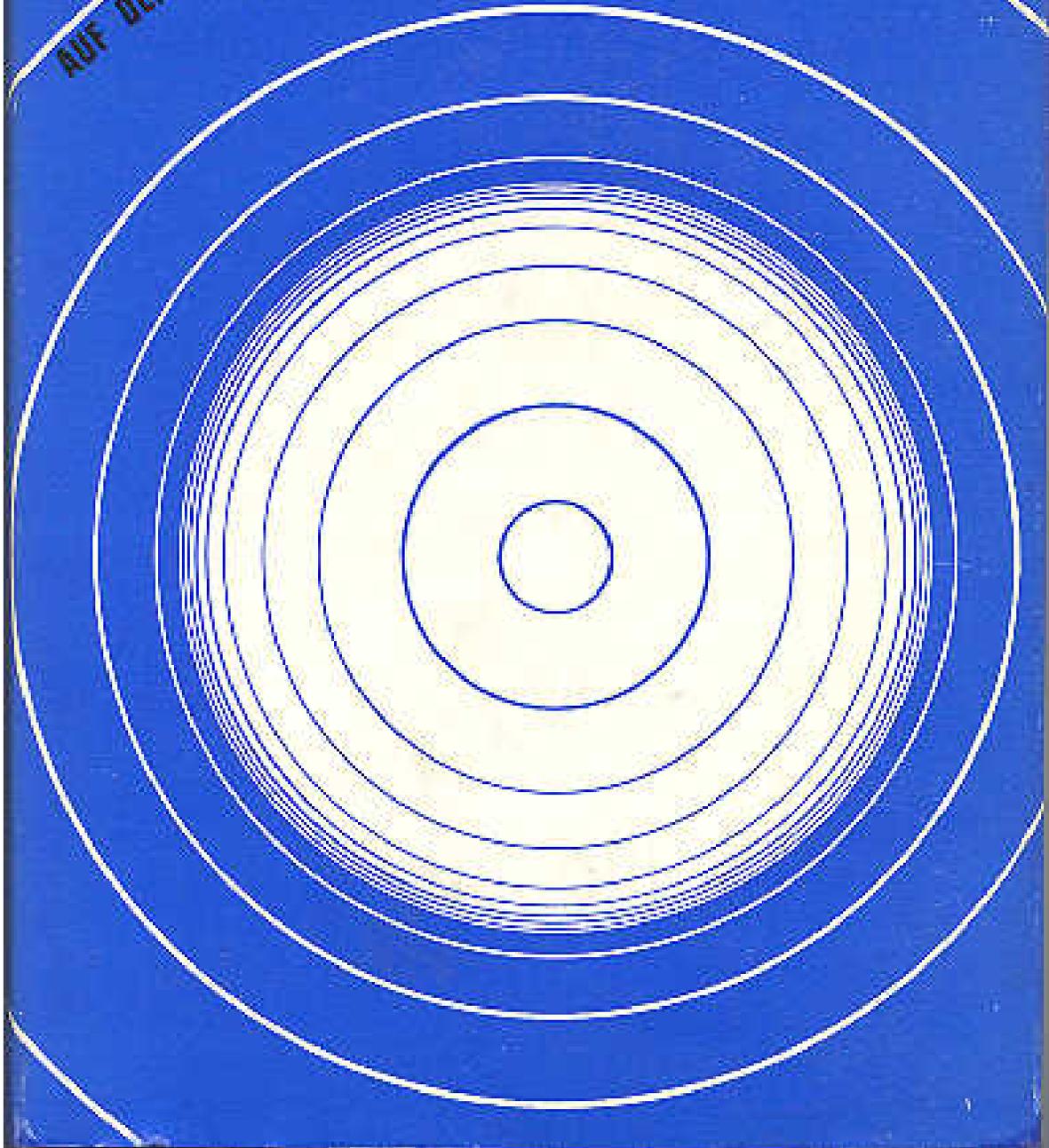


Konstantin Raudive

**UNHÖRbares
WIRD HÖRBAR**

AUF DEN SPUREN EINER GEISTERWELT



Appendix II: UNHOERBARES WIRD HOERBAR



Breakthrough: An Amazing Experiment in Electronic Communication with the Dead

By Konstantin Raudive Ph.D. (shown at left)

- Translated by Nadia Fowler
- Edited by Joyce Morton
- Preface by Peter Bander
- Published by Colin Smythe, Gerrards Cross 1971
- This version edited by Mark Macy

Excerpts from the following book on the www.worlditc.org website comprise the Table of Contents, Chapter One, and segments of Chapter Two and the Appendices. The many numbered references to locations on Raudive's original recordings have been removed from these excerpts. Non-English characters such as over-lined and accented vowels have been replaced by unmarked vowels. These pages from Konstantin Raudive's book are reproduced by permission of the publishers, Colin Smythe Ltd. The book in its entirety, along with the 7-inch 33-1/3 rpm record of voice samples, is available from the publishers for £20 pounds, post-free in the UK, and £20 pounds plus postage for the rest of the world. Orders can be emailed to sales@colinsmythe.co.uk or mailed to P.O. Box 6, Gerrards Cross, Bucks SL9 8XA, U.K. A short biography of Konstantin Raudive is included at the end of this work.

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CHAPTER 1: THE PHENOMENON

1. INTRODUCTION

The experiments described in this book are, in some respects, of a hazardous venture; but then, we always have to accept hazards whenever we venture onto paths as yet undiscovered and untrodden, and the adventurous spirit of the explorer is coupled with deep humility before new truths and realizations.

Our human existence is orientated one-sidedly along limited, measurable and calculable lines. The evidence of voices of mysterious origin set out in this book, challenges us to alter our thinking habits and to let them range freely on unfettered cosmic energies, and on spirit-beings, such as we ourselves one day may become.

It certainly sounds fantastic to assert that we have made contact with spirit-beings, i.e. the dead, through tape recordings. Today, however, when more or less adequate technical devices are at our disposal, it is possible to test

the facts by experiment and to lift them out of the realm of the fantastic. Tape-recorder, radio and microphone give us facts in an entirely impersonal way and their objectivity cannot be challenged.

The present stage of the investigation reveals this contact as, so far, only the delicate, fleeting pulse of a new reality, no more than vaguely discernible as yet, because of our lack of experience and the inadequacy of our technical aids. Nevertheless, the voices here described can open up new spiritual vistas, irrespective of how we explain, interpret and understand them.

Man has an inherent, stubborn characteristic: the wish to fathom his own destiny--within himself and concerning himself. We die whilst we live, for our concepts of life and death conceal the future that awaits us.

From the fragments we hear in the voice-experiments I have made, we can perhaps form some ideas about this problem. My research has led me to the personal conclusion that apart from the biological-psychical level on which we human beings here exist, there is a second level: that of the psychical-spiritual being, whose potentialities are only released after death. This psychical-spiritual being tries to build a bridge between its world and that of our earthly form of life, and it endeavors on its own initiative to make contact in order to guide those on earth into a new reality.

Only someone who himself ventures to plumb these inaccessible layers of human existence, where we discern neither beginning nor end, only a forward compulsion of ourselves and our lives, can assess the true position. It is quite possible that one day results will emerge from the voice-experiments that will have a bearing on the highest, indeed the ultimate goal man has sought throughout the ages and is still seeking--the answer to the question: who am I and where am I going? Death might then be seen as no more than a metamorphosis from one state of development to another.

This thought, as well as the attempt to contact those in the so-called next world, is nothing new. From time immemorial man's mind has been preoccupied with the idea of a hereafter and has tried to gain visual or acoustic impressions of it. We only have to remember the ancient Indian and Creek, and the early Christian religious experiences. Similar attempted realizations have also been experienced through Spiritualism, Occultism and Anthroposophy.

The present investigation takes a different course: it is based on acoustics and leads to empirically provable reality with a factual background that can open new perspectives for the study of psychology. We are trying to gain some insight into this as yet unknown reality, and such insight not only changes our ideas and gives new direction to the activities of our psyche, but points to undreamed-of powers reigning within us and over us.

