reacts to it as he reacts to other information. Personal associations are generated, and so forth. The affair with Muriel was known to him, though again he is not consciously convinced. (*Muriel is the daughter of Marian and Jimmy.*)

Now, here is a certain connection that he well knows. Marian Spaziani has some, though slight, trouble with arthritis and it was her daughter who became ill mentally. Marian did not approve of her daughter's companions. And Ruburt's mother did not approve of his.

Muriel left college without completing it and in disfavor, and so did Ruburt. The similarities alone made it easy for Ruburt to be sensitized on Muriel's behalf and to clairvoyantly observe the illness. All of this added to the previous negative associations, and reinforced the existing symptoms, except that the identification was with the mother. Ruburt must understand that his abilities do include such clairvoyantly received data. The suggestion above should be given daily and as a matter of course.

He will automatically react to such information whether or not he consciously admits that he receives it. Ignorance is no excuse, for I have told him. The whole psychic development can and should, and was meant, to provide exactly what was needed, and its timing was no accident.

It provides for the deepest spontaneous expression of the subconscious, gives the ego a directive and sense of purpose, and develops the overall abilities of the personality, which in the past were completely denied, for lack of training and out of fear. The poetry was always a part of the psychic nature.

The poetry allows for fullest possible creative expression in the full meaning of the word, art. It also siphons off, expresses and uses subconscious desires and moods and repressions, thus freeing the channels of the personal subconscious so that those deeper areas can find expression in psychic work.

In his case, the two go together and serve each other. The poetic creation, itself art, also serves to free the personal subconscious and to transform personal material into art. The subconscious is thus uncluttered because of the poetic expression, and this helps to make the psychic work possible.

The psychic experiences are then used as poetic subjects, and this cycle of creativity is always enriched as the whole personality continually develops itself and grows. Any undue tampering disrupts this function. The personality could not approach its own

promise until the poetic nature led to the psychic development. When this occurred, some personality adjustments were required. The ego felt threatened in direct proportion to the strength of the newly felt abilities, and performed a huge trick.

This trick was this: it pretended to accept the psychic nature as part of itself and began a campaign ostensibly aimed at living up to its image, of adapting it. But it purposefully distorted the idea image so grotesquely that it knew it could not be maintained. It would get its own way by pretending to give in. Psychics were saintly, dignified, quiet, restrained. They were, it said, everything that Ruburt was not. Therefore, Ruburt must be changed. It knew the change would be disastrous and in fact, impossible.

To some extent this was indeed a spiteful reaction, but do not forget it had been a good protector in the past, developed during Ruburt's years with his mother into a strong armor. It called itself the writer, if it had any name. The writer protected Ruburt against frightening experiences. This experience frightened it and it reacted.

In Ruburt's years with Zeh, there was severe splitting of the personality. It is not a new thing with him to push aside the subconscious at all. In all cases when he does, an explosion of one kind occurs. His subconscious intuitive self, you see, is extremely vital, alive, and unusually insistent for expression, even for the subconscious which is known for this.

His ego however is also very strong. His mother taught him to be extremely fearful of his subconscious, and the rigid ego became a protection from it and her. As he grew older he thought of the ego as a balancing agent against an inner spontaneous self that always, it seemed, got him into trouble. Now I would like to continue here, but I imagine your hands are tired.

*(“No. Go ahead.” Walter Zeh was Jane’s first husband.)*

Then, the strong conflict between the ego and subconscious was the result of home environment. He allowed himself no spontaneous expression at home with his mother. This denied, his normal spontaneity exploded when it was allowed opportunity, sometimes in unfortunate circumstances. In panic, the ego then tripled its defenses. He was not capable of loving Zeh or anyone, later. They both knew this and counted upon it. With Zeh, again, Ruburt denied the spontaneous self in normal daily interaction with him; with Zeh. And this denied spontaneous self exploded when and where it could.

Usually this occurred when alcohol relaxed the ego, and the results would then make the ego tighten its control. When Ruburt becomes leery or afraid to allow himself the normal amount of social drinking, this is a symptom, telling you that the subconscious is being too tightly held. The ego fears any weakening, for it feels the pressure of the subconscious demand for expression. You may now take your break. I will try to finish this, this evening, for it will be invaluable.

*(9:43. Jane was aware of what she was saying; she called it a devastating psychological analysis and intuitively felt that is was correct.)*

*(10 PM. Session resumed.)*

Now give us a moment. *(Pause.)* The psychic work offers the personality a perfect method for development and unification. The hands and feet are part of the mother identification and are also important in another connection. Ruburt blames himself for running from difficulties in the past. This way he cannot run, you see, symbolically. He is forcing himself to face his difficulties, but thus far his hands are tied, you see.

The hand development came last when the personality realized that the problems were not being solved, and that symbolically, his hands were tied. He was left in a dilemma. Having decided not to run, yet finding he was not getting anywhere either. The answer, symbolically, is that movement can be toward, and not away from.

Movement can be freely in new directions, and movement does not necessarily imply a running away from. Ruburt, you cannot deny motion simply because motion can sometimes be used to flee from problems. You must allow yourself free motion.

The conflict between the ego and subconscious, as given, was symbolically expressed in the tying of the hand symptoms. He was tied in knots, hence the swollen joints. There is a line from a poem of his, written years ago, in a period of stress, "If I can't move one finger, how can the whole soul rise?" from his dance floor poem.

Understanding of these conflicts will go a long way to ease the symptoms. The stiff neck, when it occurs—the neck quite literally expresses the rigidity of attitude. It is easier for him to withdraw than it appears. In this case, however, the subconscious recognized the danger and symbolically expressed through the organism, the ego's intent. The symptoms therefore were therapeutic in nature, in that their purpose was the solving of the dilemma.

There is very little danger that Ruburt's ego would be suppressed. Even in psychic work, though generally speaking, of course, the connotations frighten the ego. The danger is that the subconscious be suppressed, and this is the only real time that Ruburt runs into difficulty.

Now: A strong part of the ego identity is based upon the continuity of creative achievement, which springs from the subconscious. If this were severely tampered with, the ego itself would suffer. Now give us a moment on the clairvoyant question. If the suggestion is given daily as I told you, there will be no great difficulty in any case. There is at present no outstanding clairvoyant data that is affecting his symptoms or causing any new symptoms, outside of those given.

There is always some clairvoyant material to which he is reacting, generally speaking, even as you do. There is a man it seems, somehow three times removed, but not related with any symptoms on Ruburt's part. Proper suggestions should indeed be given before bed, along with the request for further therapeutic dreams and dreams that will give insight.

He reacts favorably to the color green as I told him. It has a healing quality for him. The cod-liver oil should not be renewed, although he was told it is a protection against arthritis; the word itself operates with each dose in a negative way.

Your partyings and excursions elsewhere in particular are beneficial now. I suggest possibly that you have an evening out during the weekend. The early morning symptoms in general mimic his mother's situation.

(*"Do you want to say something about Jane's dream?"*)

Give us a moment here also. (*Pause; eyes closed.*)

For several reasons I would prefer to discuss the dream at our next session. Part of it was clairvoyant however, and part was highly distorted. Do you have any more questions?

(*"No."*)

You see, as Ruburt allows himself spontaneity, again, the mother identification will automatically vanish, and with it the symptoms it causes. My best wishes to you both and I shall look in on you now and then. The constructive suggestions before bed are particularly

important, and the request for therapeutic dreams, as these automatically relieve the morning symptoms, and further dissipate the lingering mother identification.

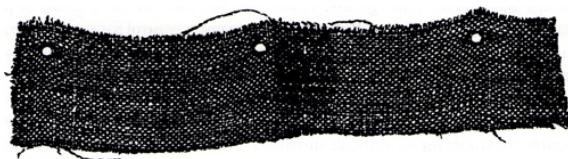
The small lamp in the bedroom, incidentally, added to his disinclination to sleep there. The pink nightgown should be lain away with the sweaters for now. In fact it should probably be disposed of, because of the bedroom connotation. (*Pause.*)

I would suggest that for any trip to New York you do not stay entirely at Ruburt's aunt's, you see, though this in many ways may be convenient. And now, good evening.

(*"Good night, Seth."*

(*End session 10:31.*)

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(*Section of linen canvas practically identical with that used as object in the 84th envelope experiment in the 319th session for February 13, 1967.*)

**SESSION 319**  
**FEBRUARY 13, 1967 9 PM MONDAY**

*(See page 279 for an approximation of the envelope object.)*

Now. Good evening.

*("Good evening, Seth.")*

If you compare the whole self with an ocean, then the topmost wave at any given time would represent the ego. It is not by or of itself a separate thing, but part of the whole, forever changing, to return to the whole and be tumbled under and emerge again in new form.

When it attempts to hold the upper position indefinitely, there is frozen motion and built-up pressures, but there will be the inevitable tumbling under. For the tumbling under is the motion that forms the ego itself, and without it the ego would be meaningless.

Various portions of the self therefore face physical reality at any given time as the ego. The process is constant. An attempt to maintain the status quo is of course natural on the part of the ego, but when this becomes a stubborn effort to maintain dominancy then the difficulties arise. The self throws up those portions of itself that it considers most able to handle the changing physical environment at any given time.

The characteristics of the ego therefore change as various situations are met. The term ego, implying one phenomena, is therefore confusing. What was ego today may belong to the subconscious tomorrow. Any attempt at rigidity is therefore defeating.

Now to some extant Ruburt's ego wanted to stay where it was also: hence, comparatively speaking, the frozen motion.

It attempted to stop other portions of the personality from entering into the ego framework. This ego that so behaved was then simply a group of particular qualities belonging to Ruburt, that were given control for a while to meet particular circumstances, and then stubbornly refused to return to the whole personality.

There had been a tendency, as given, for a rigid personality ego framework in any case. The qualities thrown up to the surface were those in the past most capable to handle highly difficult situations, and in some of these stubbornness was, comparatively speaking, a virtue.

The situations had changed but the ego framework had grown rigid, rigid enough so that it could in a large degree dominate certain normally subconscious processes, bringing forth the physical symptoms. Now there is always an imprinting process within the personality, belonging to past experience. A previous inclination to gluttony had once led him to some slight gout, and in the present case there was a swelling of the feet.

There had been in the past overweight, and in this instance there was in some portions of the body an overextension of tissue about the joints. The morning symptoms incidentally have to do with this life however, bringing back earlier fears of facing the day, you see.

Give us a moment here. *(Pause.)* To some extent the symptoms did represent caution. He did not want to move until he was sure of his direction once more. It was the stubborn ego in this case that prevented him from seeing clearly the direction which had been given by other portions of the self.

The knees, incidentally, I can help him here: in Saint Vincent's punishment took the form of having the child kneel straight upward, and doing so Ruburt's knees often became sore. The knee symptoms were a later development in this present series of symptoms, his way of punishing himself for his previous lack of understanding. This knowledge should greatly relieve the symptoms.

The stability of the whole self is dependent upon the mobility of each portion of the self. When the physical system is in good operating order, then the various portions of the self are operating properly. The fault will not always lie with the conscious or subconscious, however, but in other layers.

Previous ego patterns can still operate under various circumstances. Ruburt was often a male, and he sometimes attempts to manhandle the feminine aspects of his present personality, to inflict upon it literally qualities that go against its grain. Force, logic over intuition, for example, or intellect over psychic awareness. The psychic abilities in his case are, among other things, aided by that balance of characteristics, and these should not be tampered with.

You can take a break and I shall continue.

(9:28—9:35. *Jane attended Saint Vincent's, a Catholic school*)

You see, for years Ruburt hid himself from his mother, and as stated earlier he felt that in giving her his book he had opened himself to her. For years he would not wear anything that had been close to her. Then he shoved this feeling away and would not face it.

Egotistically he forced other aspects of his personality to accept what they feared. In times of high vitality the effects were minor. After the book's publication however the effects multiplied. A message to this effect was given him in a dream, and he ignored it.

You see however he felt that he was learning maturity by ignoring the subconscious. This is at the base of these problems. He mistrusted the most reliable portion of his present personality. He automatically rejected the sweaters as giving warmth on a subconscious basis.

Even then, however, the subconscious would not be forced too far, and a good deal of the time the sweaters sat in his drawer. They were not his style, they were his mother's style and in wearing them he felt further alarm that he was being cast in her world, so to speak.

Only the last one was simple. His letters of thanks protested too much. He wore the sweater night and day in a frenzied attempt to prove that it had no harmful effects upon him. From the subconscious standpoint this was simply too much.

At various times when working he went without a bra because his shoulders bothered him, and he wore one of his mother's sweaters. Now his mother never wore a bra, you see. The thin shoulders he imagines he has are a part of mother identification.

Now do you have an envelope for me?

("Yes.")

(*At 9:47, Jane took the envelope double for the 84th experiment from me, her eyes closed, and held it to her forehead in a horizontal position.*)

Give us a moment please. These are impressions.

Sturdy. Stubble (*Jane repeated this word at my request*) or stumble. Five words. Small squares, perhaps three of these. And a connection with, I believe, the same number of large colored squares or rectangles. Rather brilliant. The color red among others, and yellow.

Connection with an old car. An old date, 18 or 1932. A view of water.

A miscellaneous list or group of names or designations. A string of numbers. A window, or indication of an open viewpoint, or station from which activities may be viewed. A high window or exalted viewpoint.

A letter. Something picked at random, as from a grab bag, you see. A gasoline connection.

Connection with a fabric that somehow seems glued on. Something glued on something, perhaps paper.

1957 and 1961 connection.

A platitude and two people, one distant and one near. A connection with Chicago, distant. Two lines and four boxes. A mischief. A design on rectangle. Your initials connected here.

Do you have questions?

(*The only one would be to name the object as best you can.*)

Rectangular, having it seems some connection with metal or an automobile. Some dates and numbers, like an application. With holes in it, or torn.

Something on both sides, and connection with an erratic behavior. Perhaps with a key, also.

You may take your break if you have no other questions.

(*Break at 10:00. Jane said she felt as though the experiment had been a failure. She had no images. Actually she scored some excellent points.*)

(See page 279 for a copy of the object. As usual I placed it between two pieces of cardboard, then sealed it in two envelopes. Jane's eyes remained closed as she gave the data. The object is a strip from a piece of linen canvas which I bought a few weeks ago at the Art Shop, in Elmira. Details on this will be given as the data is interpreted. Seth doesn't discuss the data, and we made our own connections.

("Sturdy." Yes. The linen artist's canvas is very strong and sturdy, the best kind to use for paintings, and I bought it with this purpose in mind.

("Stubble, or stumble." Here we think Jane was trying to get across the idea of stubble meaning texture, which the canvas of course possesses. This woven texture was another reason for my buying canvas, rather than smooth boards for instance, such as Masonite.

("Five words." No connections.

("Small squares, perhaps three of these." Upon examination it can be seen that the linen canvas used as object is made up of small squares of thread, especially when it is held up to the light. I believe the three data following are also related here.

("And a connection with, I believe, the same number of large colored squares or rectangles. Rather brilliant. The color red among others, and yellow." It seems here that Jane referred to the purpose for which I bought the canvas—to paint on. Some of my recent work has been in the abstract vein, also, and incorporates squares, angles, etc., some of them in brilliant primary colors. Actually I have not painted any pictures on the specific batch of linen which furnished tonight's envelope object; but I have painted on other canvas of a comparable texture, etc., and which was prepared in the same manner. Association thus could be at work. There could be other connections also.