Those oriented towards natural science believe that such problems can be solved by empirical means. This book is the record of an attempt to do so. I believe the solution to the problem lies in two directions:

- (A) New insight into the domination of the unconscious (or subconscious).
- (B) New aspects of the theory of relativity (our relativeness, not Einstein's theory), which gains considerable impetus through the voice-phenomenon.

(A) The hypothesis of the unconscious

The existence of the voices is established through the sense of hearing; methodic repetition then makes deciphering and checking possible. The voice-phenomenon is autonomous, as far as the listener is concerned, for it manifests on tape recordings through radio or microphone. Anybody can study it and, by fulfilling certain preconditions, take up contact with it.

During experiments with the voices no spontaneous instances were observed. The phenomenon always manifests steadily and adheres strictly to its characteristics. Consequently the voices can be distinguished from noises emanating from different sources in the atmosphere. These constantly repeated, unmistakable features are a safeguard against psycho-acoustic deception and freakish radio sounds, habitually used by a priori skeptics as an explanation of their own negative attitude. As the voice-phenomenon is of an empirical nature, the suspicion of trickery, fraud, or self-deception, constantly leveled against parapsychological manifestations, falls away automatically, for the voice-phenomenon can be examined with scientific accuracy.

It is a well-known fact that man has the innate ability to act upon matter without physical action. This psychic faculty is known as telekinesis. Rhine and his successors are of the opinion that subconscious psychic forces stand as basic factors behind parapsychological phenomena. This view gave rise to the belief that our subconscious mind is just as autonomous as our conscious one, that these two layers of our mind can act independently of one another and that the various problems of parapsychology are subordinate to the function of the "unconscious". Accordingly, we should equally look for the key to the voice-phenomenon in the realm of the unconscious. This belief ranks amongst the most ingenious rationalistic hypotheses and belongs almost to a tendency to explain man himself.

Professor Hans Bender, who has advocated this hypothesis for thirty years, wrote in his paper "Zum Problem der Aussersinnlichen Wahrnehmung" (The Problem of Extra-Sensory Perception, 1936; pages 34 to 35): "The tendency towards a personality synthesis of dissociated psychic content can often be observed in automatic writing or spelling of quite normal persons. Usually the impulse to create such personifications comes from environmental suggestions,

from a casual stimulus picked up as crystallization-nucleus for the most fantastic images. In Spiritualistic séances such images of personalities often present themselves as incarnations of the dead and try to give evidence of their identity. In rare cases they produce an astonishing abundance of verifiable data which the medium could not have obtained by normal sensory means."

Thirty years later Professor Bender tries to interpret Spiritualistic phenomena as aspects of pathology in his "Mediumistische Psychosen" (Mediumistic Psychoses; Parapsychology, 1966, Pages 574 to 604). He describes Spiritualistic practices as "psycho-mechanic automatism" and explains them by means of what he calls "overflow pipes of the unconscious": the belief that Spiritualists are in touch with the "world beyond" is erroneous, he asserts, for the Spiritualistic supposition that other-worldly intelligences, "spirits", appear before us stems from the personification-tendency of the unconscious and these phenomena are encouraged by paranormally gifted automatists; alleged contact with the dead therefore has to be classified as a pathological phenomenon. "Many find solace and hope in the conviction that contact with the dead is possible, and they can defend their conviction by pointing to documents of some literary value containing such 'messages from the beyond' " (page 576). In a nutshell: Professor Bender's own observations, as well as existing literature on psychiatry, have prompted him to regard Spiritualistic practices as "mediumistic psychoses".

Professor Bender's term for functions provoked by such subconscious reactions is "psychic automatism", and he distinguishes between a mechanical and a sensory form. The mechanical function manifests through subconscious processes of movement such as automatic writing, table-tilting, knocking, etc.; the sensory form through visions, voices, or optical illusory experiences. His classic example is the shell, which acts as stimulus for acoustic pseudo-hallucinations. He regards acoustic hallucinations as rare occurrences in Spiritualistic practices. Acoustic voices, heard by Spiritualists or mystics alike, he describes as illusory acoustic perception. He explains it all as a "clever deception of the unconscious, which uses the normally incorruptible senses the moment the critical ratio of the patient is no longer convinced by former procedures--a sign of the strange split in the personalities of such Spiritualistic adepts" (page 584).

Professor Bender thus dismisses the Spiritualist's hypothesis as pathological and so precludes any possibility of discussion. Spiritualists are, in his opinion, pathological cases in need of psychiatric treatment. He illustrates this belief with examples of his own observations from which he concludes: "Once more the affective shock becomes evident, induced by the misunderstood experience of the beyond and the functional dependence of the voices on the progressive development of complexes made autonomous through night-long experimenting with the pendulum" (page 599).

Clearly his view is that the Spiritualist hypothesis is a kind of psychic sickness which he tries to explain by what he calls "psychic automatism", and he regrets that most psychologists dismiss the idea. His treatise ends with the following statement: "The superstitious attitudes built on misunderstood communication with 'spirit-beings' are widespread and carry, as case histories show, the seeds of mental illness."

One may deduce from Professor Bender's paper and the literature he quotes that in him we are faced with an exponent of the psychiatric school who interprets all paranormal phenomena as pathological symptoms and thereby questions their objective existence. (Note: After this book was written, Professor Bender became interested in the author's research and participated in experiments.)

But the paranormal phenomena connected with materialization mediums, clairvoyants and so-called miracle cures cannot be explained by psychic automatism. The difficulties involved in getting to the bottom of a paranormal phenomenon cannot be taken as evidence against its existence or its importance. It may seem well-nigh impossible to interpret such phenomena by hypothetical assumption, but parapsychology exists expressly to concern itself with the supernormal and in most cases this does not permit a rational supposition. It is quite unimportant whether something is supposed to happen or not; the fact that something that cannot be explained by rational means is definitely happening is sufficient reason for parapsychological research and examination. The materialistic attitude of science fails in this respect, because it tries to argue away anything that is not supposed to exist and does not fit in with the traditionally accepted view of life. It is the problem of life after death that really contains the essence of our existence, and since time out of mind man has probed this central question.

One of the mysteries of the human soul on which the voice phenomenon can shed new light is the question of the unconscious which, since Sigmund Freud's teachings, has become almost an obsession of the human intellect. The unconscious can be explained as scientific fiction, a construction of the conscious mind, but in order to demonstrate this, I shall have to go more deeply into the matter.

Parapsychological research presupposes the existence of the soul. "The soul is the greatest of all cosmic miracles," said C. G. Jung. The question is: can one explain this miracle through one's own self? Does it perish with death, or can this soul hope to exist beyond the grave? We know that materialistic thought denies life after death and disposes of any transcendental expression of our soul by declaring it to be a pathological creation of our unconscious. The theory of the unconscious originated amongst such romantics of psychology as Carl Gustav Carus, 1789-1869, and the philosopher Eduard von Hartmann, 1842-1906, who became known as the "philosopher of the subconscious".

Well, many things start in the heads of philosophers and poets! Sigmund Freud took up the idea, developed the theory of the unconscious and turned it into a kind of scientific dogma. C. G. Jung and, particularly, Gustav Richard Heyer were very much aware of this. "The unconscious has become a hodgepodge of all the psychic happenings that cannot be understood by simply applying the principles of ordinary, everyday psychology of the conscious mind, says Heyer in his lecture *Tiefenpsychologie als Grenzwissenschaft* (Psychology of the Subconscious—a Borderline Science), addressing the audience at the second Lindau Psychotherapy Week, 1951. The concept "the unconscious" (or subconscious) has only a relative meaning in connection with scientific truth and therefore cannot claim to be "definite".

This concept of the unconscious can, in my opinion, be likened to that of the "ether" in physics. Compared with other sciences, psychology, and parapsychology in particular, is of quite recent date; but physical science too has only developed gradually and was nourished for a long time by fictitious beliefs. Right into the twentieth century scientists believed in the existence of "ether", and even such a progressive and forward-looking physical scientist as Sir Oliver Lodge was convinced of its reality. Not until the beginning of the twentieth century did the physicist Max Planck dispose of this fictitious substance. He spoke of light quanta and photons and finally came to the conclusion that space was conditioned by electromagnetic radiation.