("Connection with an old car." Jane feels this refers to a young man, Tom, who works at the Art Shop where I bought the canvas which furnished the object. Jane often runs errands

*there for me, and Tom, a framemaker, often waits on her. Tom has an old sports car, and not long after I had bought the canvas, he described the car to Jane on one of her visits there, detailing his troubles with it, etc.*

*(This is a stronger connection than it would seem, for Tom is a friend of ours who visits us fairly often. He also paints himself. Other references to Tom crop up in the data also.*

*("An old date, 18 or 1932." Possibly a reference to the old brick building which houses the Art Shop, on Elmira's West Water Street. The location is a few blocks down street from our house address. The building is old, but probably not as old as 1832. Nor is Tom's car as old as 1932 for instance.*

*(The row of old buildings on West Water Street has been in for much discussion recently, as eyesores, etc. Many people want them torn down. Recently a group of these buildings near the Art Shop burned down in a spectacular fire.*

*("A view of water." Another reference to the Art Shop, and through this the object. In Elmira the Art Shop is located on West Water Street, which parallels the Chemung River through the heart of the city. The river can be seen from the back door of the Art Shop, and from the second-story workroom above where Tom makes his frames, etc. It was in this large upstairs room that Tom described his car troubles to Jane.*

*("A miscellaneous list or group of names or designations. A string of numbers." These can quite possibly refer to the pencil lists I am in the habit of making up, of materials I need at the Art Shop. I have the habit of making these lists for Jane especially with prices included. I almost always have a list when I go to the Art Shop, and so does Jane. I do not recall whether I had such a list on the day I bought the canvas which furnished tonight's object, but the chances are that I did have. Very seldom do I make a trip there for just one object.*

*("A window, or indication of an open viewpoint, or station from which activities may be viewed. A high window or exalted viewpoint." This is excellent data, and refers again to the second-story workroom above the Art Shop. From this room a large plate glass window looks down on West Water Street, and Tom is in the habit of watching the busy activities on the main street below. He has often waved to Jane and me as we walked past. Jane always waves to him whenever she walks down Water Street, which is at least three times a week.*

*(From the back window of this second-story room, a view can also be had of the river.*

*("A letter." No connections.*

*("Something picked at random, as from a grab bag, you see." This could refer to the way I picked the canvas which furnished the object. On that particular visit to the Art Shop I wasn't looking for linen canvas, never having bought any there; indeed, thinking the shop didn't stock it to begin with. I had bought other items, and was on my way out when I saw a piece of canvas tucked in a corner, quite wrinkled and obviously a remnant.*

*(I pulled it out to view. It was a piece two yards long, and the proprietor of the Art Shop sold it to me for half price; it was just what I had in mind for an experiment, as will be seen. I was very pleasantly surprised to find this canvas there, for I had thought I would have to order it from New York City.*

*("A gasoline connection." Possibly another reference to Tom's story about his car. Cars and Tom are rather closely connected. Since his first tale to Jane we have heard subsequent stories about his car, the most recent being how he stripped several gears.*

*("Connection with a fabric that somehow seems glued on. Something glued on something, perhaps paper." This is excellent data, and very close indeed to the object. The*

*object is trimmed from the linen canvas I bought at the Art Shop, and this piece of canvas was glued on to large sheets of Masonite so as to have a firm support—the experiment I had in mind which was referred to later.*

*(Jane thinks the paper reference here could refer to the object being sandwiched between the two pieces of cardboard, or Bristol, inside the double envelope; for when she opened the envelopes she at first thought the canvas was glued to one of the pieces of Bristol—probably because she had seen me working out the gluing problem in the studio in recent weeks. My experiment proved to be quite a task, but was successfully accomplished, with the use of polymer waterproof glue.*

*(The tack holes running along one edge of the object resulted from the canvas first being tacked to a sheet of board, then wet so that pre-shrinking would take place before the gluing process.*

*("1957 and 1961 connection." No connections without Seth's help.*

*("A platitude and two people, one distant and one near. A connection with Chicago, distant. Two lines and four boxes." Again, no connections without Seth's help.*

*("A design on rectangle." The object is rectangular; it bears no design, but being canvas is meant to ultimately. A larger interpretation would be that I applied the linen canvas to large rectangular pieces of Masonite, with the idea of painting on these. I made no square panels for instance, not caring for this proportion.*

*("Your initials connected here." I was the one who personally bought the linen canvas that furnished the object, cut the canvas up, etc.*

*("A mischief." We don't know; possibly a reference to the episode in which Tom recently stripped the gears of his car, as mentioned. Quite a story is connected here.*

*(Question: The only one would be to name the object as best you can. "Rectangular, having it seems some connection with metal or an automobile. Some dates and numbers, like an application." Again, apparently a reference to Tom and his car; and through this to the Art Shop, the linen canvas, etc.*

*("With holes in it, or torn." Now Seth gets more specific, and again this is excellent data. See page 281 for a copy of the object. Note that the top edge is frayed, appearing to be torn; actually this results from an unraveling after cutting. The cutting took place before the preshrinking. Again, note the holes spaced along the top edge of the object. These are tack holes spaced rather close together around each piece of canvas, because the linen exerts a strong pull when wet; it had to be securely fastened to the Masonite panels, until dry.*

*("Something on both sides," Is this a reference to the texture of the canvas showing on both sides of the object?*

*("and connection with an erratic behavior. Perhaps with a key also." These may refer, again, to Tom's episode with his car, when he stripped gears, etc. We cannot be sure without Seth's help, but this data does fit the events of that evening as described to us by Tom himself and others.*

*(Jane resumed in trance at 10:19.)*

We will now indeed end our session. My heartiest wishes to you both.

One note here: Ruburt's disinclination to walk outside is another instance of mother identification

There were many more instances, in terms of physical symptoms, which have now vanished, and so he is progressing.

*(“Goodnight, Seth.”*

*(End at 10:20. Jane’s voice average, pace okay with pauses, eyes open at times.)*

**SESSION 320**  
**FEBRUARY 20, 1967 9 PM MONDAY**

*(No envelope session was held.*

*(The regular session scheduled for Wednesday, February 15, was not held.)*

Now. We will begin with some relatively superficial but beneficial comments, and then continue along more deep lines.

Some environmental influences of a real but not profound nature can be cleared up by the simple process of the housecleaning ritual. Disinfectants and the symbolic chase after germs—these simply serve as a symbolic but helpful aid in ridding the atmosphere of the idea of illness.

As one of you mentioned earlier the windows should be thrown open and the rooms thoroughly aired. Such actions simply bring to a sense level your inner intentions, and serve to reinforce them through the physical actions involved.

It would be of help along these lines for Ruburt to scrub his rug, as for him rugs have a certain significance in this respect, and particularly air the bedding. As long as you understand the reason behind these actions, you see, you will not overestimate them.

If possible next weekend, air your clothing upon the line. Ruburt should brush his animals; all of this for its symbolic meaning, but symbolism reinforced on the sense data level.

The ideas initiated this evening are good ones. Dinners out, and so forth. In fact, they are excellent. Both of you lean toward self-denial, sometimes too acutely. Ruburt will react against this more often than you, being born under his particular birthmark.

If a portion of you feels it does not get treats, you see, it imagines that the whole personality does not consider it worthy of any consideration. You feel this also Joseph, though you are not as aware of it. Ruburt usually pays it no mind, believing it in the past a part of discipline to ignore the innate independent childlike desire for treats or special attention.

The plan evolved as to dinners and outings was only adopted by Ruburt as an emergency measure, but in your particular circumstances a modified version of this plan would serve as a steady and constant safety measure. If certain portions, dominating portions, of both of your personalities are willing to go without, for the sake of what you want, other portions do feel that they are being disregarded, without even token recognition.

Now you can afford the token recognition. You cannot afford to deny them token recognition. They are not by any means overdemanding elements in either of your personalities. Your weekend encounters have been an improvement here. The spirit behind the indulgence is important.

A grudging indulgence is perhaps worse than none however. At this time the plan is excellent, to offset the tight discipline that Ruburt attempted to force upon all other elements of the personality. He has been depriving it physically, in a misguided attempt to force it into the ego's idea of spirituality.

He did not feed it properly. He denied it full satisfaction in your personal relationship. He tried to make it thin enough to disappear. He tried to douse his normally vital animal spirits, and now the body and the animal spirits do need some such extra attention.

The reasons for this misguided activity have been given to some extent. He became determined not to pamper himself, but he never did pamper himself to any great extent. He would not buy clothes that you could afford, but wore others given to him by others, as if he did not feel he deserved his own.

He feels, actually, an overly severe sense of responsibility to support himself, and not be as his mother was, a financial burden. At the same time however there is this determination to make his financial way through writing, and so far he has been caught between.

He is willing to compromise by taking various jobs, but here there are other influences also. His grandfather strongly influenced him, and to the grandfather only a man who worked for himself was independent. Only in his last ill year did he work for others. He had his own businesses, but he barely scraped by with them you see.

You can understand then some of the conflict here. That is one of the reasons that he seeks what you call offbeat positions, but he has made progress in this line, and should continue to do so. At one time only a freelance selling position, you see, would have been an acceptable compromise.

Is your hand tired?

(“No.”)

Now, Friday, his two books came. They had not been paid for as yet, and he had lost some money earlier. On the way to work he found some sweaters he wanted. To some degree he felt guilty, wanting the sweaters when he had already lost money, and when they were obviously meant to replace the sweaters of his mother.

He was offered a ride home and cashed his check. This deprived him of an opportunity to change his mind and buy the sweaters then. He also felt guilty because of your neck difficulties. He was angry at the route the driver took, and not able to say so. The story told by the driver upset early sexual feelings, and all of this together caused his difficulties. Later that evening the torture discussion, you see—this frightened him because his withheld anger and aggression found the talk most satisfying, and Ruburt then and there fought desperately to deny this. The symptoms begun earlier in the afternoon, then intensified.

You may take a break and we shall continue.

(9:38. Jane had spoken actively, sitting down, her eyes very dark. She had smoked constantly. Resume at 9:50.)

Now. In Ruburt's past compulsive behavior was established at a rather early age, the ritualized activity serving as a substitute security framework.

The impetus behind the compulsive activity was fear, and the fear was directed against the mother. The compulsive behavior was also intermixed with religious connotations, the crucifix and rosary being part of the objects used at times. The desire to move furniture at times represents an attempt to break highly ritualized behavior on his part, and is constructive. When it becomes frantic of course it is a sign that the technique is not working.

The compulsive behavior gave him a safe circle in which to operate, but it was a small circle. It was meant to keep harmful influences out, but it was also meant to keep harmful influences in.

He often projected these onto his mother, so that she became the symbol of all evil, at various times in any case. This regardless of the harmful qualities of her own nature, the mother's.

Now, he tried to block off subconscious feelings concerning his mother because he could not afford, he felt, to react to them, and there was little avenue for expression of his aggressive feelings toward her. She knew this and mocked him, daring him to kill her physically.

The urge between the child's desire to do so, the basically kind nature, and the inability to carry out any such actions in any case, led to an overguarding ego. The ego did not appear rigid, for the inner seethings made it impossible, and spontaneity constantly erupted, but in ways the whole personality felt were the least dangerous.

Any spontaneity became suspect however, except artistic spontaneity. For various reasons, not necessary in this discussion, the tendency was carried over with Ruburt's first husband. At the same time through adolescence the quality of the ego had not sufficiently shown its true character as yet. The spontaneity did erupt in constant nervous behavior, and erratic behavior. He was constantly told to slow down, to use discipline, and this reinforced the fear that what he was, was fearful, powerful, evil, and best hidden.

The spontaneous self when it did escape, you see, managed to do so only under circumstances where the explosive impulses shattered their way through. In the years between there was some considerable improvement in balance. When the situations developed which we have discussed, setting off the old conflicts, again you see, then the discipline idea was short-circuited back to the old compulsive behavior, though in different form, and with the old religious connotation of self-denial. The old fear of spontaneity returned, and the methodical attempt to deny subconscious impulses; the old feeling of unworthiness was also activated, and the body duly denied. Now this self-denial began in the Catholic home, and he was peculiarly prone to accept it. It was part of the old Catholic training, and he fell for it under a new guise. (*Jane spent over a year in such a home while her mother was hospitalized for arthritis.*)

In some ways, quite understandable. Old guilts held regularly in normal balance concerning his mother then leapt upward. The adult wondered then, had he misjudged the mother? Was not the mother at last sending him presents? To punish himself he attempted to give himself his mother's symptoms, to put the shoe on the other foot, so to speak, almost in a religiouslike atonement.

Now all of this should be taken with other material that I have given you, for all these reasons clicked together at the time. His book was a good one and he was proud of it. But because he felt at this time unworthy, for the reasons given, then he must punish himself for its success, artistically speaking. I can tell you that our work and the stability of our sessions has been of great aid in keeping the symptoms under some control. Had this happened before our sessions the difficulty would literally have been most severe, with other bad physical symptoms.

Now occasionally the ego has risen up in our sessions, but to no alarming degree. On the few occasions when the symptoms were mentioned and a particular time given, this was a rather pathetic attempt on the part of the ego to make use of the sessions.

The pendulum sessions have been of value. The listing of the symptoms is not a good idea now however. An outgoing atmosphere, oddly enough, will now allow the spontaneous inner self freer expression spontaneously, you see; the yoga, I am afraid, did represent a severe distortion, and yet a particularly tricky one, for generally speaking the exercise is excellent; and in the beginning when I recommended it, it was helpful in slowly coaxing out the inner self.

After this there was an inhibiting factor involved, and only a portion of my statement actually came through, you see. The distortion resulted from the cautionary statement that was not allowed to come through.

Now you are making progress. For now, activity will be good. Physical activity, the normal aggressive activity of social endeavor, the creative activity involved in writing, and the housecleaning procedures mentioned. The poetry is exceedingly important.

Your stiff neck, my friend—you felt responsible to some extent for Ruburt's habits of ultradiscipline. They were obviously breaking down in any case, no longer serving their purpose you see, and you did not realize that they were being fueled by early compulsive behavior.

I would suggest that you both in summertime indulge in physical activity in the yard—quick activity of a game variety. The fact that Ruburt begins to remember his dreams shows that the inner self is being allowed more freedom, and it responds to physical touch, pampering, denial, as the case may be.

Some extra care as you plan then will also serve to liven the spirits of the spontaneous self. Ruburt's particular personality can also find refreshment at his job; as the earlier, still somewhat lingering but largely vanishing sensitivity vanishes, it can be a source of refreshment. It is less symbolic in a negative manner, you see, than it was. While he insisted upon this rigorous discipline for himself, he was caught between trying to inflict it upon the children, and by his natural tendency to enter into their spontaneous ways. This largely contributing to the difficulties after work, as a result of the tension.

This should vanish, and is as he regains his own spontaneity. You may take a break or end the session as you prefer.

*(“We'll take a short break.”)*

*(10:30. Resume at 10:42.)*

Ruburt correctly interpreted the evening symptoms that sometimes occur. There is some identification with the mother here, based on highly falsified data; if he becomes the mother, then the mother cannot hurt him. And in all such identifications, there is the feeling that by becoming that which one fears, there is safety. This is obviously wrong and dangerous.

A secondary cause is that the spontaneous self has not been until recently allowed to express itself very well through the physical body, and when it is not in motion the spontaneity has been largely denied.

Ruburt's mother is part of an entity, and he should remember this. He does not have arthritis, although he has been mimicking the symptoms, and could in time hypnotize himself into believing he did have the disease, though this is highly improbable given his

own constitution. The spontaneous self happens to be basically more powerful and far more sensible than the ego, and would never stand for this development. It would doubtless cause some sort of an explosion however, in order to prevent any such occurrence.

The explosion would most likely take the part of explosive behavior. This will not be necessary now however. You should make definite plans for a vacation, and discuss them so that the idea is a reality in the present. Enjoy some creature comforts, whatever these mean to you.

Yes, Ruburt should make an effort, some at least, to go out in the morning, if it only be down the stairs and around the yard. Now he is at the point where mental activity will also quicken the spontaneous self. Before, this was not even workable.