Prior to Planck, "ether" was made to explain something that could not be understood. Earlier physicists had tried to portray the whole of nature in mechanistic terms. Planck's conception of the world, however, was not a mechanistic one; on the contrary, it seemed impossible to connect it with any kind of mechanistic view of life. Mainly for this reason Planck was at first rejected and ridiculed, but his teaching triumphed and developed into one of the great principles of modern physics--the quantum theory. This was the end of the mechanistic era in physics, and an entirely new phase began.

One can take the "unconscious" of parapsychology as a parallel and rate it as mechanistic-automatic fiction which calls for revision. We cannot explain man through man himself.

The psychologists of the nineteenth century were apt to assume that their knowledge penetrated the whole of creation, and their dogmas on the nature of man were built up on that basis. Even today the unconscious is thought to be "something like a colossal labyrinth". Nobody, however, asks how this unconscious is sustained. The hypothesis of the unconscious can be regarded as a psychological illusion for the following reasons:

The apparently acceptable supposition of an "unconscious" fails immediately when we are faced with a new reality, namely post-mortal life. We come back, straightaway, to the cardinal question whether the unconscious, on whose efficiency our inner life is supposed to depend, really exists or whether it is no more than a figment of our imagination. We must always remember that the reality of the unconscious is only a hypothesis, introduced into science by the psychologists. These psychologists, who imagined that everything could be explained in mechanistic terms, concluded that all the activities of our psyche could also be interpreted by some mechanical means; but this intangible "something" is a supposition, a fabrication, an intensely private thing within the conscious inner realm.

To interpret the voices as products of the unconscious however is out of the question, as the phenomenon is of an objective, physical-acoustic nature.

Psychology uses the term "the unconscious", but admits that it knows nothing about it. C. G. Jung gives a hint in this context: "... psychology can know nothing about the substance of the psyche, because it cannot realize anything except through the psyche. One can therefore neither deny nor confirm the validity of such terms as Manna, Daemon, or God; but one can note that the feeling of unfamiliarity, which is connected with the experience of the objective, is authentic."

What we wish to express in the term the "unconscious", we can equally express as "Manna", "God" or "Daemon". C. G. Jung finds these expressions much more qualifying than "the unconscious". In his memoirs (page 339 of the German original) he says: "... for the unconscious is banal and therefore nearer to reality".

The reason why the theory of the unconscious is questionable, is that it seeks to explain man through man himself; consequently paranormal phenomena would be automatically reduced to something emanating from man himself. This opinion negates the independence of paranormal phenomena and dissolves in the end into conscious and subconscious subjectivism. We know nothing of that which moves and guides us, nothing of the sources of our paranormal faculties.

The essence of the voices can be gleaned from their acoustically perceptible appearance and from insight into the meaning of their utterances, rather than through psychological knowledge or psycho-philosophical theories. The voices make their objectively valid statements independently of our attempts at interpretation; they are an acoustic fact and need no special theories to confirm them.

(B) The theory of relativity (or relativeness... not Einstein's theory)

The hypothesis of the unconscious can be confronted by that of an "anti-world", which is based on the theory of relativity. There is no "thing as such", there is no "man as such," either. The phenomenon "man" exists, with his conscious and unconscious faculties, as a unit; but he is dependent on a host of relationships that mark him as

"man". He can only then regard himself existent as "man" when both the world and its counterpart--the higher world--are in existence and he, as "man", has a relationship to both these worlds.

Starting from the same premise we see, for instance, that the unconscious can only prove its existence in relationship to a higher consciousness. A world establishes its reality by its relationship to an anti-world; and the anti-world is a condition for the relative existence of the world and of all that is portrayed as reality in man.

This assumption fits in with the hypothesis of "spirits": a spirit-world must exist in order to proclaim the earthly, human world. This hypothesis can be shored up, or demolished by experiments. It is by no means based on mere dogmas of faith, but on the theory of relativity. The key-note of our world is interaction, and man stands at its centre; he is not an exception to the rule, but the result of a great universal "teamwork". This is the reason why it is so difficult to understand man's earthly existence and his higher existence in isolation from each other, or to bring both under a common denominator. Nothing can be explained from the purely human point of view alone.

The voice-phenomenon calls for consideration of both these hypotheses, that of the unconscious and that of relativity.

The unconscious presents parapsychology with a dire dilemma: the problem concerns the belief in a "dark side" of our psyche on the one hand, and the principle of consciousness on the other. Can a way of reconciling the two be found? Is there something constant within us--without consciousness?

Philosophical thought and physical science have led us to the realization that no object can be more than the sum total of its attributes, and these attributes exist only in our consciousness. Accordingly, our world is a construction of the conscious, composed of symbols shaped by the human senses. The philosopher Berkeley, who believed in "categories of the spirit", held that components forming the structure of the world itself have no substance without the conscious, and reasoned that existence itself would be impossible, unless it existed in the consciousness of an eternal spirit.

This realization calls for the existence of a higher consciousness, which alone can give us an understanding of human consciousness. We comprehend that man stands in relation to a higher existence, and that this justifies his own "being".

Asserting that man can be explained through man himself must logically lead one to the conclusion that he needs no other reality outside himself. If, however, man assumes that he himself is the explanation of all extrasensory phenomena, then his existence loses all meaning; such an "explanation" is but a subjective feeling used to express the supernormal part of our psyche. In other words, instead of providing an explanation, man, in his subjectivism, simply rotates around himself.

It is interesting to note in this context that the most eminent physicists of our times, Einstein and Planck, followed this train of thought consistently when they pointed out that even time and space are just frames into which we fit our observations and are as inseparable from consciousness as are our conceptions of color, shape, or size. In the opinion of these two physical scientists, space simply serves to bring order into the range of objects we perceive, and time has no independent existence outside the order of events by which we measure it. This basic realization explodes our so-called reality and shows us how circumscribed our senses really are. The human eye is sensitive only to the limited range of colors between red and violet, and the difference of a few ten-thousandths of a millimeter in wave-length signifies the difference between the visible and the invisible.

The same applies to our ear, which can hear only a small fraction of the field of frequency. Our sense of hearing cannot discern electromagnetic waves; they must first be converted into sound-waves by electronic apparatus. The sound-picture of the world received by the human ear is incomplete and attenuated. How much more would our world mean to us if our sense of hearing were a hundred or even ten times sharper, if our eyes were receptive to X-rays, or the gamma-rays of radium!

Realizing that in fact all our knowledge of the universe rests on fragmentary impressions of our senses, we must assume that we shall never fully appreciate the true reality of the cosmic structure.

The voice-phenomenon, however, opens up new paths for parapsychologists to explore and points to an underlying objective reality, which hitherto lived only as an assumption or a belief in our imagination. This reality is the continued existence of our soul after death.

To solve the puzzle of the human soul without taking life after death into consideration, seems to become increasingly difficult. The voice-phenomenon unmistakably indicates a higher reality of the soul, an "overself", that by some mysterious means can send us messages. Thanks to electronic apparatus it is possible to verify this existence after death objectively; through this objective knowledge we can heighten our perception of the universe and can be helped to understand many psychic phenomena which hitherto were shrouded in mystery.

If the physical scientists with their equations have been able to penetrate deeper into the invisible and inaudible secrets of the universe, than have the psychologists and parapsychologists into the secrets of the soul, it is because the psychologists have been philosophizing about themselves without any means of explanation of the psyche other than through the psyche. For this reason the psychology of the past could produce no objective interpretation of psychic phenomena and simply drowned in supposition.

The voice-phenomenon shows acoustically perceptible, objective manifestations that lead us, by inference, to what may be at least a true hypothetical reality. One must, of course, take into consideration that extra-sensory

phenomena can hardly be probed by the research methods of physical science. Further difficulties arise in research into the voice-phenomenon, because we have no idea of the substance in which our soul exists after death.