The physical exercises now will be most beneficial. No very heavy moving for example, but a resumption, steadily, of normal behavior.

*(“Does going up and down stairs mean anything in particular to Jane?”)*

There is no deeply symbolic meaning here, the stairs having simply become a transitional point between the outside and the inside. Although going down is somewhat significant, representing to the ego the fear of going down into the self.

The going up is reassuring, you see. Now he may if he prefers, and this is not original with me, imagine a circle of psychic safety about him, through which only constructive suggestions and influences can pass.

I will close our session unless you have questions, or prefer that I carry on.

*(“Just one, and that is this: Will the ego ever accept these sessions?”)*

The ego has to a large extent accepted them already, as is shown by the results of our test data, for which the ego's cooperation is necessary.

A fond good evening to you both.

*(“Goodnight, Seth.”)*

*(11 PM.)*

**SESSION 321**  
**FEBRUARY 22, 1967 9 PM WEDNESDAY**

Good evening.

(*"Good evening, Seth." Seth's entity name for Jane is Ruburt—he, him, his.*)

He tries at times to use a schedule, a disciplined schedule as a fence against the subconscious, and becomes panic-stricken imagining himself without it. This is not to say that a schedule in itself is not good, it is to say that he can and sometimes does misuse one. In these instances the time is actually used to clamp down on the inner self, rather than to release it. These outings will be of benefit here, not only because they allow for spontaneous interaction, but because they serve to break the schedules in ways that do not disturb working hours. They provide a beginning for a habit of release. Here the ego is helping us now, for it is sticking to these plans, and the plans are those the ego itself enjoys, and can accept. He has been afraid to simply sit and think, for fear of letting the spontaneous self show without the symbolized writing mechanism.

This rigid control of consciousness prevented spontaneous enjoyment of an everyday variety that would otherwise have had a beneficial and balancing effect. On this dining out, for example: even the small shock, you see, involved in different tastes provides small surprises that are releasing to the sense mechanisms.

Again: a change of schedules and habits. It is good that you are making these changes. If some were not made, they would be demanded by other portions of the self. They are breakthroughs, and therapeutic. The ego is working with you now, for it grew frightened and is taking steps to change.

The gestures you are making are important not only for their innate benefits. They are a vital means of showing your intent to other portions of the self. One small note here: at those times when Ruburt wears sweaters to bed, you see, they serve as reminders of his mother's bed jackets. This was the main reason for his difficulty regarding the arms last night in bed.

The sensitivities are vanishing. Improvements come as the personality learns intuitively, you see, having nothing to do with time in a basic manner. An intuitive grasp may come suddenly with an equally fast disappearance of blocks of symptoms. The spontaneous self is being allowed more freedom now, this is the source of the intuitional understanding.

A variety of small, perhaps, but frequent alterations of schedule or habit are very helpful. More extensive changes, a change in working hours, for example, might frighten the ego and should be avoided.

Affection on your part, Joseph, is as you know very highly effective, giving all the portions of Ruburt's personality simultaneous support. This and warm companionship. Spontaneity should be encouraged whenever possible in your daily activities, while still the overall stable conditions are maintained. You understand me here?

(*"Yes."*)

These measures, incidentally, will refresh you both and are always excellent provisions against rigidity in any form. They are actually exercises in the spontaneous

release of the intuitive portion of the self. I would suggest for awhile that he refrain from wearing black sweaters in general, except that I fear his wardrobe is already depleted. (*Smile.*)

You have been doing well with the pendulum, and the exercise has successively opened up communication with deeper layers of the self. An hypnotic session would be helpful, but only when you feel confident. A point here involving Ruburt's hands and his mother's sweaters: he knew that knitting was a therapeutic measure suggested in the past to exercise his mother's hands. When he became sensitized to the sweaters, then he had difficulty with his own hands, you see.

You may take a break and we shall continue.

(9:31. *Rest.*)

(9:43. *Resume.*)

He is allergic, so to speak, to perfumes or colognes that come in a particular shaped bottle, rather than to their contents. His mother, incidentally, called him greedy for wanting to use her perfume. He does not like your room heater. It reminds him of his mother's space heater. Give us a moment. (Pause.) These various sensitivities will lose, and are losing their power, and the fact of recognizing them is an automatic benefit.

He is beginning to identify his spontaneous self now with the spontaneity of the nursery school children, and this is a definite improvement. Did you have any specific questions?

(*"What outstanding clairvoyant and telepathic data is at work involving his symptoms?"*)

Nothing outstanding.

(*"Isn't there a day to day fluctuation?"*)

There is indeed. The sensitivities will block out such psychic abilities out of fear. The reaction is not blocked. The information is simply not allowed clear channel through, you see.

(*"Are we reaching the proper levels of the personality and are we getting reliable answers with the pendulum?"*)

The answers here are reliable, generally speaking. Underline the generally. You are reaching deeper layers of the personality as you progress with the pendulum. Ruburt could put himself in a light trance state before a session, and you could ask the questions while he holds the pendulum.

(*"I've thought of that."*)

This would add to the depth and reliability, and also allow suggestions given to take hold. A session dealing with upsetting material should lead or be directed toward some immediate release. If extremely upsetting material is obtained then the emotional release must be allowed before the session is considered finished. On a few occasions such material was partially uncovered, and you both ended the session. No release.

(*"How do you allow for this release?"*)

Spontaneous talking out on Ruburt's part for this particular incident or times, to elicit the full release of pent-up emotions that lay behind the uncovering, you see. In some such instances, proper suggestions will help. This is excellent therapy incidentally, for the release of the emotions automatically releases the symptoms. A discharge of this type is

required when unpleasant material of an emotional kind is uncovered through the pendulum.

(*"Is the pendulum good for dream interpretation?"*)

It is. Without the trance however you will not reach buried past-life data.

(*"I wanted to ask about that. Is the pendulum a help with clairvoyant and telepathic data?"*)

Not without the trance state, not in a dependable manner.

(*"We can use some more past-life data on this problem. How about Boston?"*)

In this particular instance there is no overriding past-life data that is important in context with Ruburt's condition, except the overall personality patterns that existed.

(*"Jane has been psychically involved with her mother's entity before, hasn't she?"*)

Indeed.

(*"And with Walter Zeh's?" [Walt was Jane's first husband.]*)

Indeed. I will have something to say shortly, incidentally, concerning the ways in which you may change the past in the present, for this will be useful. First we must relieve the sensitivities and we are, and then we shall work toward the construction of a more favorable past, you see. You may take a break and we shall continue.

(10:09 rest.)

(Question at break: *"Does my entity have anything to do with Jane's symptoms?"*)

(10:21 resume.)

We will shortly end this session. I intend to go into past-life experiences rather extensively, but in another context. The main problems with Ruburt exist as given, and when these are cleared then we will have clear access to our other material, that is, the past-life data.

Water has healing qualities, and walks by the river when practical, will be of benefit. Therapeutic dreams should be requested each night for now, as standard practice. A small note, not necessarily a recommendation here: a change of hair color would minimize any lingering mother identification.

He is growing out of this, however. This is sufficient for this evening. Let Ruburt read over these last sessions closely, and the house-cleaning procedures should be carried out when it is practical. My fondest wishes, unless you have further questions.

(*"No. Goodnight, Seth."*)

(10:29. Flowing through Elmira, NY, the Chemung River passes close to our apartment.)

**SESSION 322**  
**FEBRUARY 27, 1967 9 PM MONDAY**

*(No envelope experiment was held.*

*(John Bradley was a witness.)*

Good evening.

*("Good evening, Seth.")*

Good evening to our friend here.

Now, I will give you some material that I had in mind pertaining to the dreaming self and the levels of the personality.

You have by now become acquainted with a self you did not know before our sessions, a self who keeps watch upon both the ego and the subconscious. This is no longer theory to you, for you are practically aware of the self in an evergrowing fashion.

This self is also a director of dream activities. It is in some ways an intermediate self. You realize that all these terms are basically artificial, for simplicity's sake. There are no real divisions to the self, though you may feel at times self-divided.

This portion of the self then can be utilized to keep the ego and the subconscious in balance. Your own identity is still greater than this however. This portion of the self can serve to keep you informed as to the balance and efficiency of the immediate operating personality.

*(Jane pointed to John.)* At times our friend has sensed this portion of the self. This is not, basically speaking, a supraself. It only seems so to you. You are becoming consciously aware of it, but it exists whether or not you know it. It can correct errors made, by other portions of the personality. It can request and arrange for the removal of physical symptoms, because it knows the reasons behind such symptoms.

It is an instant calculator that can tell you your relative position. It is this portion of the self that initiates many of the creative ideas that seem to spring from the subconscious. These will always appear through the subconscious, but the original concepts originate with this portion of the self.

It is this portion who seems to stand outside and view the subjective self. It is the I who is aware and alert within the dream state and who watches the dreaming self. *(Long pause, eyes closed.)* This portion, while still within the three-dimensional system, is closely allied with other portions of the self that are free of that system.

We will have a relatively brief session this evening, for I would hesitate to disrupt what our friend anticipated to be a purely social occasion.

*([John:] "You do what you want to, Seth.")*

*(Smile.)* I am indeed honored. Especially since I realize that you are not usually so docile.

I did want to make the point however that you are now aware in practical terms of a conscious part of the personality that appears to be independent of the ego and aware of the ego's activities.

You are practically aware in everyday life now of a self who watches the self. This is important. For later you will be aware of a self who watches this self, and I want you to note the difference.

It will first appear in the dream state.

You may take a social break and I shall continue.

*(9:20. This proved to be the end of the session. Jane's eyes had been open some of the time, very dark; her pace had been rather fast, her voice a bit stronger than usual.)*

**SESSION 323**  
**MARCH 1, 1967 9 PM WEDNESDAY**

Good evening.

(*"Good evening, Seth."*)

Now, in the past when you said the word I, this I was the ego I, and you identified the whole self with the ego. Later you learned to distinguish between the ego and the subconscious. All of this simply means that you became aware of larger portions of the whole personality, and were consciously able to use these abilities, conscious and subconscious being, of course, artificial terms.

Now when you use the word I, more and more, this is the portion of the self of which I spoke in our last session. You are aware of the ego and able to see yourself as something more than the ego is. This is the I that you have been using in the pendulum sessions, that questions both the ego and subconscious. These are all portions of the self, however; the difference is functional.

This self can give directions to both the ego and the subconscious and can instruct the subconscious to speed up healing processes. Now you address this I automatically and identify it in with your own mind as a sort of supraconsciousness. You are only familiar with a small part of it, however. Here again, the division is arbitrary.

In those terms you could call it a part of a more expansive portion of the self, the only part that you are so far able to experience in your usual conscious terms. Ruburt has been using this part of the self automatically in the pendulum sessions, and in giving suggestions. You have appealed to it also.

Now, the crucial mother identification is passed, and Ruburt is left with a system of habit, still based on some but relatively little mother identification. Ruburt did receive my message correctly. While the overall stability of working hours and arrangements should be largely maintained, he should make an effort to vary his activities and routine. This will generally help in the breaking up of habit patterns.

One or two excellent self-hypnosis sessions a week will speed up complete release of symptoms. The more psychic energy he uses at such sessions, the speedier his progress. We are not dealing with time, but intensities. Intense concentration to other areas, you see, will take him out of the habitual patterns.

The intensity of interest in other directions is much more important than time. We do not want intense concentration upon the symptoms. In all hypnotic sessions and in all periods of self-suggestion, emphasis should indeed be upon health, exuberance, flexibility, strength and vitality. I mentioned this to Ruburt today, but he thought the idea his own.

The change of environment, out of the apartment, was partially suggested to break any suggestions that might be arising simply from the length, in your terms, of his difficulties. He should when possible, for now, wear yellows and greens to work. He should make a definite determined effort to walk home, for his confidence will grow with the success, you see.

The housecleaning procedures I mentioned should definitely be carried out. The work done in the kitchen last weekend helped him, for the reasons given. Through motor

activities he rids himself of identification in a vigorous and aggressive matter, the symbolism worked out in physical terms. Since the symptoms have been physical, this is excellent therapy and most practical from a psychic viewpoint.

There are symbols I have not gone into, nor is there reason to. But I have good reason for giving these suggestions. As an example only, I will give you two reasons for my suggestion that the windows be thrown open and the apartment aired.

When Ruburt's mother went to the hospital in his high-school years, he had a symbolic way of ridding the house of her psychic presence, and to add to his own sense of inner freedom. He threw open the windows, something usually denied him. This also has a therapeutic symbolism for him in connection with his grandfather, that is the feeling that cleansing nature rids the air of impurities. He also liked to have the radio blaring as a gesture of defiance and freedom, and within limitations, this would be an aid when the windows are opened. There are other reasons for the housecleaning suggestions also, involving individualistic symbols that have strong value for him.

This should not be allowed to become a compulsive thing, you see. Certainly no week, for example, should be exclusively set aside. There is a strong charge of energy behind these activities, however, which is therapeutically discharged. You may take your break and we shall continue.

(9:30 break.)

(9:36 resume.)

Now, I have other suggestions. Ruburt should specifically request dreams in which he is running, with speed and flexibility, dreams in which he dances well, and dreams in which he experiences a magnificent sense of vitality and physical exuberance.

He should imagine himself, before he sleeps, indulging joyfully in the next day's activities, and should not concentrate on his symptoms, even if it is to wish they disappear. These dreams should be rather specifically requested.

If possible he should make a strong effort to recall his previous sense of flexibility and not identify his personal image with the condition of his physical body during his difficulties.

Give us a moment. (*Long pause.*) There are no other pertinent suggestions here. The ones I have given are quite sufficient, if they are followed.

Do you have any particular questions?

("*I can't think of any.*")

It would perhaps help if at least one window is open during Ruburt's exercise period.

Symptoms still lingering should not be ignored, of course, but attention should be paid to advancements, and symptoms should not be overemphasized. Ruburt should attempt more and more to break out of these patterns he allowed to build up about him as a result of symptoms. He should tackle the back stairs more frequently, until they lose what negative significance they gained, you see.

These procedures would have been of some help in the past, but now that the basic reason for the symptoms is conquered, the effectiveness of these methods should lead to the disappearance of all symptoms. He must check himself, however. He is in a habit, for example, now, of not bending down deeply and when he catches himself, he must move as he used to.

These suggestions will enable him to see himself you see, in the healed image. Begin to pick up his Willie again, for example. Do you see what I mean here?

(*"Yes." Willie is our cat.*)

Each success sets up a new constructive pattern. Part of the late afternoon symptoms at work, lately, have been caused by a simple fear that difficulty would strike him on his way home. To protect himself from this, he developed the symptoms before leaving, thus giving himself a legitimate excuse to ask for, or accept, a ride.

When he discovers he can walk home, this difficulty will vanish. There may be, but should not be, some slight difficulty at first, the result of his own idea patterns, but that is all. If he keeps track of himself, no difficulties at all will arise.

He should take frequent walks to build up his confidence, and to break up the patterns further.

Now you may take a break or end the session, as you prefer.

(*"Okay. We'll take a break."*)

(9:56. *Break.*)

(10:06. *Resume.*)

Now that the basic reasons for the symptoms have been conquered, the symptoms would disappear in any case, but at a rather slow rate. The suggestions given, applied with intensity, can work wonders in a very brief time. Attention directed elsewhere is extremely important, for energy is withdrawn from the symptoms. A complete change of environment would be excellent of course if it were practical. Changes in the patterns and habits within the environment will do in place of the above, however.

When Ruburt replaces the bedsheets, I suggest colored ones. As he goes to sleep this evening, have him try imagining a scene in springtime, with him walking briskly or running. When he walks now on the streets, he should keep the mental image just given in his mind, picturing the whole flexible and fleet image, and the inner self will take steps to see that the suitable adjustments are made. He should remember to give frequent suggestions pertaining to relaxation. This is extremely important.

Once he has given suggestions, he should think of other things, and not check on his progress as this shows doubt. He has, you see, a negative picture of himself walking that must be replaced by a positive one.

Gentle orders are fine. Attempts to bully can bring aggravations. Concentration on his writing in the morning helps rid him of symptoms, and so does concentration at nursery school, for his attention is otherwise centered. We want to develop these same qualities at other times also.

His attention while walking has been centered upon his progress. He should think of other things, even he counts trees and looks about him. Activity is good for him now, you see. I emphasize the therapeutic dreams again. Whenever possible, attention should be directed away from the symptoms. This does not mean he should pretend they do not exist, but they will vanish to the extent that he directs energy away from them.

Now we will close our session. I would be willing enough to do an envelope test, but presume you would rather wait.

(*"I don't have one ready."*)

My heartiest wishes to you both, and a good evening. Now I will do this evening what I can do for Ruburt while he sleeps, by way of redirecting his inner energies while he dreams. There should be an improvement in the morning, then.

(*“Good night, Seth.”*)

(*10:25. End of session.*)

**SESSION 324**  
**MARCH 6, 1967 9PM MONDAY**

*(Jane felt quite restless and energetic before the session, and her symptoms had subsided to a minimum after a poor night and morning. She began speaking in trance at a good pace; her eyes opened often, her voice was active, and she was smoking.)*

Now you see, we must turn this energy outward in constructive ways, and in an exuberant fashion.

It has been dammed up and directed against the self. There is a need in him for excitement, but because of the maturity of the personality, the excitement now must in some manner be purposeful.

It seeks outlet and must find it, and must find it a manner that satisfies the creative abilities. The excitement need not be physical, though it will find some reflection in physical terms. He has enormous energy at his disposal, a large portion of which has been misdirected in the form of symptoms, and partially out of resentment.

The resentment was basic. The ESP book brought this out; that is, did not cause the resentment—the resentment was there—but allowed the resentment release. He did not feel that the publisher shared any enthusiasm from the beginning. He did feel that Wollheim did, and had no resentment toward Wollheim, though he did not publish the book. He felt Wollheim's enthusiasm.

The power of his energies, unfortunately, can be seen quite clearly in the severity of the symptoms that the energy formed when it was so misdirected. The personal material on his background that I gave you is all part of this, of course. He felt extreme resentment at Fell generally. Since he did not want to hurt anyone, this ricocheted, affecting him. (*F. Fell published the ESP book.*)

This energy is, of course, related strongly with his work. the relation is far more powerful than any strictly logical connection could ever be. The release of the energy in other directions automatically minimizes the symptoms, and will automatically negate them. They must, therefore, be used in exciting creative ways having to do with his intuitions, intellect, and creative work.

When he attempts to restrain himself too vigorously, he automatically upsets the apple cart, so to speak, and it is on his head that the apples and cart fall.

He is learning to handle, direct, manipulate and use his energy. Any serious difficulty here can automatically set forth old time bombs, that have, in the past, been denied energy, you see. When he is enthusiastically and exuberantly working, the past becomes comparatively insignificant for him as far as harmful elements are concerned.

When an upset of balance scatters his energy then it escapes, or can, into those pitfalls. The energy is propelled outward when it is used correctly. Some of it is a result of incidents from the past. When it flows outward, the emotional charges are used in those explosive developments of creative work.

If fear or resentment stops up the flow, then their origin, untranslated, unredeemed and unsublimated, causes physical symptoms and disorders. The system will right itself if given any chance. The poetry is his best touchstone here. He was angry at Fell for rather

obvious reasons, but the reasons involved his work, which touched upon his energy, and this caused then the unfortunate comparison between Fell and Ruburt's father. He reacted then as Ruburt's mother reacted when deserted by the father. He adopted the same symptoms if not the disease itself.

He did not adopt the disease itself.

You may take a break and we shall continue.

(9:28 to 9:41.)

Ruburt's symptoms will disappear as soon as this energy is directed in the manner of which I have spoken.

The intuitive self is now freed enough to make this possible, and provide the way, you see. The dream book should be finished. The resentment was not connected with the book per se, and in fact hampered the book's development.

He projected his resentment into the future, and against all other publishers for awhile, anticipating the same sort of response as he felt the ESP book had received. He stopped sending out any material at all, for this reason. It is a healthy sign that he has changed his stand here.

Now about the time lag on suggestions.

This has nothing to do with time, but with the intensity of any suggestion, and any countering suggestions. The most intensive will triumph, though there may be obstacles in its way.

Ruburt was furious. (*Friday morning, March 3, 1967.*) He thought he was being put off with the phone call. He did not admit his anger, and attempted to soothe himself with other suggestions.

He had, in fact, given some excellent suggestions earlier, which still served to protect him during the afternoon. These wore off and were not renewed, and the intense resentment then emerged in the symptoms.

He was also angry that friends arrived near midnight, since already he felt poorly. Again he said nothing and the symptoms grew all the stronger as his desire grew to tell them to leave. The night symptoms should vanish. Without intensive constructive suggestions before sleep the personality shows the status quo relationship of its condition, whatever it is. If it is poor, the sleep is poor, and the inner intuitions denied their therapeutic functions.

The stimuli that can be used to absorb some of the misdirected energy in the day is no longer available. The self shows its true face. When the intuitions are allowed freedom you see they therapeutically aid the personality in sleep and refresh it. The more energy that is used on Ruburt's part in exciting creative ways, the more is available, you see, for therapeutic purposes. The symptoms are denied energy and cannot survive.

Even in sleep then, energy is used constructively. The mailing out of manuscripts with which he is pleased is automatically beneficial, in that energy is being directed outward. At his best he does lose himself in work, and finds himself; but the work must be to him exciting, highly creative and challenging. Work for work's sake will not do for him.

He must be in throes of creativity. This can apply to actual work on a manuscript, intellectual excitement, or intuitional discovery, but a humdrum creative ritual is defeating for him. His energy will then attempt to explode in other fashions, and denied this will feed on its origins and result in physical symptoms.

The struggle between the ego and intuitional self follows here as I have told you, but with the correct use of energy these elements are balanced.

If you have no specific questions, I will end this evening's session.

(*I guess not.*)

My heartiest regards to you both, and you should find this session most helpful.

(*Goodnight, Seth.*)

(*End at 10: 00.*)

**SESSION 325**  
**MARCH 13, 1967 9 PM MONDAY**

*(The session scheduled for Wednesday, March 8, was not held. No envelope experiment was held this evening.)*

Good evening.

*("Good evening, Seth.")*

Now. Remaining symptoms can be broken by intense concentration in other areas.

The critical part of the illness is over. You do not want any chronic lasting symptoms, even of lesser intensity, however. These are residue, acting on habit patterns, and they must be eventually erased.

When you concentrate on a symptom you reinforce it. Ruburt should know this. I am not suggesting that you pretend the symptom does not exist, but that you quite deliberately give yourself constructive suggestion, and turn your attention immediately away quickly to other matters.

In all cases emphasis on suggestions must be upon health and vitality. To concentrate upon a hand for example to see whether or not a suggestion has taken hold, is hardly beneficial. Ruburt is now at the stage where he has freed considerable energy, and this must now be utilized in constructive activity, and not to reinforce symptoms.

It will be highly advantageous now for him to renew projection attempts. His enthusiasm is returning as far as his work is concerned. This is automatically beneficial. Nightly suggestions should deal now with general health and vitality, and with pictures of anticipation for the following day's activities.

Concentration should be upon his love of work, and enjoyment and simple pleasures. For now it is best that he not specifically give suggestions to any particular portion of the body, since he tends lately to concentrate upon that portion in a disadvantageous manner.

We want him now too busy and joyful to accept symptoms. This will involve some work on his part, but all effort must be made. He is to make an effort to remember his dreams, get up and record them, and anticipate projection dreams. Now spring is approaching. His energy can and must be used to good purpose. Additional energy is usually available to him during spring season, and it must be used to facilitate a complete cure.

If it is directed into his poetry, his writing, and projection attempts, peaceful, enjoyment and pleasant social engagements, then unbelievable advancements will result. He will be in better condition than he has been in several years, and he will have learned lessons that will help him immeasurably.

These suggestions of mine may sound simple but they are not.

Concentration must be taken away from the symptoms. Periods of peaceful quiet are excellent. Periods of fearful quiet such as those of last weekend must not be indulged in. The moods may be recognized of course, but their destructive nature must also be recognized, and concentration then directed to other stimuli.

You may take your break and I shall continue.

*(9:18—9:26.)*

Now. He must change his expectations drastically. He must fully expect a complete cure and release from symptoms. Otherwise he prolongs them.

When he does not believe his muscles will work, he will not put full strength upon them, for example, and physically weakens the muscle. He must work upon his attitude. He must concentrate in other areas. Music can be extremely beneficial. Dancing can be of great therapeutic benefit. Not, however, when he concentrates upon his symptoms.

He uses his fingers well when he types, and he uses considerable pressure. His concentration is focused on a more intense stimuli. He forgets his symptoms to a large degree. He forgets them to a large degree at nursery school and remembers them incidentally afterward.

He felt guilty incidentally to some extent last weekend at leaving the house and putting off guests, as well he should, for his reasons were wrong.

He did not want to face people that he knew. He did not want to make the effort to have a social evening with them. Going out was then an escape rather than a pursuit of pleasure, as I suggested.

I suggest that you change your environment and leave the apartment at times simply because there is such recognition of the symptoms within the apartment, and the change is beneficial. The breaking of habit patterns is beneficial, but this should involve a spontaneous, pleasant adventure.

I suggest you leave room for spontaneity on Fridays. Ruburt has become somewhat sensitized to the day because of the old Catholic connection of not eating meat. This has to do with the difficulty in buying groceries, the fish being an act of denial, you see.

Earlier suggestions given by me should be heeded. He should try and see himself walking winningly down the street. When you go dancing, it would help if he wore clothes that he has worn in the past when he danced well, you see. I did not recommend, I do not recommend, Ida's clothing, for she has back difficulties, and these were known to you. (*Ida is my brother Bill's wife.*)

These suggestions, if faithfully followed, will result in the disappearance of symptoms.

We will have a considerable amount of general material following all this, on health in general, and on the importance of the focusing of energy that is involved. There are many reasons for all of the suggestions given this evening, and they are significant from many standpoints.

I will make myself better known to you when you are ready for me to do so.

You may, along with your dream suggestions, suggest that you see me on a dream projection, and I will tell you that I am I so you will know me.

You may take a break, or end the session, as you prefer.

(*"We'll take a short break."*

(9:45 to 9:55.)

Now, for your attitude, my friend.

Praise him, without of course overdoing it (*smile*) but praise him when he is doing well and showing improvement, and encourage him. Do not comment overmuch about symptoms when they occur.

Again do not ignore them, but do not let your comments act as a negative suggestion that already might reinforce those that he has inadvertently given himself. Comfort him

when this is necessary, but the comforting should follow the lines of constructive suggestions: "You will feel better soon."

Make an attempt to divert his attention. Even though this may require some ingenuity it is worth it.

Your attitude is also important, of course. It should not involve pity, for this reinforces the symptoms, but should involve a confident assurance, particularly when he is fearful—an encouragement on your part, of constructive activities, a comforting but not overindulgent attitude, you see.

Your own projection attempts can be achieved now in the dream state, for you can take advantage of the time that you do not have in waking existence. A few such deliberate experiments, suggested before sleep, will give you the confidence you need to carry through on a waking projection. You need this practice, Joseph.

(*"Yes."*)

Such experiences are particularly helpful for the sense of freedom they allow you. They expand the personality in ways not available in ordinary physical existence.

The training in manipulation of consciousness of this kind is invaluable. There are at least three different kinds of projections that you should experience in the dream state, that will facilitate waking experiences. You should give yourself projection suggestions now as a matter of course before sleep.

(*"I have been trying that lately."*)

It is quite beneficial to suggest you will awake at once afterward, to write the experience down. This helps to isolate it from other dream experience, and to alert you. You have sleep to consider of course, but this method is the best one of all.

Now, unless you have particular questions, I will end this evening's session.

(*"I guess not."*)

My heartiest regards to you both, and if Ruburt will look and listen for me, he would know that he would find me.

(*"Goodnight, Seth."*)

(10:10. Jane's pace at the beginning of the session was quite active and fast, her eyes open often. The tempo of the session slowed perceptibly as it progressed.)

**SESSION 326**  
**MARCH 15, 1967 WEDNESDAY**

*(Jane's voice flat and subdued, eyes closed. Pace rather slow. Manner different than usual. Pauses.)*

Good evening.

*("Good evening, Seth.")*

Now, first, Ruburt is having some success in turning the focus of his attention away from the symptoms, and if he continues and remembers, then his progress will be speedy. He followed my suggestions several times today, with good results.

Now, he would like me to say something concerning some other matters, and so I shall.

In sleep, you do inhabit other planes, as I have told you. The term "spirit guides" is not the best, and Ruburt disapproves of it. The idea is quite legitimate and sound, however. I have on many occasions been with you both during such instances. As you progress, you will be able to remember more and more about such encounters.

There is no substitute for the training that you receive as you learn the knack of remembering your dreams. The very training helps you manipulate more effectively in both ordinary waking and dream conditions.

In all probability you will become aware of me first either in a dream projection or in a session. The book you are reading will help you both. It can hardly cover very many points, but it is generally legitimate as far as it goes.

If you call on me to help you in a dream projection, I will help you, though you may or may not remember the dream projection or my help. Joseph will find himself more likely to remember simple projections that do not involve any featured levitation. These will be the easiest for you, Joseph, to recall.

You should try willing yourself into another room. When you awaken in the middle of the night, try such an experiment. Your projections do involve you in extensive levitations from the dream state, but you recall only a few. The most extensive traveling is done in nightly excursions, but it is easiest to remember those dream projections that occur during naps in the day, simply because the waking consciousness is more alert.

If possible, you should make an effort to conquer the fear involved with levitations, for the fear prevents you from recalling such experiences. Projections of a kind do also occur while the normal waking consciousness is up and about its normal chores. These are rarely remembered: that is, the waking consciousness retains no memory of them.

Reread the material I gave you concerning the various environments in which you may find yourselves, if you intend to embark upon this once again.

You often travel together in projections, and you should be able to recall these in time. You may take your break and we shall continue.

*(9:25 break. Jane leaves rocker for straight chair.)*

*(9:37 resume.)*

Now, your experience involved a projection, though you were unconscious when separation occurred.

*(This refers to an experience on falling to sleep during which I saw a woman clearly. She stood in a room with bare wooden floor and, I believe, talked on a telephone [Rob's dream of March 13, 1967].)*

The woman was quite real, but existed in another plane of activity. She was a survival personality in your terms. You projected to her system of reality and the environment was pseudophysical, the projection of her own thoughts made real in objective terms within the system.

You had one brief experience before this one but did not remember, where you walked along the banks of a misty river landscape. You had several other later projections that same evening that you did not recall.

As I mentioned earlier, you do often accompany each other in your projections and I often am with you also. I give you direct experience during your projections to implement our sessions. These lessons remain a part of your total personality, though they have not been remembered in your terms thus far.

Some of your environment under such conditions and at certain stages does represent what many occultists call thought-forms. In one legitimate projection of yours, Joseph, you formed a vehicle, I believe. Perhaps it was a plane, so that you would not be frightened. The flying was a fact, you see, the plane was a thought-form.

Ruburt, on one occasion, created a window thought-form on the blank wall through which he actually flew, simply because he held fears and could not imagine going through a solid wall. He saw the window, incidentally, as opened, you see. (Pause.)