The American parapsychologist Rhine indicates in his book, *The Reach of the Mind*, that man possesses, in addition to his normal consciousness, an "inner window" that is breached time and again by experiences of extrasensory perception. Rhine compares the impact of this parapsychological fact with that of nuclear physics, while Professor Bender has now expressed the opinion in a talk, recorded on tape, that the voice-phenomenon is equal to nuclear physics in importance.

The working hypothesis of the unconscious and of relativism could complement each other in a significant way if researchers acknowledged the fact that all we commonly call "real" represents only a fraction of true reality. The voice-phenomenon establishes a relation to an extra-real or anti-real world of manifestations.

C. G. Jung followed the same trend of thought in his theories: "Our psyche is of a cosmic design and what happens on a large scale also takes place in the smallest and most subjective way in our soul. That is why the God-image is always a projection of the inner experience of a mighty vis-à-vis."

The physicist Werner Heisenberg equally rejects the dividing of the world into subject and object, inner and outer world, body and soul, in his conception of the nature of modern physics. "In natural science," he states, "the object of research is no longer nature itself, but nature subjected to man's questioning." *Das Naturbild*, page 18; (*The Image of Nature*). The theme is no more just an "image of nature" as such, but an "image of our relationship to nature" page 21). Descartes' division of the world into "res-cogitans" and "res-extensa" is therefore no longer valid for modern natural science. Man is an interaction of sensory and extrasensory worlds, and the animistic view of life will have to be abandoned, for its image of man relates to sensory man only.

As an object can be explained only in relation to something else; so man stands in relation to a higher, spiritual, sovereign being that does not perish with death.

Meticulous analysis of the voice-phenomenon confirms the fact that it cannot be interpreted in animistic terms. It manifests in collaboration with our psyche (anima), but confronts us as an independent acoustic manifestation, exhibiting its specific, individual existence. The tangible results of this new discovery encourage the assumption that the voices can be defined as extrasensory entities. Appearing as independent manifestations, they can be determined by a host of basic features. We can experience the occurrence as an acoustic phenomenon and draw rich material for research from its content.

In searching for clarity concerning the ultimate questions of our existence we search for the most precious gift of all--the certainty of our soul's survival. This is perhaps the main problem parapsychology, in its attempt to define life after death empirically, has to solve. In the same measure that we attain clarity on the ultimate questions concerning our soul, shall we also find meaning and aim for our earthly existence.

It is my opinion that the voice-phenomenon produces facts by means of which we can break through the habitual confines of our existence and make contact with the "opposite world" that can be regarded as the center of our life after death. We step into a new dimension, and that means freedom from the fetters of time, space and physical preconceptions. We enter into transcendental reality.

One thing is clear--the path that leads to this truth will be long and arduous, for many preconceived ideas and thinking habits will have to be brushed aside. Those who do not shy away from all these difficulties however will feel enriched, and empowered to guide their lives towards a higher destiny.

2. FIRST CONTACTS

Towards the end of 1964 a book appeared in Stockholm under the title *Rosterna fran Rymden* (*Voices from Space*). The author's name was Friedrich Juergenson.

All my life I have been preoccupied with parapsychological problems, especially with those concerning death and life after death. These problems play a part in all my books and particularly in *Der Chaosmensch und seine Uberwindung* (*Chaos-Man and his Conquest*). Whilst studying in England I had come into close contact with men like G.N.M. Tyrrell and William Oliver Stevens, who were then working intensively on various parapsychological problems. After the war I lived in Sweden and I am closely connected with those interested in parapsychological research in that country. Juergenson's name struck me as that of an outsider.

Reading Juergenson's book carefully several times gave me a very definite impression of the author as a highly sensitive and susceptible man. Many of his ideas seemed to me to have been formed by a vivid imagination; the kind that could conjure up pictures in an empty room or voices out of the stillness. Later in his book, however, he came to develop a fascinating theme: he maintained that with the help of tape-recorder, microphone and radio he was able to hear voices on tape which he called "voices from space"; that these voices did not belong to any other "physical" world, but to a world in contrast to ours, a spiritual world; that the voices were those of the dead. Juergenson gives a detailed account of this in a book called *Sprechfunk mit Verstorbenen* (*Radio-Link with the Dead*), 1967. He heard not only the voices of near relatives or friends, but also those of historical personages of the recent past, such as Hitler, Goering, Felix Kersten, the Yoga-author Boris Sacharow, the controversial Chessman etc. Juergenson mentions a great number of such voices--all recorded on tape in the course of several years.

Almost every page of the book confronted me with unanswered questions; no practical hints were given, and so I contacted the author in April 1965 and asked him to demonstrate some of his tapes to a small private audience.

I felt an immediate empathy towards Friedrich Juergenson: all that he told me had a ring of sincerity and deep emotional involvement.

Apart from myself, three people were present at the demonstration: Dr. Zenta Maurina, G. Sch. (a teacher) and Mrs. M. Juergenson. Juergenson went straight to the point and let us listen to a selection of his recordings. Against a background of ordinary tape noises, voices were audible; we could hear them, but our unpracticed ears had great difficulty in identifying or comprehending them. They had to be repeated several times before our sense of hearing could gear itself to the unusually quick rhythm.

At the first recording Juergenson made in our presence, through microphone, voices appeared that could not possibly have come from any of the people in the room. Dr. Maurina, for instance, remarked that she was under the impression that the inhabitants of the beyond were living a happy, carefree life. A voice answered: "Nonsense!" This word was distinctly audible and easily identified by all of us when we listened to the tape being played back, and there were other voices that could not be determined quite so unequivocally.

The phenomenon began to grip my attention and awakened all my explorer's instincts. After looking into several hypotheses and theories, I studied the phenomenon as a function of the unconscious; then again I tried to explain voices obtained through radio as coincidental sound-freaks from transmitting stations.

My searching and reflecting involved me more and more in Juergenson's discovery, and in June 1965 I decided to do some research with Juergenson on his estate, Nysund, in order to gain some personal experience.

Renewed contact with Juergenson and deeper insight into his personality and his life's history confirmed my view that this man was utterly sincere; that he was completely immersed in the mystery of this phenomenon and firmly convinced that he was dealing with a world beyond--a world into which we merge after death and where we continue our activities in a transcendental existence. Faith and intuition can never harm a cause; for my part, I endeavored to understand the phenomenon in its factual sense.

In the beginning our recordings produced unclear, hardly discernible voices; not before 10th June at 9.30 p.m., did we achieve good results. This successful recording was made through radio. I have played it over to many people since, and all have heard and understood the voices it contains. First a voice calls: "Friedrich, Friedrich!"--- then a woman's voice says softly "Heute pa nakti" (German and Latvian: "Tonight") followed by a woman's voice asking "Kennt ihr Margaret, Konstantin?" (German: "Do you know Margaret, Konstantin?"); the voice continues in a singing tone: "Vi talu! Runa!" (Latvian: "We are far away! Speak!"). The fragment closes with a female voice: "Va a dormir! Margarete!" (French: "Go to sleep! Margarete!").

These words made a deep impression on me, as Margarete Petrautzki had died recently, and her illness and death had greatly affected me. This coincidence gave me much food for thought, and I resolved to investigate the phenomenon by myself; to isolate it, if possible, from Juergenson's personality as medium and to make it "independent". Was the phenomenon really universal and free from all subjective influence? In that case it should be able to manifest itself on tape quite independently, regardless of persons, time, or space. Should this prove to be so, one would have to reckon with an objective existence of the phenomenon. If I were able to succeed in becoming aware of the phenomenon through my own individual research, I would try to understand its working and penetrate its meaning.

So I started my own experiments in June 1965. In the course of five years I have made so many observations and gained so much experience that my main task now lies in sifting the enormous amount of voice-material collected on my tapes; in crystallizing the essential criteria common to all possible forms of manifestations heard, and in discarding all details not essential to a thorough comprehension of the phenomenon.

3. FIRST STEPS TOWARDS EXPERIMENTS

"Realization of the character of something seen or heard is the adding of a specific impression to an overall meaning one already knows", says A. F. Marfeld in his book on electrotechnics and electronics.