Some of the people in your dreams will be actual people you know who are also projecting. Others will be survival personalities. In some cases according to your own level of projection, some will be going about their normal lives within other planes or systems. They may or may not perceive you.

When dream elements combine to cloud a projection, this is the work of a certain level of consciousness, trying to interpret the strange conditions. This usually occurs at certain levels where consciousness is not yet completely free of the physical body. Some of the dream elements will be thought-forms.

Now, you form the physical universe individually and yet find it cohesive. There are similarities upon which you all agree, of environment and conditions. The same can be said of all systems into which you may project. But you must learn which portions of the environment are held by all, generally speaking, and which are not. You must learn the new root assumptions in other words. This is precisely what you are doing in your projections.

You may take your break and I shall continue. If you keep your mind on me when you give your projection suggestions, it will be easier for you to remember our encounters.

*(9:57 break.)*

*(10:14 resume.)*

I have told you that some portion of our sessions involves projection. The degree varies from session to session. There will be a time when Ruburt will project out of his body during sessions and remember what transpires while I speak through his body. When projections occur now he is not consciously aware of them. These things are not forced, you see. On other occasions we meet, so to speak. I will go into this perhaps soon, for there are the similarities here and significances, involving states of consciousness used by both Ruburt and myself, and the type of projection achieved. These have bearing on the

clearness or undistorted nature of the material. Less satisfactory projections cause distortions, you see, that are characteristic features of this state of consciousness at that time.

Ruburt's overall acceptance of me is growing, for which I can be thankful. I will want to elaborate on these points mentioned, perhaps in our next session.

We will close this session unless you have questions.

(*I guess not.*)

My best wishes to you both. I am with you, again, more often than you know, and perhaps now you can become aware of this fact.

(*Good night, Seth.*)

(*10:22 end of session.*)

**SESSION 327**  
**MARCH 20, 1967 9 PM MONDAY**

*(No envelope experiment was held.)*

Good evening.

*("Good evening, Seth.")*

Now we will carry on a discussion begun in our last session.

Clairvoyance usually involves projection to some extent. Telepathy may or may not, according to the circumstances. Precognition requires projection, though here as with clairvoyance the projection itself may not be remembered.

Our sessions involve projection, although the extent varies. The projection takes place on both Ruburt's part and my own, and represents a psychic displacement of a kind.

On some occasions our separate personalities may merge during sessions. At other times Ruburt may be projecting so well that his personality is relatively absent, and my projection in his place is relatively (underlined) complete.

Distortions occur at transitional points, or at points of imbalances. There is a meshing then of data from various levels. A projection obviously need not be conscious. The waking self may be engaged in normal activities while the inner self is someplace else entirely. There are more brief periods of forgetfulness however than people usually realize, and in these periods often projections have occurred.

Projections continue in the waking state, beneath it, as they continue beneath the dreaming state, you see. Now you have learned the methods at least that allow you to become aware of some projections that occur during the dream state. You realize that knowledge alone is not enough, that practice and ability play a considerable part. There are methods that will allow you to catch yourself in the middle of projections embarked upon from the waking state. This is considerably more difficult.

It can only be achieved as a rule after some proficiency has been gained with recalling dream projections. Here you are dealing with the waking consciousness in its normally strong and dominant condition. You must be able to let it operate and yet perceive beneath its surface the other conditions, the projection conditions, that are also operating.

You must allow the normal waking consciousness to become transparent, so to speak, without however disturbing its flow. When this is accomplished you can also become aware of the projection conditions. This is almost like working backward, for directly beneath the thoughts and impressions of waking consciousness, you will glimpse dream images like those that appear just as you fall to sleep.

These also must be allowed their motion and should not be hampered. Beneath these however you will sense either light or darkness, images of light or darkness, and these will lead to the projection conditions or environment. The only way to prove waking projections of this type to yourself is by following this method.

You are not attempting a projection here. You are following levels of your own consciousness until you discover yourself in an environment of which the ordinary waking consciousness had been previously unaware. This is a relatively difficult feat, for the waking consciousness must not be shut off, or you defeat your purpose.

Obviously the self that engages upon this study is not the waking normal consciousness, which becomes instead part of that which is studied, so another portion of the self is brought into activity. All of these exercises provide training that helps you in all your other work. This particular exercise however definitely requires some success in the recognition of dream projections.

You may take a brief break and I shall continue.

(9:24 to 9:30.)

Now. This is a complicated maneuver.

The ordinary waking consciousness is left intact, you see. Another portion of the self catches it unaware, leaves no ripple upon its surface, and looks beneath it to other layers of reality. You are watching the self in motion.

It goes without saying that the part that watches also belongs to the self, but it does not belong to the self as the self is thought of in usual psychological terms. You are bringing into operation, and exercising a higher faculty, and through these exercises this faculty matures.

It matures as far as the normal you is concerned, you see. You are able to use more and more of its abilities. I am telling this to you because you may find that you are performing this exercise spontaneously. You are about ripe for it. This other self, or portion of the self, can be utilized also in dream projections and in deliberate projections. It is the part of Ruburt with which I normally work.

We must use analogies. It can be thought of as the most exterior projection of the inner ego. When you find yourself, so to speak, watching what you think of as the ego, then you are in contact with this portion of the self. It is aware of both conscious and subconscious motivations and realities, and it is also aware of projections into other fields of actuality. I have hinted before of these matters, for when I say that you will use this other portion of the self to examine waking consciousness and probe beneath it, I already presuppose a you that uses this self. In other words, you are already magnifying the limitations of the self and extending them.

The self grows as you use it. Its potentials always exist, on the one hand. On the other hand, if you did not utilize them they may as well not exist now, for your purposes. The whole self is being expanded, is beginning to know itself, for it always was what it will appear to be. Yet until it realizes this, its existence cannot be valid completely in terms of self-knowledge or realization.

There are, again, no limitations to the self, but those that you create. These become valid limitations for all practical purposes however. When you learn, and you are learning, to extend the limitations of your self, you simply become aware of what you are already. You become more aware, but there is always more to become aware of.

In one respect, and in quite a legitimate and objective manner, all thoughts are also projections. They leave you in an objective actual manner, and exert an objective effect. They are a part of your psychic identity projected outward, yet you do not feel any loss. Nor are you aware of what happens to these thoughts. You could not retain simultaneously all and exert all the thoughts of your lifetime thus far in any normally conscious way. To do so would be psychological suicide.

You do retain coded memory of these. The thoughts themselves, also psychic realities, were projected outward, changing and affecting the physical environment in direct and

objective terms. They acted independently of you after their projection. Nevertheless they changed your (underlined) environment. Indeed, they form the environment.

Various levels of consciousness are projected from the self in much the same manner. They are united however as interior and subsidiary identities that are a part of your own, and they are sent out by the inner self for various reasons. The thought is a psychological reality, a psychological and psychic identity but not a structured personalized identity. The self may send out fragments of itself in projections. These may or may not be structured personalized identities though they will be dependent for their existence upon the whole self.

You may take a break and we shall continue.

(9:55 to 10:09.)

You will become practically concerned with the extension of the self as you know it in these terms. You will become intimately aware of this other portion of the self very shortly.

Now I have little to say concerning Ruburt's condition. I have said what is important and the suggestions that I gave you in the last two sessions still apply. He is learning.

Now give us a moment please. (*Pause, eyes closed.*) There is a circumstance happening in another place that will concern you both. (*Pause.*) I do not know if it refers to Ruburt's father, but it is to the south of you, and there are papers involved. A S and a scribbled note. A reference to an old date. The late 1800's, or that is...*(pause)*...18 *(pause)* 76 or 86.

A reference to a box with private papers and with legalities. A death of a male seems involved. Perhaps this is the death of your sister-in-law's father, however.

We will now close this session. My best wishes to you both. The last data did involve now a projection of a kind, you see.

*("Goodnight, Seth.*

*(End at 10:19. Jane said that with the above material, she had a feeling almost like a "ray out" in a southern direction—a strong concentration being sent out in a southerly direction. But she didn't feel that she was actually traveling.*

*(During the session, Jane's eyes had opened often, her pace had been mostly average with pauses, her voice average.)*

**SESSION 328**  
**MARCH 22, 1967 9 PM WEDNESDAY**

*(This was a short session. Jane had a head cold, and we had a session scheduled for the weekend for Claire Crittenden and Pat Norelli.)*

We will have a brief session this evening, since you will have one over the weekend.

I did want to make a point however. Some projection environments will not, of course, appear physical in your terms, and in your terms will therefore lack the suitable characteristics of reality.

Your own system has those characteristics only to those entirely focused within it, however. You will only be tourists. You give stability and coherence to your own system. It does not have these characteristics on its own. Legitimate projection environments are as real as the physical environment.

These environments may appear distorted to you, but the distortion is usually your own and not that of the environment. Vast differences of magnetic vibrations are concerned here, and projecting it will be difficult for you to maintain the steadiness necessary to hold to the necessary vibrations to which others, inhabitants of the systems, will be more or less automatically attuned. In parenthesis—(as you are automatically attuned to the physical system). Each successive projection makes it easier for another such experience to occur.

Did you have any specific questions for me?

*(“I don’t believe so.”)*

The material I just gave you really belongs in our previous session.

We will have a weekend session and our regular Monday session. I will close this one however, unless you do have anything specific that you wish to ask.

*(“I guess not.”)*

One point. When you turn on a radio to a particular station and find that it is distorted by static, you realize that the distortion is in the reception. This same idea should be applied to projection experiments. There is nothing wrong with the station, but with your reception of it.

I have helped Ruburt to some extent in his own projections, though he does not remember them.

My heartiest wishes to you both.

*(“Goodnight, Seth.”)*

*(9:16. Jane’s pace was rather slow, with pauses. Her eyes were closed.)*

**SESSION 329**  
**MARCH 25, 1967 8:30 PM SATURDAY**

(A very successful session was held this evening for Claire Crittenden and Pat Norelli. The session was taped by Pat. She is a teacher in a Boston high school and has taken the tape to school; when she sends a transcript of the session it will be given below.

(The first part of the session concerned data about a man Pat is interested in, Brian Houlihan, of Elmira. As will be seen, Seth handled this material very well, bluntly and to the point in no uncertain terms.

(The balance of the session was material Seth delivered to be played for Pat's high-school class of exceptional students, and is, we think, excellent. The students are acquainted with Seth through Pat's efforts, and this enables Seth to get to the point concerning the idea of the material.

(This material was given in two sessions of about 20 minutes each. We thought the session ended with the first 20-minute delivery, but after a break Jane returned as Seth for more material. The presence of witnesses encouraged her; strong voice effects began to show themselves, the best in many sessions and toward the end of the Pat's delivery, Jane achieved a projection to the Boston classroom of Pat's special class. In many ways Jane regards this session as one of the best ever. Toward the last part of the session her delivery was very strong and forceful; very fast and emphatic and impressive; her eyes were closed for the most part, and she was really out.

Jane has her own notes on this session, and they may be included with these in these records. She took some little while to come out of the trance at the end, a fact attesting to the depth and effectiveness achieved. She achieved a legitimate projection to the classroom in Boston, and Seth deals with this to some extent in the next session. Jane believes she might have delivered much more evidential material had I asked questions; but I did not know whether to or not, fearing I might break continuity.

(More notes may follow. Pat's notes are typed up for insertion here.

(First section, concerning Pat Norelli and Brian Houlihan.)

Good evening.

("Good evening, Seth.")

Now. My welcome, of course, to our friends. I will speak fairly slowly then, Joseph, for your records.

("Would you rather speak at a faster rate?")

It makes little difference to me. We shall see. Give us a moment. (Pause.) These are impressions: 3 6. I will pick this up later. There are rather severe difficulties involving the male. (Meaning Brian.) They are psychological problems, and there is an identification on the part of the questioner (Pat) this evening, an identification of a strong nature with the male. There is a confusion of identity here, and this is the basis of the questioner's problem.

There is a strong and rather aggressive nature beneath the surface personality of the questioner, of which the questioner is frightened, to some extent therefore a divided self. The male is passive and of a submissive mind, and given to an obsession with

overconsideration for security. He will always seek security, but he enjoys being the object of a chase of this nature.

The questioner is obviously the hunter. The questioner also enjoys the chase for the sake of a chase. It is the chase that is important to both personalities. The questioner deludes herself. The object of the chase is not the important point. The excitement involved in the chase is important, and the energy, the vital energy used is being directed away from its proper purpose.

The proper purpose should be the development of the self, and the development of abilities, and it is to elude this responsibility that the chase was originated. The excitement of the chase is being substituted for the excitement that is required and demanded by the questioner, and rightly so because of the questioner's psychological makeup.

The excitement however is counterfeit at present. The questioner hunts out an object, another personality, when she basically believes the personality is unattainable. The other personality is not sought for because of any inherent qualities of his own. He serves, instead, as a substitute in a quest that the questioner has not yet begun.

The questioner is indeed on a pilgrimage to find her own personality. You cannot substitute some other personality, you see. It would work very well, but it does not work that way.

There are definite reasons why the questioner chose the particular personality for this quest. An attempt was made to find a suitable substitute, you see, and a particular group of circumstances then seized upon, in order to initiate the proceedings. The questioner is subconsciously aware of those abilities that should be developed in her own personality, and attempts to project these outward into someone else. Then you see you search for the someone else, neatly labeled, but the capabilities and personality developments must be pursued within the self. You cannot chase after them and possess them by pretending they belong to someone else.

You must know your own personality and develop your own abilities, and this should be your quest now. There is a strength of character, and indeed a rather heartless determination. These can be used to strengthen the framework and extend the limitations of your own personality. You are not developing your abilities, but using vital energies in pursuit of something that you do not basically want to attain.

You need the excitement vivid in the pursuit, but this excitement will be increased by far when your energy is used to perfect and develop your own personality. You are in effect putting the responsibility for your own development where it does not belong, and turning your destiny over to another person in a very real manner, in order to escape taking full responsibility for your own destiny.

You fear the aggressive portions of your own personality, and instead of allowing these portions to work for you, you are sending them out on a counterfeit journey after an object, another person, with whom you would not be happy, and for whom you have little basic respect.

Telepathically you were aware of the full nature of the male's relationship with his mother. You chase him precisely because you were fairly certain you would not have him, for it was the search, again, that was important. It is a substitute for facing your own destiny. It is a counterfeit living pattern, and you are using it to avoid developing your full strength and stature as a personality.

You would not be happy with the male, and you intuitively realize this. The obsession to have him grows precisely in proportion to your inner realization that you do not want him, but only the excitement involved in searching for him. You must end the search and face the self.

You have a full stature as a personality that you are not reaching. There is a self into which you shall grow, a strong intuitive self in full control of its own destiny so far as is possible. This is the self that you cannot deny, and this should be the object of your search for now.

Nor would such a counterfeit pattern suit you for long. Self-questioning and doubts would begin to drive you to distraction. You have inner strength that will give you your own sense of identity and continuity. Any inner security will come from this. You cannot abdicate, you see.

I have been speaking rather steadily, Joseph, without a break, for my friend Ruburt does not like me to speak so plainly, and I would prefer continuing briefly.

(*"Go ahead."*)

Before a break. You have not been facing yourself and you are trying to substitute another for the part of yourself that you will not face. You have inner stability, but you are in danger of losing inner stability whenever you try to project this upon someone else. The excitement involved in this chase is something like the excitement you feel speaking to your good students. In the one case it is the wholesome and joyful result of the expenditure of psychic energy. In the other case it is the counterfeit expression. It is a turning away from and not going toward.

I will indeed give you a break and we shall continue. We shall continue if you prefer me to continue.

(*Break at 9:07. Jane's pace had been quite fast, much faster than usual; her voice had been deeper and stronger to some extent, her eyes open at times and very dark. Resume at 9:24.*)

It is time for you to finish with childish games. They are draining your energy and they are keeping you from learning your own destiny. Now, if you have questions by all means ask them.