It is very difficult to trace the voice-phenomenon back to an already known denominator. First of all one has to grasp the nature of the manifestation, determine the pitch of the voices and understand the language they use; as the phenomenon is of a physical nature, all these problems are still this side of the "cloud of unknowing". How the voices create electromagnetic fields on the tape remains for the moment an unsolved riddle; but experimental work is bringing us nearer to the root of the problem.

To begin with I wanted to find out whether the phenomenon happened independently of outer influences. I started with recordings through microphone. Despite my most strenuous efforts I heard nothing but the words I had spoken myself and the rushing sound of the tape whenever I played a recording back. After three months of practice, at last I heard a male voice. In answer to my observation that the inhabitants of the beyond, just like earthly humans, probably have to contend with certain limitations, the voice said in Latvian: "Pareizi ta bus" ("That is right"). The voice keeps a definite, steady rhythm: "Pa- rei- zi- ta bus"

I must stress here that although this was the first voice I heard, it was by no means the first to have imprinted itself on tape during my experiments. Later on, after repeated and careful listening-in, I could detect many voices I had not noticed in the beginning.

(a) How the voices are heard

Psycho-acoustic experts assume that the human ear can distinguish approximately 400,000 different sounds and therefore it always recognizes the difference between two sounds presented one after the other; but this is only a theoretical assumption. Research shows that most people are unable to distinguish more than seven levels of sound-volume and seven levels of pitch. During various listening-in tests, we made the interesting discovery that, to start with, the human ear either does not pick up the voices at all or distinguishes them only very slowly and vaguely. The ear must attune itself for quite a period before it can start to hear the phonemes. (A phoneme is the smallest unit of speech-sound that can be distinguished from another.)

All of us, with the exception of those who have a specially trained sense of hearing, hear only very superficially; but the sense of hearing is of the highest importance when it comes to discerning the voices. Musically trained people were able to follow the voices with much less trouble than others during tests. Professor Atis Teichmanis, of the College of Music in Freiburg (Breisgau, Germany), noticed immediately when listening-in that the voices differ in pitch and sound-volume from ordinary human voices. Despite his particularly acute sense of hearing, however, he could differentiate and understand the voices only with difficulty at first--because of the unaccustomed rhythm, pitch, intensity and strange mode of expression used, which make these voices sound so different from earthly human ones. After a time of diligent practice, when the ear has become attuned, we can find in these very deviations from the accustomed the clues to help us determine the structure of the voices. Voices may vary in sound-volume from whispering to fortissimo; their timbre is usually well defined.

Over four hundred people have taken part in listening-in tests, which have shown that each participant could become aware of the voices through the sense of hearing and could understand the speech content. At first, most people had difficulties, depended often only on feeling and guessing, and heard only vague noises; after a period of practice, however, the noises emerged as definite sound-shapes and meaningful sentences. Audibility of the voices, therefore, depends on practice, ability of the ear to distinguish, and the extent of undivided attention given whilst listening. The ear is the best voice-analyzer (apart from electrical measuring-techniques which allow us to measure the minutest time-differences); it is a masterpiece of nature, "for in the nerve-fibers, various electronic processes are connected in series, each of which lasts roughly 100 micro-seconds. With such slow-working elements as building-material, the electronics engineer could achieve such accuracy only with the greatest difficulty." A. F. Marfeld, *Electrotechnik und Elektronik (Electrotechnics and Electronics)*-Safari-Verlag, Berlin, 1965. p.725.

It is necessary to stress that the verification of the voices depends on repetition, and the ear cannot hear the voices without technical aids. Tape-recorder and microphone are as essential for the investigator of the voice-phenomenon as microscope and telescope are for the natural scientist and the astronomer.

When we have detected a voice on tape we still have to identify and understand it. We start by determining what language it uses, and whilst the ear will not quickly differentiate unknown foreign languages, it can adapt itself to the mother-tongue or languages that are familiar to it much more easily. The voices are characterized by an unmistakable, polyglot speech.

After having determined the language(s), we try to grasp content and meaning. Only when we have analyzed the sentence in this way and found that it is composed of several languages and that the words add up to a sensible content, can we claim that the voice is paranormal. The extrasensory character of the voice phenomenon can only be determined by comparing its mode of expression with the rules and regulations of ordinary human speech. Everyday life, and speech in particular, is full of complicated noises composed of a multitude of varied frequency components. When such a noise spreads through the air one can treat each component separately, for the sound waves travel through the atmosphere without influencing each other. It is quite easy to determine, when listening to a tape, that the voices are in no way influenced by any other sources of human noise.

I would like to repeat here that the decisive factor in studying the voice-phenomenon is not the theoretical interpretation, not the philosophizing, but the empirical result, arrived at through experiment that can be verified under test conditions. The fact that the voices are audible to our ear and we can understand that speech, confirms that they exist physically and independently from us, and the experiments prove that the voices can be heard by anybody with a fair sense of hearing, regardless of his or her personal views, sympathy or antipathy. The voices are objective entities that can be verified and examined under psycho-acoustic, physical conditions. This concurrence of psycho-acoustic and paranormal data can hardly be brushed aside as mere coincidence; the voices must therefore be deemed to stem from a different plane of existence than our own.

(b) Listening to the voices

The main difficulty for effective research lies in the "listening-in" process. Because the ear has only a very limited range of frequency, and the language of the voices is tuned to more rapid frequencies than human speech, I have found that it takes at least three months for the ear to adjust itself to the difference: to begin with, though it may hear speech-like noises, it cannot differentiate the words--let alone understand what they mean. Of course, sharpness of hearing can differ widely from person to person: listening-in tests have shown that children and people with a musically trained ear have least difficulty in following the voices; military-trained radio operators achieve a high degree of accuracy, and for some unknown reason specialists of internal diseases and Catholic priests also seem to be able to discern the voices with relative success. To augment audibility, I have evolved the following method:

When a sentence that can be understood has been located, this section of the original tape is re-recorded on to another tape and this process is repeated at least five times. It is a procedure that makes it easier to analyze the voices phoneme by phoneme, and statements can be verified with greater certainty. It is for this reason that a recording of, for instance, ten minutes, may take ten hours to analyze and verify.

The concrete results of this new method of research give substance to the assertion that the voices can be defined as belonging to transcendental beings. They appear as independent acoustic shapes that can be determined by a number of basic, characteristic features. This means that we can recognize the phenomenon in its acoustic manifestation. Results vary considerably according to the method of recording used.

4. METHODS OF RECORDING

(1) Microphone Recording

The process of making recordings through microphone for the investigation of the voice-phenomenon is approximately the same as for ordinary tape-recording.' Speed can be adjusted to 3-3/4 i.p.s. or 7-1/2 i.p.s. Friedrich Juergenson considers that a speed of 7-1/2 i.p.s. is probably more suited to the fast speaking voices; but my own experiments show that 3-3/4 i.p.s. gives equally satisfactory results and quite often the voices appear to be even clearer at that speed.

When the tape-recorder has been switched to "recording", the person in charge of the session might begin, for instance, by simply giving the date: "Today is the ..." Unless the experimenter is alone, he can then give the names of participants. Should the investigator be by himself he might say perhaps: "Hello, hello, here is X.X.--- I should be very happy to know that the unseen friends are here and are manifesting through the tape." He can follow this up by calling the names of dead friends and acquaintances; he should feel free to say whatever he likes, to ask questions, to explain or to specify what he wishes to know. If, on the other hand, the recording is being made in the presence of several people, the conversation should be kept on general lines so that each participant can contribute whatever he or she wants to express. Recording sessions should not exceed ten to fifteen minutes, because, as I have explained, examination of voices received may take several hours.

I have found microphone-voices to be very soft, quick as lightning, and only too often drowned or made unintelligible by voices of people taking part in the experiment. I therefore advise participants to speak slowly, quietly, and to take time to pause; afterwards, when the tape is being played back, to pinpoint every hint of a voice precisely and to repeat that section, so that the utterance becomes audible, the content clear and unequivocally verifiable and identifiable to the human ear.

Equally important is that participants should refrain from making noises, such as, for instance, murmurs of assent or dissent. Sincerity and honesty of purpose are, of course, essential. How the manifestations are explained or interpreted by those present is not important at this stage; it is most important that we should hear the voices and essentially comprehend them, in their various aspects of rhythm, language, content, etc.

Sincerity and honesty do not rule out logical thinking and criticism, but an atmosphere of harmony and discipline should prevail. Idle gossip during recordings is to be avoided.

The microphone voices fall into three classes of audibility:

Class "A" voices can be heard and identified by anyone with normal hearing and knowledge of the language spoken; no special training of the ear is needed to detect them.

There are several hundred microphone-voices amongst my recordings that fall into this group. It is easy to make tape copies of "A" voices, and they can be repeated as often as desired. Thus, I have analyzed roughly 25,000 voices according to speech content, language and rhythm. By this method of repetition, the acoustic reality of the voices can be established beyond doubt, and hallucinations of the ear are excluded.

Class "B" voices speak more rapidly and more softly, but are still quite plainly audible to a trained and attentive ear. The ability to differentiate increases with practice, but this is a slow and wearisome process. For this reason it is difficult to use non-regular participants for experimental purposes with class "B" voices.

Class "C" consists of the most interesting voices; voices that give us a great deal of information and much paranormal data. Unfortunately, these can be heard only in fragments, even by a trained ear, but with improved technical aids, it may eventually become possible to hear and demonstrate these voices, which lie beyond our range of hearing, without trouble. This grading and my comments are but a rough guide in the present stage of our approach to the psycho-acoustic aspect of the investigation.

(2) Radio Recording

The problems pertaining to the recording of voices through radio are complex. In recording, as well as in listening to the results, the sense of hearing is of vital importance. Friedrich Juergenson maintains in his book *Voices from Space* that no radio-voice recordings can be made without a "mediator". This "mediator voice" is that of a woman (in his case "Lena"), telling one which transmitting station, wavelength, and hour of day or night to choose for a recording. I was able to hear Jurgenson's mysterious "mediator" on one of his tapes. She asked him to wait for the recording till 9 p.m.; hints about people and events also came through in her strangely hissing voice.

I had to wait six months before such a mediator appeared on my tapes. It was at the end of 1965 when at last I heard a voice reply to my query as to who my mediator might be; it said "Spidola" (a Latvian name), spoken in Class "B" audibility. A male voice added in Latvian: "Mes dzirdejam. Latviesi tev palidzes." ("We have heard. The Latvians. will help you.")

At the next radio-voice recording--it was the first one I made by this method--I heard a female voice indicating a quite unknown transmitting station. "Sak' Peter!" (Latvian: "Tell Peter!"), it said. Further evidence on tape confirmed that someone called Spidola really did assist in radio-voice recordings, and that the voice-entities appear to have several transmitting stations of their own.

If one is relying on the help of the "mediator", one glides slowly from one end of the wavelength-scale to the other and listens carefully for a voice that will hiss "Now", or "Make recording!", or some such hint. At that precise moment one switches on the tape-recorder (which is connected to the radio) and starts the recording, regardless of music or speech being transmitted on that particular wavelength, or of any other noises. Afterwards, when the tape is being played back, all extraneous noises resulting from radio transmissions have to be carefully eliminated, so that possible "voices" (always distinctly marked by their unmistakable rhythm, language-mixture, and frequent habit of addressing the experimenters) may be discerned. I will come back to these special features later, when we examine speech-content.

Further experiments proved, however, that successful radio recordings could be achieved even without the help of Spidola. One chooses transmitter waves that meet and produce a typical "rushing" sound (or 'white noise'). In this way one can make recordings without interference from radio programs; but only afterwards, when the tape is being played back, can one hear how the voices stand out against the background of any incidental fragments of radio-transmissions. Once again they are recognizable by their paranormal features. They may address the experimenter and give him hints; or persons we know may give their names, tell us something, warn us or plead with us. But whether the voices are microphone, radio, or other methods of recording, they always keep the same rhythm, the same peculiarities of speech, and often say things that relate to extrasensory data.

The presence of Spidola, the mediator, is confirmed on many of my recordings. Sometimes she gives quite definite advice; sometimes other voices rebuke her, or try to make her appear unimportant, even unnecessary.

Radio-voices too can be grouped into three grades of audibility; but they differ from microphone-voices in that their pronunciation is clearer and their messages are longer and have more meaning.

The voices themselves tend to clamor again and again for radio-recordings. I have some extremely good examples of this on tape. We know that radio waves penetrate the human body without being registered by the sense-organs. Electromagnetic fields within us continually make music or speeches --and perhaps these voices from "beyond" also cry out for contact within us and we fail to hear them. Many things are inaudible to our unaided ears, but a sensitive radio or microphone receives these subtle vibrations and creates electromagnetic fields on tape which are transformed into sound waves and made audible. Perhaps these "voices from space" seem strange to us only because they are excluded from our ordinary, everyday powers of perception, but I have the impression that they are always present and through microphone or radio, can give us enormously varied information.

So we see the voice-phenomenon is closely linked to radio waves that come from afar, penetrate everything and create electromagnetic fields within the so-called physical world, and we can regard the tape-recorder as an intermediary between electronic waves and sound-waves; only with the help of a tape-recorder can we hear what the electronic world tells us through the medium of sound-waves.

(3) Radio-Microphone Recording

Quite by chance I discovered a method of combining radio and microphone recordings. One day, whilst I was playing back a recording, I noticed changes on the tape. A voice incessantly demanded "signals". Suppressing my astonishment I followed this strange recording to the end. When the tape had run through I fixed a fresh one, as I

intended to make a radio-voice recording, but I forgot to adjust the tape-recorder, so that in effect the recording was made through microphone while the radio connection remained in operation. On playing the tape back I discovered several voices; by mistake, so to speak, I had stumbled upon a method which opened up quite new possibilities of registering conversation. By this method the voices can enter into discussions and answer questions, listening, as the tape is being played back, we hear our own queries, and conversations between participants, to which quite exceptionally meaningful answers and comments are received. Once again I noticed the characteristic peculiarities of the phenomenon, which remained exactly the same as in the other recording methods. Sentences are compressed, the meaning is usually obscure, and in all languages used grammatical rules are ignored; for instance, the German word "binde" ("bind") becomes "bindu", a combination of "bind" and "du", the German word for "thou". Neologisms are particularly remarkable: our apparatus is called "Dezentraten"--"decentrators".

My question as to how it had been known that I was playing back a tape was answered by a woman's voice: "Wir waren in deinem Zimmer." German: "We were in your room." Sentences in Latvian and Russian followed, for example: "Izradas tads nevizigs, nebo!"--literally, "It becomes apparent that he is negligent, oh Heaven!" but as we might say "Heavens, he's obviously been careless!" The next sentence is striking: "Jundahl kan ga sjalv,--oh veca pott! Bindu han an de(m) mort-bed!" The sentence is composed of five languages: Jundahl--a name; kan ga sjalv--Swedish; veca--Latvian; pott--North German dialect or Swedish; bindu--modified German; ban--Swedish; an de(m) --German; mort--Latin or one of the Romance languages; bed--English. In English the sentence would run: "Jundahl can walk by himself, the old pot. Tie him to the death-bed."

In this context yet another sentence became audible: "Lido ernst nach ziami auf Konstant! Konstantin, Alex." This is a mixture of Latvian and German words: lido--Latvian: flying; ernst--German= serious; nach--German: to; ziami--Latvian: earth; auf--German: on (or: to); can be understood in English as: "Fly in earnest to earth to Konstant! Konstantin, Alex!"

The method of recording is virtually the same as in radio recordings, except that the tape-recorder remains switched to "microphone"; the microphone itself is placed very close to the radio. It is best to tune the radio--set to a wavelength that gives only the "rushing" sound, so that no noises from radio stations can be heard and even the "rushing" sound is hardly audible. There is, of course, always a chance that earthly transmitting stations may intervene, but, as stressed before, the voice phenomenon has its own distinctive features which rule out any danger of confusion. With me the voices use mostly Latvian, and as the Latvian language is very rarely heard on radio, one may safely regard messages spoken in Latvian as being of the same paranormal origin as those spoken in various languages.