(*[Pat:] "What talents have I to offer the world?"*)

First of all, the teaching ability is a good one, but it is being hampered and not developed simply because you are using vital energy in this counterfeit manner. Your abilities as a teacher will not be fully developed until you realize the potential of your personality.

(*Seth's pace was very fast in here, and I missed some material. I did not ask Seth to slow down, both in the interests of spontaneity for Jane, and because Pat was recording the session. Seth now told Pat she had writing ability, especially for historical works, and that she would do well in writing and history connected with the Tudor period.*)

...Give us a moment. (*Pause.*) You would do well with male characters and be fairly strong in plotting. You must above all things avoid superficialities, for you use them as excuses. You laugh at yourself, and then think that this means that you do not have to take yourself seriously.

You have an ability to develop awareness in young people...and to bring them to a point of enthusiasm, to spark their...no mean talent...

*(I missed more in here, and gave up for the moment. Seth spoke to Pat about such questions as love and marriage, feeling alone, etc. At about 10 PM, Seth spoke to Claire.)*

Now. I will address myself to our other young lady.

There seems to be a potential change of interest for you, loosely within a three-year period. A change of focus, fairly complete and sudden. This may or may not occur due to other considerations. If it does occur, it will be the result of what appears to be an accident, not planned—the result of a meeting in a large city, New York, I believe, with a man.

A J or A J L, somehow connected here.

Again, the goal should be a development into the best possible self. There will be areas of contention with the young man with whom you are now involved.

*([Claire:] "Will Bill Macdonnel be playing any part in my life?")*

No permanent part, unless drastic changes occur in both of your personalities, and this does not seem possible now. There is a psychic connection here, however, and the possibility much stronger in the past. Your ambitions should stand in the way of such a development, and the other personality realizes this.

*([Claire:] "Will Robbie perhaps have influence in changing my wants for the future?")*

He will not be directly connected. There will be a very indirect connection here, but it is not significant. It is possible that the man will be a brother to someone you know now, or will know then.

*([Claire:] "Who will bring about the change?")*

You will bring about the change. It will not be forced upon you by exterior circumstances.

*([Claire:] "Can you tell me more about this A J L?")*

Simply an impression, that will be connected at that time.

A moment. (Pause.) A party in a large room and a later meeting in a smaller room at the same establishment. An equalization. The numbers 4 3 1. Perhaps a room number or an address. I do not know. The man will be connected with an organization, or you will meet him first as a representative of some kind of an organization or bureau.

Now we have a brief break, and I will address myself to your students.

(10:15.)

## **PART ONE OF SETH'S LECTURE TO PAT'S BOSTON HIGH SCHOOL CLASS MARCH 25, 1967**

Now, dear friends, there is never any justification for war, and there is never any justification for killing.

It is true that basically there is no death, but this cannot be used as an excuse within your sense-system. You have created death within your system. Since you have created it you are left to deal with it. As long as you believe that a bullet can kill a man, then it behooves you not to kill.

When you realize that a bullet cannot kill a man, then you will not need to kill. All of you have lived before, and many of you will live in physical form again. Some of you will be finished with earthly reincarnations after this life. There is a boy in a third or fourth seat,

back from the front in the left row, toward the wall. He is on the last reincarnation within this system.

All of you have but one responsibility, and that responsibility is to the self. Not necessarily to the self as you know it but to the whole self. It is your responsibility, you see, to develop all your abilities. It is your responsibility to materialize within your own system your own potentials.

I am no beady-eyed spirit. I am no granddaddy longlegs of the spirit world. I have simply lived before within your system and on your planet. Unless you have read the material, it does me little good to go deeply into any specific problems or questions, since you will not have the background for this. The only message I can give you clearly is that you must develop your own abilities. You must probe into the intuitive self, for you will find much knowledge there. Books will help you, but the greater knowledge is buried within the layers of the self. You all have abilities, and you all have liabilities. Both of these come from past experiences in other lives. The inner portions of your personality know the details of your past lives. The abilities that you have now have been developed in past lives. Those problems which you cannot solve on a psychic and mental level, you will have to solve in the physical system.

You will have to work out these problems in sense data. That is why the abilities within your system are still working within the systems of war. There is no heaven and hell in Christian terms. However, if a personality believes strongly in the reality of hell, for some time after death he will experience the hallucination of a hell which will be of his own creation.

This will last very briefly. Heaven and hell, indeed, are mere representations. They represented originally intuitive insights. But no heaven or hell exist in those terms. There is no place within the universe or within any universe or system for them. You create reality according to your beliefs and expectations. Therefore, it behooves you to examine your beliefs and expectations very clearly.

Your lives at this point are the results of your own inner expectations. If you do not like your lives, then examine your expectations. Your future lives will be the result of your own expectations again. Change these expectations now if need be.

Every thought in one way or another is constructed by you in physical terms. You cannot escape the result of one thought. Every thought is an actuality. It affects every action and it forms your physical environment. As you sit listening to my voice, you are all subconsciously forming the physical environment of your classroom. You are forming the physical chairs. You are forming the blackboard. You are all forming reality, as you know it. Then with your physical senses, you are perceiving that which you have already so created.

If you do not like what you see, then who is to blame? For these are your own constructions, formed in faithful replica to your own thoughts. We do not have the time to explain now how this is done, but in the material we have explained it. Certain telepathic connections exist which are what we term root assumptions, of which you are all telepathically aware. Using these you form a physical environment that is cohesive enough so that you can all agree with what you see and feel and smell and touch.

It is all in one respect hallucinatory, and yet it is your reality and you must deal with it. If you do not like the looks of the adult world, then you had better change your own expectations now. The world in which your parents live is a world which they created. It

existed first in thought. It existed first in mental realms. It existed first as the stuff of dreams, and from this they spawned their universe, and from this they made their world.

It is the world in which you now will live, and if you will not face their problems, if you cannot solve their dilemma, it will be not their fault but your own. For you also have a hand in this. Every generation sits by. The young generation sits by, apparently helpless while the parents rule the world. But the young helpless ones mature, and they grow and they become parents. They become adults, but what about their world?

What changes do they make? How many of them, after criticizing their elders, look inward into their own hearts? How many demand that they use their own potentials? How many demand the best of themselves? And it is this that you must do. Anything less is disaster. The exploration of inner space—this is your mission. It will lead you into more exciting realms than any you can imagine. It will literally reshape and remake your world. If you see but one item within your universe and it disgusts you, then look within yourself, for you have helped create it.

You can change it in physical terms if you will. But no real change will be effected, for it will spring up again in new form. Any true progress is mental progress. You must change ideas if you would change the world. If you would end war, you must change yourself. It is the idea of war, then that you must fight.

You will find exactly what you wish to find. You will make of your lives exactly what you expect to make of your lives. The beauties that exist in your physical universe are the results of constructive and positive thought. The ugliness is a direct result of negative thought.

How many of you are ill? How many of your parents are ill? The illness is a physical materialization of an inner illness. You can rid yourself of the physical symptom perhaps, by taking medicine, but the illness will break out again and again. You can only rid yourself of such a condition by discovering the inner reason for it, by discovering the inner illness. And there are various ways of doing this.

Many of these we have discussed in our sessions, and there is no time now to tell you. Look where nothing seems to be, for no place is truly empty. Where there appears to be nothing, there will be no distortion. Within that seeming nothingness, reality can show itself if you know how to look. That which appears full, that space which appears full, is misleading, for reality is already given to a rigid form.

Anything that you can see and feel and touch exists within your own reality, yes, and within it, it is legitimate and valid. It is also highly distorted, for your physical senses are lovely liars that betray you constantly. They form reality for you, and yet the reality that they form is highly distorted; and what you see, dear friends, does not exist and you do not see what does exist.

I regret the little time that I have to speak to you. I regret also the necessary limitations put upon me by this method of communication. Nevertheless I speak to you in terms of fondest affection. The voice which we must necessarily use it unfortunately, devoid now of humor, and yet I am indeed a man of humor. I give you all indeed my blessing, for I do have blessings to give. Look around you at your surroundings. Look within your surroundings. Do not trust what you see.

*(End of Part One, see Jane's notes at the end of session for the circumstances surrounding her delivery of this material. Most unusual.*

*(Part Two. Jane resumed the lecture to Pat's students after a short rest. Our discussion of the material in Part One led, we believe, to the continuance of the lecture, since we hadn't planned it this way. Jane's trance was now deeper, her pace faster and very emphatic; her voice began to go deeper and louder. The volume became very loud, though not as loud as it has been on a few occasions. Her eyes were closed for the most part and she sat leaning forward in her chair.)*

I am still addressing your students. You are all older than you know. There is knowledge within you that you do not realize that you possess, and you can all use this knowledge. You may think that you are 16 years old. You may think that you have existed for a certain period of years. You may think that before that time you knew nothing. You may look back to a time and remember no identity, and you wonder: Who was I then, and how did I come here?

And yet a portion of you knows the answer, and a portion of you knows who you are, and the memories of your previous lives are not in your genes or in your chromosomes, but in the psychic reality that forms the genes and the chromosomes. For the identity is a different identity than the name that you bear. The physical mechanism has chromosomes indeed, but the physical chromosomes have a psychic counterpart, and the psychic counterpart is the original; and within you is the codified information containing all your past lives and all your knowledge, and it is hidden so deep within you that the subconscious as you know it does not realize the truth, for the subconscious as you know it is, indeed, a very shallow affair containing only those hidden memories from this life.

But beyond this life, and before this life, and forming this life, there are identities and there are realities and these are not dead. Identity as experience is intimate. It is a psychic reality but it exists electromagnetically. Identity, the self that you are, is made up of the selves that you were and, my dear friends, the selves that you shall be. The selves that you were still exist. The selves that you shall be already exist. The lives that you have lived, in your terms, are still being lived. There is no past, present or future.

Time, as you know it, is a distortion brought about by the operation of the physical senses. Direct experience has no need of physical time. You exist now, period. The past, the present and the future as you know them are illusion, and yet they exist now. You can influence the past today; you can have memory of the future.

You can draw upon the knowledge of the future today. You can change the past tomorrow. Your time is valid only within your system, and it is not particularly valid within your system. The dreams that you dream are as real as the classroom in which you sit. The dreams that you dream form your today.

You are, in some respects, more awake when you sleep than you are when you sit in your classroom and listen to my voice. Your dreams appear as illusion to your normal waking self. Shall I tell you how your normal waking experiences appear to your dreaming self? Shall I tell you which of the two realities are more valid and which is least distorted? Shall I tell you where your abilities do originate?

Do you think your abilities originate with the self that sits in the classroom? What does your inner identity have to do with the self that brushes your teeth? Yet surely you are wide awake when you brush your teeth, and when you dream surely you will say you are sleeping and your consciousness is dead.

How dead is sleeping consciousness, and where do you travel when you sleep? How many miles do you cover in a day? How many miles do you cover in a dream? How many things do you learn in a dream? You learn more things in a dream than you learn in this classroom. You learn your identity in a dream state. You have experiences even while you dream that are more real and more valid than any that you have while your eyes are wide open.

This does not mean that you must not manipulate within the physical universe. I am not telling you that you should forget your responsibilities in physical life. I am telling you that the origin and ability and power and identity has its origins deep within the personality, and that these origins have little to do with the waking self of which you are all so familiar.

The self that sits in class is not the self that wonders in a dream state, and the self that wonders in a dream state is, my dear friends, far more educated than the, self that sits in the classroom. The self you call yourself, what does it know? To whom must it listen? The self that you call yourself knows relatively little. It is perhaps 16 years old. Indeed, the inner identity knows, and the inner identity knows that it knows. All of you are on a threshold. Uncounted millions have been at that threshold.

If you sell yourselves, this is what you will do. You will say, I am a physical organism and I live within the boundaries cast upon me by space and time. I am at the mercy of my environment. If you do not sell yourselves, you will say, I am an individual. I form my physical environment. I change and I make my world. I am free of space and time. I am part of the good mind. I am more than I know that I am, and there is no place within me that creativity does not exist. I will form the physical universe according to the picture that exists within my mind. I cannot kill, for there is only life, and life cannot be killed.

Those of you who would change your world, then I tell you, listen: for if you would change your world you must listen to the voice within yourself. You must examine your own dreams. You must inspect the innermost portions of yourself, and from this indeed shall you be resurrected.

For the thought shall seed the world and the world shall seed the universe. The cowering soul is, indeed, the soul who believes himself a physical being. He is therefore at the mercy of every physical camouflage. He does not realize that he is what he is. He must live in the world he has created, and it is a miserable and cruel world.

The human personality is free. Any limitations are those created by itself. If you will not be limited, then do not create artificial limitations. If you would see through space and time then do not give any validity to the distortions of space and time. You can hardly follow your dreams while you consider your dreams hallucinations. You can hardly grow into your full potential if you think you are a physical creature bounded and limited by the physical limitations of time and space, soon to fall corrupted into an early and filthy grave. If you think that is what you are, then for all practical purposes, for now, that is what you shall be. If you realize on the other hand that you are unlimited, that you are a part of All That Is, then indeed it shall be so as it is.

Shatter, then, these artificial boundaries that you have set upon yourselves, and that you have accepted from others. If you are to grow older within your system, then mature within it. Do not grow old into senility. Grow into wisdom, for the wisdom is already within you.

The self that you shall be already exists. If you will realize your potential them you will find it is already accomplished.

And now I give you my good evenings and my blessings, and say good evening again to you all.