Radio-microphone-recordings, where voices can take up points of discussion and answer questions, produce excellent evidence of the voices' independence and their partnership with us, and the results like the others, can be grouped into A, B and C grades of audibility.

Since April 1968, two new recording methods have been developed in cooperation with Physics Professor Alex Schneider of Switzerland:

(4) Frequency-Transmitter Recording

This method excludes freak noises from radio and microphone only carrier-frequencies operate and these are used by the voice-entities. The voices thus recorded show the same traits as those of other recording methods. Their statements are often slightly overlaid by sinus-frequencies, but their audibility is good and they are free from other interferences. Up to several hundred voices recorded in this fashion have been definitely verified by Professor Schneider and other collaborators.

(5) Diode Recording

In this highly interesting method, the recording is made directly from the room on to the tape. For various reasons it is a complicated process. The length of the aerial (6-8 cm.) has to be exactly adjusted, and vibrations sent out by the voices are received by this aerial. In quality the voices thus received come nearest to those of ordinary human ones, although we find exactly the same peculiarities as before. When this last method has been further developed and perfected, we shall be able to regard it as a direct contact, in every sense of the word, with the unseen entities. Results of diode-recordings can be heard without great difficulty even by an untrained and unprepared ear. One has the impression that the voices speak directly onto the tape; they have a spaceless quality, an immediate impact, and their diction is remarkably clear; they are instantly received and can be heard without atmospheric interferences. These recordings have to be made with the tape-recorder turned to highest sound-volume. (The copying too has to be done with both machines turned to maximum. Other recordings, whether by radio or microphone, would produce ear-splitting noises at that volume.)

For more information about these latest two methods, see Professor Schneider's technical commentary in the appendix of the original book.

5. THE LANGUAGE OF THE VOICES AND HOW THEY SPEAK

Although we are far from grasping the full complexities of the phenomenon as yet, the so-called "voices from beyond", are easily distinguishable from terrestrial human voices. They speak in an unmistakable rhythm and usually employ several languages in a single sentence; the sentence construction obeys rules that differ radically from those of ordinary speech and, although the voices seem to speak in the same way as we do, the anatomy of their "speech-apparatus" must be different from our own.

Examination of our human speech-mechanism has shown that the whole process of "speaking" is a very complicated one; vocal chords, glottis and lungs all play their part. In producing the sound of a voice, the vocal chords are brought together by a system of rotatory cartilages and a complicated interaction of small muscles; air, being pressed out of the lungs, causes the vocal chords to vibrate, and size and tension of the chords determine the frequency of this vibration. The movement of the vocal chords, influences the stream of air and this, in turn, sets off the resonance-frequencies in the oral cavity. The timbre of a voice depends largely on the shape of the mouth. Voices are usually unique and everybody possesses, so to speak, his or her own voice, distinguished by its special, unmistakable tone-quality.

Apart from their paranormal characteristics, the voices that manifest on tape show great similarities to those produced by ordinary human speech organs. It is possible that they may use already existing human voice material. They are softer, (those in Class B or C generally only a whisper) but they do seem to be produced through some kind of speech-apparatus.

Differentiations in their speech pattern also seem to indicate that in some unexplained way, the voices use the same sources from which we terrestrial humans build our speech. They use continuous and fragmentary sounds just as we do. The continuous sounds are characteristically drawn out, whilst the fragmentary ones break off abruptly. One can also distinguish vocal and non-vocal sounds, according to whether vocal chords have been in action to produce them or not.

The words made audible on tape are generally pronounced in an unmistakably uniform way, regardless of the language used. Identification of the voices is, nevertheless, often a remarkably difficult task. One may, whilst listening-in, discern the resonance and frequency of voices--one hears the sounds, but the sense of hearing has the utmost difficulty in recognizing them as words; only after intensive and concentrated listening does a tangible word emerge. Some of my collaborators often heard definite resonance-frequencies over quite a period of time, without being able to grasp what they contained. These difficulties pertain particularly of course to the whispering Class C voices. It is interesting to note that troubles arise not only on the side of the listener, but also on the side of the speakers--the voice-entities. I have examples on my tape which demonstrate how a voice tries to form words out of torn vibrations that sound like the humming of a bumble-bee.

It is impossible to explain the language of the voices by saying that it is formed through the language of the experimenter himself. The voices speak their own language--a kind of Esperanto, a single sentence often comprising a number of languages and cut down to the barest essentials. For instance, the experimenter calls upon his deceased collaborator, Professor Frei, to state his name clearly and unequivocally from "the other side". A voice answers distinctly: "Frei! Du sova, willst nicht glaube!" (Swedish and German: "You sleep, you will not believe!"). Here we have the curtailed polyglot mode of expression repeated consistently in all the recordings that have produced voice-texts, up to the present time over 72,000. It is this particular voice-phenomenon-language, differing fundamentally from terrestrial human languages, by which the entities can be distinguished from ordinary human voices.

The voice-phenomenon-language must, of course, strike us as highly complicated and on first encounter, without comment given or some knowledge of the situation, it seems confusing, even senseless. In many cases, however, each word has a wider, symbolic meaning, given to it in such a way that the individual experimenter may recognize the voice-entity behind it; in a few instances I have added comments, but in general I have quite intentionally avoided interpretation, as I wanted to stress the factual character of the phenomenon rather than its deeper meaning. The voice-phenomenon must be allowed to speak to the reader directly. Facts are the servants of truth; to understand the new reality in the form presented to us by the voice phenomenon, we need a certain amount of preparation and much more knowledge relating to the possibility of a higher existence.

Let us ask ourselves briefly an important question: does a thought consist of words? The answer is: no. Thoughts consist of psychic particles that stand in the same relation to reality as words. As we all know, there are many forms of language: the language of the battlefield, the language of reports, the language of everyday life, an ex-cathedra-language, and so forth. This means that to think of a language form is to think of a form of life.

I will give some examples of the voice-phenomenon language portraying a form of reality we have not yet learned to understand:

"Eine no Tote," German and English: "One who is not dead." We find here a rigorous shortening of the sentence construction.

"Rant te pustjak," Latvian and Russian: "Rant does not have any importance here." This we may understand to mean that values are different in the spiritual world; even Rant does not have any special importance there.

Another example: I address the Russian poet Majakowskij and complain about the difficulties in dealing with certain human beings. Quick as lightning a voice answers briefly: "Majakowskij! Konstantin, pluj!" Russian: "Majakowskij! Konstantin, spit on it!" meaning that I should not bother about what people say, but get on with what I think is right.

These short sentences are rich in meaning. Briefness takes many forms.

One more example: "Nedoma zirgi;" Latvian: "Horses don't think." One might complete the sentence by adding: "... because they do not possess the mental ability." Here it seems I am told that I cannot expect too much from people who lack certain mental or spiritual qualities.

Naturally, intimate knowledge of the particular language helps. The Latvian sentence: "Koste, Slankis, sapulci--vaciete", for instance, literally translated: "Koste, Slankis, the gathering --the German", can only be properly understood by those who know the Latvian language well. A full translation of this truncated sentence would read: "Koste, here is Slankis. The gathering (or meeting) is being conducted by the German woman."

Sometimes pronouncements are kept strictly to the point and refer to current situations on our side, or on theirs. Once, reporters of the newspaper Bild am Sonntag (Sunday Pictorial) visited me, remaining in the studio almost the whole night. Dr. Zenta Maurina, whose night's rest had been disturbed, was somewhat upset. A voice summed up the situation in three words: "Du zornig, Maurina." German: "You angry, Maurina."

Complicated thought processes may be expressed in very short sentences. For example, the experimenter asked in the course of a recording session whether the voice entities could tell him something about Dr. X. The answer came: "Ko, dativo bes." This is Spanish and Russian and means: "Ko (Konstantin,), dative-devil." In the light of the given situation, this means that Dr. X. in his capacity of examiner of the voice-phenomenon, can be taken as the "devil's advocate". However, only if one remembers the scholastic tradition of discussion in the Middle Ages--from which the expression "advocatus diaboli" stems--in which the "dative" played an especially important role, and the fact that it is still quite common for philologists analyzing Greek and Latin texts to argue for hours, does the meaning become clear.