*(Ends, about 12 PM. See Jane's notes beginning on the next page. See also the 334th session, and the additional data about Pat's class, the room layout, etc., including the map drawn by Pat.)*

*(On a visit on April 15, Pat verified as much as possible the data Seth gave in the 334th session. She also confirmed as much as possible, apparently, the projection Jane achieved to the Boston classroom during this session, the 329th session.)*

**MARCH 27, 1967**  
**NOTES ON SETH SESSION HELD SATURDAY, MARCH 25, 1967**  
**FOR PAT NORELLI BY JANE ROBERTS**

*(The session was particularly interesting from several standpoints as far as I was concerned.*

*(The Seth voice did come through to some considerable extent in the last portion of the session addressed to Pat's students. While the voice was not as unique—as low in pitch or as resounding, as it has been on some occasions—it was definitely apparent at times during the session and sometimes it was quite startling. This is the first time in some while that the voice has come through, incidentally. We do tend to discourage it since [at] full strength it is very...strange and causes comments among our neighbors.*

*(The night of the session it literally swept me along toward the end and I want to make these comments while the affair is fresh in my mind. There seems no doubt that when the voice attains a certain...pitch or intensity—something clicks and "I" am simply out of it. There is a sense of great power sweeping me away and off. While this is happening I am in no condition to critically analyze my own state of consciousness. During this session, part of it at least, I seemed to be viewing a classroom, presumably Pat's; at first I looked down upon the room from above, then moved to a vertical position, searching for a particular seat. Here Seth mentioned a boy who sat there. I have no doubt that if Rob had questioned me I would have been able to describe the room. No one asked Seth to do so and, of course, all this time he was speaking through me in this voice of his. I think, though now it is difficult to recall, that I saw one rather long continuous blackboard, perhaps nearly across one whole wall. I was aware though Seth didn't say so, that the last seats were usually empty.*

*(While the voice boomed out toward the end, I was in that classroom, certainly not in our living room. The emotional projection at the very least was very strong—speaking out to those students—but some kind of out-of-body projection also occurred. This simply was: I could not critically comment on it at the time. I had some difficulty coming out of the trance state and did not realize the fact of the projection critically until I lay in bed.*

*(Questions, of course, instantly come to mind. Who was in the classroom, Seth or me? One possibility here is that I do the projecting while Seth controls the physical body and uses the vocal cords to speak and to give verbal expression. I would be the perceptive mechanism in the other location while he would translate the perceptions and communicate them in*

*physical terms. [In a usual out-of-body state it would be highly difficult for me, alone, to communicate my perceptions until I returned.]*

*(There is no doubt that Seth "comes through" much more clearly when the voice "turns on". When it is at its best there is an odd distant quality about it as if it comes from a long way off; and a funny surging in it. It gains tremendous power but this seems to happen when a certain volume is reached. The volume is somewhat objectionable in our circumstances, living in an apartment. Perhaps this volume is a method I have chosen subconsciously to click Seth in? If so surely the two of us could find another method or certainly control the volume? While still allowing the strange buildup that precedes the "clicking in"? I was in a very deep trance the night of the session, which deepened as the session continued. Had Rob asked questions about the room, or had someone asked again about the young man's mother's maiden name [asked earlier] I am certain that Seth could have given the information—that "I" would have gone out after it while he spoke and controlled the mechanism. I was in no condition to offer or indeed to make any critical judgement at the time, and Seth was fully focused in delivering the statement to the students, however. I had thought when the session was over of suggesting we do this, but I was exhausted even though I knew I was having trouble snapping out of the trance.*

*(Definitely Pat's desire for the special session was a contributing point. I reacted to her desire; just as I react negatively to someone who is highly critical. I must react to need in this respect—and it seems necessary at this point that I feel perfectly comfortable and safe before I allow Seth to take over so completely. Yet it is not Seth's taking over that concerns me for when he does take over I am not afraid at all. It is the idea of leaving myself vulnerable to criticism I suppose.*

*(A note here: Seth told Pat that she had a strong interest in history which could be utilized along with a writing ability; then Pat told us that she majored in history in college; we just took it for granted she majored in English since she teaches it.*

*(Seth mentioned a boy who sat in a third or fourth seat in a specific row also given—had he said, for example, fifth or sixth this would have been wrong since Pat told us the students only sit four down.*

*(Again I'm led to see that good sitters are a definite benefit; bad sitters of course would simply be those that were distracting or pulled against me, I suppose—or those who demanded too much. A desire on the part of a sitter to know or understand is a help.)*

**SESSION 330**  
**MARCH 27, 1967 9 PM MONDAY**

*(This session was also a short one, primarily because Jane still had her cold. The cold, however, did not interfere with her giving a long and very successful session last Saturday evening for Claire Crittenden and Pat Norelli. See the 329th session, and our notes.*

*(During that session Jane achieved outstanding voice effects, a very deep trance, and a projection to the Boston classroom of Pat's special high-school class. Through her Seth delivered an excellent lecture to Pat's class. Jane regards the session in many ways as one of the best yet, and wanted Seth to discuss the session this evening.*

*(She particularly had some questions about the projection and voice.*

*(She spoke for the whole session with her eyes closed. Her voice was quite a bit deeper also, but not loud; and it was very slow and with many pauses.)*

Now, good evening.

*("Good evening, Seth.")*

There was a legitimate projection involved in our last session.

Now. Ruburt did the projecting, with my help. I supplied some of the necessary energy, even while I spoke through his organism.

The volume of the voice is the result of a buildup of power, or energy. This is a method peculiar to Ruburt. At a particular point the power becomes usable in other terms. It is of course always available during sessions if circumstances are good.

The volume exerts a kind of kinetic cadence that results in certain electromagnetic and biochemical changes. In this instance, he is turning the dial on full force, so to speak, and for a while he does not know how to adjust or manipulate the controls.

I am fairly certain that I achieved excellent emotional contact with the students I addressed; for the projection was not only of Ruburt's perceptive mechanisms, there was a strong psychic projection on my part.

When he is away on such endeavors of course our results are excellent.

I have the impression of the initials H R, having to do with that session. I could have told you more had you asked me, but another voice could have broken the connection. Any such questions should be inserted as quietly as possible under those circumstances.

We also have the impression of N A R or N A I R. Also the impression of a woman who was a widow.

The projection was indeed informative, since Ruburt's physical body was able to speak clearly and concisely while the consciousness traveled elsewhere.

*(And at this time Jane's voice was at its best—very loud and strong and powerful. Her eyes were closed. She sat leaning forward in her chair for the most part.)*

I was able to get my own message across more clearly also in this manner.

There seems to be someone in that class, or connected with our teacher, whose initials are LBJ, or who has the name of a president. Or perhaps connection with Washington—the place, I believe.

You may take a break and we shall continue.

*(9:20 to 9:33.)*

Now. Ruburt learned several things during our last session.

He began to take steps that will serve us well in the future, and you will learn when to question him and when to remain silent.

When specific details are mentioned under such circumstances you may gently probe: "Is there more?" or "Do you see more?" or "Are you there?" These are general permissive questions that allow him leeway. He can still probe his environment in his own manner. Later more specific questions may be asked when he is more sure of himself.

Sitters as a rule are indeed a benefit, in that the emotional impetus causes him to allow me greater freedom. In doing this he develops his own abilities also. The practice is invaluable. Obviously it will be difficult to judge a good sitter before the fact unless Ruburt follows his own intuitions. (*Long pause, eyes closed.*)

In the future perhaps we can give you some other details concerning your friend's existence, and daily environment. (*Meaning Pat Norelli.*)

We will close this session, but will hold a full one Wednesday.

(*"Can I ask a question?"*)

You may.

(*"Jane wants to know if she can wear sneakers yet."*)

He can indeed, if he believes that he can. (*See sessions 316 and 318.*)

The original identification has considerably weakened now. He knows what is needed, the intense concentration in his work. Do you have any other questions?

(*"Can she wear black sweaters?"*)

(*Pause.*) These may be worn. (*Pause.*) He should not wear any of his mother's sweaters however.

(*"Why doesn't Jane feel so hot today?"*)

He is not concentrating his full energy in his work. Obviously under usual circumstances this would have no such effects. Do you have any more questions?

(*"No."*)

My best wishes to you both, and good evening.

(*"Good night, Seth."*)

(*End at 9:45. Jane's eyes remained closed all session. Her slow pace picked up somewhat after break.*)

**SESSION 331**  
**APRIL 3, 1967 9 PM MONDAY**

*(Last night Jane had several revelatory dreams, but on awakening could remember no details. She thought projection was involved, along with other kinds of information, and was quite vexed at her failure to recall them. She definitely wanted Seth to discuss these dreams tonight.)*

Good evening.

*("Good evening, Seth.")*

Now. Ruburt was definitely given information in several projections from the dream state early this morning.

He did not alert his critical faculties however, and is consciously unaware of the experiences and the information. There were three projections involved. I was his guide. We shall have to discuss this information, in our own way, so that you can be consciously aware of it.

There are many portions of the self, as you know. They do assume a form that is visible within their own dimension. These portions of the self are all simultaneous; in various stages of consciousness you become aware of other portions of the self, and an I identifies itself with one or another of these.

When consciousness leaves the body, it identifies itself with one of these portions, and travels in its form. Each form, embodying certain identity characteristics, has its own environment. Its abilities allow it to operate in particular dimensions.

One form may indeed serve, and then consciousness may project out of it into a new form that is familiar with other dimensions. In Ruburt's experience three different forms were used. He spoke, incidentally to his Father Trainor, and Lizzie Roohan together, while he was in the second form. He was then led by me into a further dimension of reality in which his third form was used. You must remember that all of these portions of the self exist at once, and that the whole inner self knows them as a part of its own identity. *(Lizzie and her mother shared the two-family Saratoga, NY home with Jane and her mother.)*

Consciousness as manifested individually simply adopts various images, though some of these are not physical in your terms. There is nothing so strange at this, since in physical life there is the definite difference between the body form of the child, the young adult, and the old man. You do not think this strange, nor do you think of it as three separate forms, you see.

In the first stage, Ruburt projected through physical reality and saw personalities who had very recently died in physical terms. Now, it is very difficult to tell you simply what happens at physical death, for the conditions vary considerably, according to the individual; his abilities and beliefs will largely determine what happens in those terms.

A personality may or may not realize the fact of physical death, for example. Literally, he may or may not find himself in a physical-seeming environment. He will be in a form, however, and will seem so to himself also.

He will seem to have a physical perception. The sense apparatus, supposedly the exclusive right of the physical body, will be much more acute, and yet it will not be

determined by any physical mechanisms. The form will be produced directly by idea, yet it will be a definite form in objective terms.

Under usual conditions it will not be perceived by those still in physical form. This form is much like the form in which you project, but the form which you project is not truly complete, for there must be some (underlined) division of vitality so that physical existence is maintained during out-of-body episodes.

Since these selves exist simultaneously, it is then possible for consciousness to enter, or really form, such an image, undergo experiences within the characteristic pattern of reality, and then project to another image. In all cases consciousness forms the image. When consciousness changes, or travels at certain frequencies, it automatically changes its form. It is indeed possible to be involved with more than one form at once as in usual projection.

You can enter a trance state in any form, you see. The time element is important when you project from the physical image. It becomes less important the further away you get from the physical form. Since all of these selves are simultaneous, it is also possible to project yourself into one of your own previous identities.

You may take a break and we shall continue.

*(Break at 9:33. Jane's pace had been quite slow, her eyes mostly closed. Resume at a faster pace at 9:41.)*

Any real psychology must take all these levels of the self into consideration, for the physically-oriented self that you know is largely formed by the subjective self of which you know so little.

Survival personalities can recognize an earthly projectionist, for the form is not fully materialized in their terms. Many of you do, while projecting, council and help those who are newly dead in physical terms.

The conscious self is not aware of this. I instructed Ruburt in the procedure last evening. A man from Kentucky, and woman from Vermont, and an Indian from Quebec were involved.

*(Hesitantly:) Que—a—mac... Quymire (phonetically) was one name. A teacher.*

*("How do you spell that?")*

*Q-u-a-i-m-e-y-e-r. (Pause.)*

Ruburt was not meant to remember the episodes consciously, merely to become aware of their existence as a preliminary step. Soon he will retain conscious knowledge of them.

He is bolder in his projections than you, Joseph.

*("Yes.")*

Particularly when he is in the dream state, so-called. You have had a characteristic distrust of fantasy, you see, that even extended itself into your knowledge of your dreams; and a fear of flinging yourself off from the recognizable. This is lessening, however.

Ruburt exuberantly goes forward, particularly in sleep, when his ego is stilled.

Now when you leave one form for the other, it of course is in the trance state. This applies to other forms beside the physical. You may look back upon it and think it a dead image of yourself, you see. Some individuals in their first astral form see their physical bodies as dead images of themselves and become frightened.

Practically speaking, three other forms are available to you in projections beside the physical, though others are theoretically available. It goes without saying that the consciousness works as hard at night as in the daytime, and always the experiences become part of the whole inner self.

These various seemingly separate projecting selves are of course portions of the one. Now there are classes indeed where the newly dead are instructed. I used to teach some of these. We attended such a class last evening. The physical self as you know it, for physical purposes hardly needs to be concerned with these issues.

However that portion will not always be physically oriented, and so its consciousness does become aware of certain other realities. On one level your religions try to explain such matters.

We have been speaking of ascending selves in your terms. In your (underlined) terms, there are also, of course, descending selves, in that each atom and molecule has its own consciousness and contains all the characteristics inherent in consciousness itself. It is individualistic, it contains qualities you term personality qualities. It adopts form, gains experience, and develops through value fulfillment.

Projection can occur then in those terms or directions also. This is however much more difficult, and of a different nature entirely. The consciousness that ordinarily projects in an out-of-body experience could not practically project into one atom. The realities are too different.

A kind of projection can occur, but never a full projection of this type. A fragment may project, you see, but one atom could not contain the full projecting consciousness of an adult human mind.

You may take a break and we shall continue.

(10:10 to 10:22.)

Your physical personalities as you know them are projecting personalities from the whole inner self. But the projecting fragments themselves, you see, do not come and leave unaffected, but grow and mature and develop, really, other portions of the self in continuing extensions. There are no dead-end projections.

The physical personality, a projection from a whole inner self, develops into more than it was, and has experiences that the inner self could not have under any but those particular circumstances.

Your nightly projections work to your credit. Most of you are better than you know, doing good in other dimensions even though you may do poorly within physical reality. Much of this was explained to Ruburt last evening.

Before I forget: There are many reasons why your home has become the center of a small group, even though the members may change. You are helping these people. They come and take what they are capable of taking, and then they will leave. But they will be changed for the better.

Ruburt should not demand more of them, for it is necessary that both of you do give in this manner, and for this particular kind of giving you cannot demand thanks. The giving is for your own benefit as well as for theirs. If you could not give then your knowledge would be of less worth.

I see no reason to go into the various personalities who congregate here, but if you are ever really interested, I will for you.

Now in projections you meet individuals as you do in physical life, and make friends who are interested in your welfare. Perhaps later you will become more aware of some of these.

The information on Malba that you received from your correspondent was legitimate. She is in another plane of reality now, and quite well.

Unless you have any other questions we will now end our session.

(*I guess not.*)

My heartiest wishes to you both, and a fond good evening.

(*Good evening, Seth.*)

(10:37. Jane's pace was much faster the latter part of the session. Her eyes were mostly closed; voice average. See Jane's Malba notes in session 16, Volume 1.)

**SESSION 332**  
**APRIL 5, 1967 9:15 PM WEDNESDAY**

*(Bill Macdonnel witnessed the session. Earlier he'd asked if Seth would speak about his health problems.)*

Good evening.

*("Good evening, Seth.")*

Good evening to our friend, Mark. (*Mark is Bill's entity name.*)

*([Bill:] "Good evening.")*

A preliminary note, Joseph. Tonight's affairs were hardly a coincidence. The young woman you did not know is in severe difficulty, and unless her method of operation changes, there will be tragic circumstances, indeed. There is emotional and psychological instability there. The evening here offered a few moments of peace.

Now give us a moment, please.

Difficulty in the third and seventh vertebrae with our friend, Mark, causing pressure. (*Pause.*) A steady rather than too spasmodic application to his work is needed. He will always work quickly and intuitively, this is beneficial and characteristic of him. Thought and planning can be utilized however, when he is not working well. The thought and planning will then show itself even in the intuitional work.

His people series is a step to something else, a good and necessary step from which a new development will mature. It should be followed through for it will open him to new developments. The material given earlier for this personality still applies. The psychic abilities are considerable. Under the present conditions, however, he is not likely to utilize them fully.

There is an inability to handle his own energy. At times his own energy frightens him, and then it seems to abandon him completely. Here, however, he has abandoned it, for he succumbs easily to negative suggestions. Because he is sensitive to various elements, he also soaks up atmosphere and suggestions like a sponge, and he has not learned to protect himself.

In poor periods he is almost completely vulnerable to negative suggestion, so that it operates through his own psychic and physical system. He should then often give himself the following suggestion: "I will only react to constructive suggestions." You may take a break and we shall continue.

*(Break 9:28 PM.)*

*(Resume 9:35 PM.)*

Now, listen to me. When you find yourself facing such negative images in your mind and projecting them into the future, you should at once mentally wipe out that image and replace it with a constructive image, seeing yourself, for example, sitting in command of a well-ordered room.

This must be done immediately and upon every such occasion and under every such circumstance. This exercise will indeed wipe out the previous negative image.

*([Bill:] "Well-ordered room?")*

You must mentally wipe out the negative image, for example. If you think that tomorrow Johnny F will misbehave in study hall, you should, in your mind, replace this with the image of Johnny F behaving very well. In the first place, if you imagine that a particular student will misbehave, you are automatically sending him a telepathic message to that effect. If he is highly susceptible to suggestion, he will carry out the suggestions that you have given.

Joseph: Slow me down when necessary.  
("Yes.")

When you replace this with a constructive thought, you are sending that constructive suggestion to which he will also react. Any time you see yourself in your mind as unhealthy or staggering, you must immediately wipe the image away and make an effort to see instead a mental image of yourself as healthy and strong.

Such images affect your whole physical system through the manufacture of hormones and chemicals. Suggestions, whether given to you or given by you, cause an emotional situation that automatically affects the production of hormones and chemicals.

I told you to tell yourself: I will only react to constructive suggestions. If however, you find yourself harboring a negative suggestion, then instantly counter it by replacing it with a constructive one.

This can be compared and correctly to errors in a painting. When you are in a poor state of mind, you automatically affect the others you meet, negatively. You then react to their behavior and complete the circle. Now this leads into a highly charged emotional environment, which is the cause of the depressions of which you have spoken.

When the peak is reached then self-pity controls your emotions so completely that there seems to be no escape. In a mood of self-pity there is indeed an almost perverted luxury, the luxury of despair, for despair says: There is nothing I can do, and relieves you of any responsibility for change. This applies not to you only but to such a state in general. You become incapable of getting out of yourself, even to the extent of enjoying small pleasures and, little by little it seems every joy is withdrawn from you until nothing is left but despair.

This is caused by the culmination of negative suggestions and of negative thought. They build up until you can take it no longer. In the natural state of affairs, however, sooner or later, some highly charged positive suggestion then begins to clear the emotional air.

In the past, you have had to wait for this, for you did not know how to combat the situation otherwise. You may take a break and we shall continue. If Ruburt is weary, my friend Joseph, I indeed am feeling fine.

("Good.")

And I will have more to say to you concerning this evening, and the earlier circumstances, which you do not understand.

*(Break 9:50 PM. Bill agreed with Seth's analysis. He left at break, as he was tired. Jane's pace was fast, her voice deeper and louder than usual.)*

*(Resume session 10:12.)*

Now, Ruburt was aware of this evening's gathering this afternoon. He felt trapped, unable to escape an unwanted situation, and here, the foot difficulties. The two of you do not understand thus far, out of fear. I do not know if this is the evening to attempt such a discussion. Your purpose is to help others.

The development of your I and identity is strengthened and developed as you help others. You help others through your work. This I is not threatened when you help others. It is threatened when you think that it is threatened.

You will not become a doormat, at the utter command of others. This is your fear speaking. Instead, you will be refreshed and strengthened, for their inner gratitude enriches your own atmosphere.

When this is understood, others will not take advantage of you. Mark has been wanting to attend a session, and Ruburt did not encourage him. You become strengthened as you help others. Ruburt felt resentful and trapped, thereby depriving himself of the rightful benefits that should have resulted from the afternoon and evening encounters.

Now you may take a break, or end the session, as you wish.

(*"We'll take a short break."*

*(10:21. Break.)*

*(10:29. Resume session.)*

When you help others in your own way, you help and reinforce the self. You develop your own abilities and in closing off from others, you close yourself. You both seem to fear that all your time will be consumed, or that you will be at the mercy of others if you give in at all. This alternative exists only in your own minds, for others will show both gratitude and consideration, and your abilities will deepen and mature, and the gift of empathy be heightened.

The added sensitivity will show in your work, and the flexibility will aid you in many ways. To help and resent helping is worse for you than not to help at all, for you are then deprived of time without benefit.

Now this is the main thing I wanted to say this evening to you. Without wholehearted cooperation and willingness, then you will allow yourself to succumb to the problems others have brought you. With a willingness to help, you rise above both their problems and your own, and are benefited in other ways.

I believe that the two girls will separate, in any case. The relationship is not particularly good for either of them, and brings forth their weaknesses rather than their strengths. I could continue but will end the session out of consideration for you both. The bookcase is a good addition, incidentally. My heartiest wishes to you both and a fond good evening.

*("Good night, Seth."*

*(End of session 10:35.)*

*(By now Jane's pace was slower and quieter. She was quite tired. The company referred to in the session arrived at 4 and stayed till 9 PM. Jane was amazed to find that Seth was "still fresh as a daisy" and could easily go on for another hour, when she was so tired.)*

**SESSION 333**  
**APRIL 10, 1967 9 PM MONDAY**

*(Barbara Ingold and John Bradley witnessed the session. Last night, Sunday, April 9, Seth spoke briefly to Barbara and invited her to attend this evening's session.)*

Now, good evening.

*("Good evening, Seth."*

*([John:] "Good evening, Seth.")*

And welcome to our friend Philip. *(Philip is John Bradley's entity name.)*

I bid welcome, of course, to our new guest. *(Humorously:) I shall indeed act the host this evening. (Voice louder than usual; eyes mostly closed however.)*

Affairs will turn out, Philip, as I have said that they would. The meeting of the five will have some repercussions that are not apparent perhaps to you now.

Give us a moment, please. *(Pause.)*

Decision will be made in another city, not Chicago, that will reach into this state, concerning of course your godly company *(again humorously)*, to which you have taken such a pledge of allegiance. Your loyalty astounds me. *(Smile, eyes closed.)*

There seems to be an S G connected with the repercussions of the meeting of the five. One is given to reading books, though he does not carry a portable bar in his car.

May or June, 4th or 5th, the early portion of May or June, also connected here, and one of the men of the five will start a new undertaking, I believe with a different kind of merchandise entirely; having some, though perhaps a distant, connection with fabrics.

I speak to our Philip first, since he is indeed such a faithful and amusing guest, of whom I am indeed quite fond. This will not keep me from speaking out to you in the future however when you need it, as you have needed it upon one occasion in the past.

*(Meaning the Jane Fleming incident at The Elms in Elmira Heights; covered in Session 204, Volume 5 of The Early Sessions.)*

Give us a moment please. *(Pause.)*

Our new guest: 15th century, rather a strange itinerary, from Holland to Turkey. A male. Involved in pursuits that took him from city to city and to town to town. To do with musical scores of some kind.

He could write music. It seems he stole scores and sold them to recognized composers. *(Pause.)* The endeavor hardly made him rich however. His father is a musician.

Mandaven... *(groping.)*

*("How do you spell that?")*

M a n s d a v e n s, the last name. *(Pause.)* The first *(gesturing)* T a n z. 1487, 1535, dying in Turkey. Three children and a wife who was German. The personality then irresponsible but full of gaiety, with some effeminate characteristics from an earlier 9th century life. *(Pause.)* A tendency then to run from problems, and a fear of settling in one place.

A musical talent but without the discipline or desire to perfect the gift. A series of petty crimes and a violent death as a direct result of business endeavors.

He was carried along somehow in a national rebellion; a minor character in this, following soldiers, seeking for the scores of ballads.

You may take a break and we shall continue. I shall be listening in to your social chatter, and may make my own comments when I have the time.

(9:16. Jane reported she had images of block letters, as on children's blocks, when giving the data on the name Tanz Mansdavens.

*John Bradley was recently on a business trip to Chicago. The meeting of the five refers to a group of five executives of Searle Drug, John's employer.*

*(During break Barbara said in conversation that she didn't like "any" Germans and that she has no musical ability.*

*(Resume at 9:28.)*

The music ability was misused, and therefore is no longer dominant, you see.

You were separated from your wife for many years, and did not get along well. You resented her as you would have resented any woman. If you will forgive me, she was more a male than you were, in reality, and the Germans to you now still represent arrogant masculinity.

Now. (Pause.) Late 17th century. China. Again as a male. This time of very poor circumstances, but of somewhat moral caliber. The lowest class of merchant dealing however with foreigners in a border town, an outpost.

A follower of Hay Chi-Chu (*my phonetic interpretation*) who was a combination outcast-commander and merchant for the foreigners who lived in the mountains; an outpost to the northwest, where it snowed severely in the wintertime.

(Pause.) You were a member of a band of such men, dealing honorably enough with wares, but cut off from the main stream of civilized endeavors. A Manchurian encounter here, with hordes coming from another country some 50 years previous, their descendants still living in the mountain passes.

There was a rather natural spiritual element in the culture, and you learned and grew with it.

In the past century you lived in this country in Oklahoma. 1831—1876, a woman. A town then of 5100, now close to 4500(0). Southwest portion of the state, name Nigar, N i g a r (*spelled*) last name.

*(I write the figure 4500(0) in this fashion because of Jane's pronunciation. She said: "Four," then "five thousand." At the time I wasn't sure whether she meant 4,500 or 45,000.)*

Your husband was a farmer.

*("Can you give us the name of the town?")*

It begins with a P or B and ends I believe with an a r a. The name may have been changed. The word alto connected with the name of the town.

*([Barbara:] "Do you mean alto, a l t o?")*

Indeed. You may take a brief break and we shall continue.

*(9:40. Jane's voice had been quite loud throughout, though her pace was rather slow and her eyes were closed most of the time. She said she had the feeling while giving the data that alto was connected somehow with the word "low." Musically, for instance, alto means high.*

*(At break a quick check of a road atlas showed the town Altus in the southwest corner of Oklahoma. Its population is from 5,000—10,100 according to the symbol used. We did not have time to investigate the P or Bar a data in connection with the town.*

*(9:50.)*

We find here now however a fairly rigid personality, with many prejudices, given to literal interpretations.

There is a curiosity however that is highly redeeming, but there is not a well-established pattern that has been developed, by which the personality can consistently learn and grow. The rigidity becomes too demanding and the impulse toward freedom is fought vigorously.

There is a tendency toward overdependence balanced by a scorn toward those who are overdependent. There are some conflicts still operating from the 15th-century existence, with the result that the male is drawn so idealistically that the real male is found wanting by contrast.

There is some other material here that we shall give at a later date.

There is on the one hand a fear of demanding, and on the other hand a tendency to demand too much in personal relationships in which the other sex is involved. There is no commitment to an idea as such, and yet the personality is quite capable of such commitment.

More freedom should be allowed in many respects, but more freedom should be allowed to others also. (*Pause.*)

Deepest abilities are not being developed because of the basic rigid attitudes. There is deep distrust of the male, but this is based mainly upon the difficulties in the 15th-century personality. These are projected outward, you see, and then reacted against.

Give us a moment, please. (*Pause.*)

A communication, Philip, from someone rather distant in space, say across the continent, perhaps even on an island. Or the person has connections with such a place. This is family or personal rather than business, I believe. (*Pause.*) Also a woman in a rather small town. Either her name is Ann or she has a mother or sister with the name of Ann.

Connection with a diner or place where food and drink is served, perhaps with a very large tree outside, front. I am not sure here: the tree connection could be Hazelton.

Late afternoon. A game (*Jane paused, eyes closed, then shook her head in puzzlement.*)

That has something to do with words.

Are there any questions?

*(There was silence.) Such curiosity amazes me.*

*(“Did Barbara have any children in her last life, the Oklahoma existence?”)*

In the Oklahoma life, five.

*([Barbara:] “What was my first name in the Oklahoma life?”*

*(Very humorous:) You will not like it. It is, unfortunately, Soda.*

*([Barbara:] “Do you mean S o d a?)*

Indeed. Do not blame me. I did not name you, perhaps you were bubbly. You left school in the sixth grade, but in your town you were considered fairly educated, you see. There was a Miss Thompson's School for Girls. Taught by a maiden lady in her home.

*(“Is Barbara psychically involved with any of the five children in this life?”)*

With two of them. We will give that information at a later date.

*([John:] "What will be the result of the communication sent by me to Philadelphia today?")*

Now my dear friend... give me a moment. (*Pause.*)

A very bland response. It will not be ignored, but the response will be so bland that it will seem your communication was not understood.

There was a challenge involved, implied perhaps, and I assume it will not be taken up but it will be understood. It will be sidestepped. The reply will be polite in comparison. (*Pause.*) The man who receives it will understand it. A man to whom he shows it will not. No meeting will result as a direct result.

You may take a break and we shall continue.

*(10:11. Re Seth's data: John said the island data could be correct, and a family connection. His brother-in-law, who is an industrial engineer for a plywood concern, either is now, or will soon be, in Hawaii for a month.*

*(Offhand the Ann connection meant nothing to John. But he said the bar connection could very well apply to Hazelton, PA, and that the Ann could be connected through this. John could not say about the large tree, however.*

*John said he did not give his missive to Philadelphia the same interpretation as Seth, when he wrote it; but that Seth's interpretation could be correct, and therefore the results could very well be as Seth predicts.*

*(Bill and Peggy Gallagher are on vacation in New York City this week and Seth was to give data concerning them during the session this evening. Jane now resumed at a slower pace, her eyes closed, at 10:20.)*

Give us a moment please. (*Pause.*)

These impressions will apply to our friends the Jesuit and the cat lover.

The room; a green modernistic plastic chair with wooden legs—dark green. A spread (*gesturing*) with upraised pattern in hobnail fashion. An appliance into which one places coins.

The number 202, perhaps an address or room number. A combo, South American. Conchita.

A scroll, which I do not understand. A meeting with an acquaintance. The number 12. Fourteen steps and a circular clock, very large, above a stairway, with spokes out from it in gold, of wood, of nautical design. (*Gestures.*)

Three friends and a story of disaster, though not that strong. Something cracked in the room in which they stay, a glass perhaps or mirror, a small insignificant accident. A finger cut slightly.

*(Pause.)* An antique they prize. A miscellany of objects arranged in pyramid form, and people dressed as constables who are not constables. They went to their room shortly after seven, and leave it again. They eat at a place that begins with a D. This is not it: It sounds like Den-i-ah (*my phonetic interpretation*) however.

Their dinner comes to \$7.95. Their menu has pictures of mermaids or Hawaiian dancers upon it. (*Pause.*) There is a long dark bar, a long, narrow establishment, tables to the left, and too many people to be served. They must wait.

I am giving you frequent breaks since Ruburt is dealing primarily with this sort of work this evening, and there is a difference in the energy used. We shall shortly continue.

A stop at 74th Street, and an 82nd-Street address.

*(10:31. Jane said she may have had a vague image of the long narrow bar while speaking. She resumed at the same slow pace, but in a fairly good voice, at 10:47.)*

Now. We will shortly end our session.

There was a relationship existing between you and your friend, (pause) in the Oklahoma existence. He was your grandmother.

*(Here Seth refers to Barbara's friend, Dick. We had been discussing both relationships at break.)*

He brought you up, and it is in that home that you lived. There were many problems not worked out that are being worked out now. We will go into more personal material if you wish at another session. (Pause.) There is also a connection with an individual where you work. If no one has any questions then we shall close the session.

*[John:] "Does the April 16-26th date still have relevance?" [Seth gave John this date in Session 313. See pages 249-50.]*

It has. Is there anything else?

*[Barbara:] "Would you advise against a meeting with Kenneth?"*

I suggest that you make your own decisions, young lady, for making them you will discover your strengths and weaknesses. You know what you should do, and the decision must be your own.

I will not advise you now in your particular circumstances, for to advise you would not be to help you. You are looking to the past however, and you should look to the future. You will learn from such a meeting in any case, and you have set yourself already to go.

I will help you rely upon yourself to better advantage, but I will not make your decisions for you, nor allow you to use me, in that respect. I mean this quite kindly.

*[Barbara:] "Will you tell me if he's interested in a meeting, or will go along with this just for my sake, as is his nature?"*

Give us a moment please... We find we do not believe that he is interested in the kind of relationship that you have in mind. He is somewhat sentimentally intrigued, but he is not about to change the framework of his days, and he is not resolute. He realizes that basically you expect what he cannot give. There will be sentiment. There will not be any basic long-term commitment.

Now you may indeed end the session, or break, as you prefer.

*("Well, I guess it's time to end it.")*

My heartiest wishes to you all. *(To John:)* And your portable bar are not the only spirits in your car.

*("Good night, Seth."*

*("Good night, Seth." [Barbara and John.]*

*(10:59.)*

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