On the other hand, there are quite straightforward utterances needing no explanation, for example: "Konstantin, tev netic, Munthe." Latvian: "Konstantin, one does not believe you, Munthe." Or, again, "Bedenke, ich bin!" German: "Imagine, I am!"

This last clear pronouncement was made by Margarete Petrautzki who, in the last days of her life, had maintained that she could not envisage an existence after death. During one of his recording sessions, the experimenter asked her how she felt "over there", and the answer--"Imagine, I am!"--was spoken in a happily astonished tone of voice.

I will summarize briefly the characteristics I have mentioned in this section:

1. The voice-entities speak very rapidly, in a mixture of languages, sometimes as many as five or six in one sentence.
2. They speak in a definite rhythm, which seems to be forced upon them by the means of communication they employ.
3. The rhythmic mode of speech imposes a shortened, telegram-style phrase or sentence.
4. Presumably arising from these restrictions, grammatical rules are frequently abandoned and neologisms abound.

These characteristic features of the language of the voices and their speech content are the outstanding paranormal aspects of the phenomenon and the guide-lines to further research, and in my opinion this is, at least for the time being, the best approach in our endeavors to get closer to its essence.

6. PLAY-BACK OF THE RECORDINGS

One may look at the problem of reproducing the voices from various points of view. Results depend on the sense of hearing as well as on mechanical and electronic aids.

The psycho-acoustic aspect plays a major part in listening to the recordings, for the sound encounters many pitfalls on its complicated route between ear and brain, and one tends to hear what one wants or expects to hear. The radio's humming may be transformed into words, and a blurred shout may sound like a name, but these errors can be eliminated in time, because everything recorded on tape can be repeated until the ear is sufficiently well-trained to make sharp, accurate distinctions.

One must admit, however, that emotions welling up whilst listening to the voices can be of a highly personal nature, and this may be due to the communication of extremely subtle sensations. The voices transmit--as we shall later learn from speech-contents--a vast range of feelings, emotions, passions, thoughts and wishes that are deeply embedded in the human psyche and awaken within us a transcendental sensibility. It would be naive to presume that

such complex interrelations could be explained through simple physical formulae. Each individual may react quite differently when listening to the voices, according to his or her thinking-habits or ethical and religious concepts. Whilst listening-in one should try, as far as is possible, not to be emotionally affected by what one hears and to keep one's feelings, thoughts and wishes well under control.

Gradually, the ear adapts itself to the voices and their various individual characteristics. We realize that each one has its own typical voice-quality, and these qualities help us greatly when it comes to identifying individual voices. With practice it becomes possible to guess at the type of personality hidden behind a particular voice.

As recordings vary a great deal in quality and the experimenters are still unsure of their ground, many voices reach us only in a heavily distorted form. A voice may lose its characteristic quality through the recording process. Radio-recordings are particularly prone to such distortions, caused mainly by music, speech or insufficiently strong transmitting beams, and in such cases it is impossible to recognize the voice either by its timbre or its speech-content. The problem we have to deal with here is the technical one of how to improve recording methods in such a way as to perfect the audibility of a voice and retain its original timbre. The technical aids currently at our disposal allow no more than a partial, often faulty, reproduction of the voices, although quality has been substantially improved by the diode method of recording, and the repeated copying of the audible voices on tape is a further improvement, as it helps the ear to distinguish words phoneme by phoneme (smallest sound-unit). A voice thus recorded can be measured by technical apparatus in the same way as a human voice.

CHAPTER 2 SPEECH-CONTENT OF RECORDINGS (Excerpts)

1. INDIVIDUAL MANIFESTATIONS

Out of the abundant recorded material, my collaborators and I have analyzed over 25,000 voices, and I have made a selection of voice texts divided into categories for this book.

I do not wish to give the impression, through the voice-texts selected, that I am bent on any particular hypothesis, interpretation or explanation. Quite simply, I want to report on the physical-acoustic aspect of what I have heard; for only on the basis of concrete experience can we come to understand the nature of the phenomenon. In the long run it will not, of course, be enough to admit the reality of the voices and just leave it at that. Their statements have a much deeper significance than we might suspect on hearing them for the first time, but a too hasty interpretation may only hinder research at this stage.

Whilst reading the following pages, I would like my readers to keep in mind that the existence of a phenomenon bearing characteristics of the paranormal has been established beyond a shadow of doubt. That being so, conventional methods of evaluation according to our own preconceptions cannot be rigidly applied.

When we find incoherent ejaculations, and sometimes phrases consisting of words which do not seem to make sense, the natural impulse to dismiss them as unworthy of consideration should be resisted, for we are dealing with facts (including the fact that research is as yet in its infancy), and we should be willing to await, and to seek for, the revelation of their true significance.

From the speech-content of the texts, it seems that "dead" persons are trying to make contact with the "living", from a world hidden from our conscious perception, that has hitherto remained inaccessible to us.

There are those who will find this a new and difficult conception, but I would remind them that much they encounter in daily life only makes sense because of the previous knowledge brought to its contemplation; for example, a political cartoon is meaningless to a small child or to a primitive tribesman. The phenomenon opens up new vistas of a transcendental existence, and we should study it with unprejudiced interest and sympathy.

a) Mother

Amongst roughly 72,000 audible voices the 'mother-motive' is statistically the most frequent. My mother appears in manifold forms and uses various languages, including some she did not know during her lifetime; Spanish, Swedish and German, for instance; but most of all she uses Latgalian, the dialect of Latgale, and a Latvian province. Usually she addresses me directly and personally, but sometimes other entities report her presence, introduce her or give some messages regarding her. A female voice:

"Tava mate!" (Latvian: "Your mother!")

"Mote te atrudas. Tekla." (Latg: "Mother is here. Tekla.")

At times she uses very tender terms in addressing me:

"Kostulit, ta tove mbte." (Latg: "Kostulit, this is your mother.")

In some sentences she uses Spanish words, for instance:

"Te madre, Kostja." (Latv, Spanish or Italian: "Here is Mother, Kostja.")

Her presence is indicated by the following messages:

"Mote tevi pavad" (Latg: "Mother is with you.")

"Moti laid!" Then a female voice: "Kosta!" (Latg: "Let mother through!"—"Kosta!")

"Kostulit, Kostulit! Mate" (Latv: "Kostulit, Kostulit! Mother!")

"Koste, tava mate runa." (Latv: "Koste, your mother speaks.")

"Tala Kosti, mamucis." (Swedish, Latv: "Speak, Kosti, Mummy.")

"Wir danken."—"Mate lente." (German and Latv: "We give thanks."—"Mother on the tape.")

"Mate te, runa Kosta!" (Latv: "Mother is here, speak, Kosta!")

"Kostja, mote ustoba." (Lettg: "Kostja, Mother is in the room.")

"Din moder."—"Krustmeita." (Swedish, Latv: "Your mother."—"Niece".)

The experimenter addresses his mother: "I shall be happy to hear your voice."

"Deine Mama!" (German: "Your Mama!")

"Tava Mamma, tava mate." (Latv: "Your Mama, your mother.")

Immediately afterwards and even more directly: "Mati mil, tavu jauno Mona Roz" (Latv: "Love mother, your young Mona Rosa'.")

The name of the experimenter's mother was Rosalia. In some other recordings the experimenter's mother introduces herself now and then as "Mona".

"Mona, Ijubi judi!" (Russian, German; the latter with a modified ending: "Mona, love the Jews.")

"Mona, tuva tu!" (Latv: "Mona, you are near!")

"Din Mona dzird, dzird." (Swed, Latv: "Your Mona hears, hears.")

"Kosta, atmin mote Mona!" (Latg: "Kosta, remember mother Mona")

Every now and then somebody reports on the mother's condition; for instance:

"Matei sip galva." (Latv: "Mother has a headache.")

"Mite sjuk. Tava krustmeita te. Deras pensionats." (Latv, Swed: "Mother is sick. Here is your niece. Her boarding-school.")

"Te mate raud." (Latv: "Here mother cries.")

"Konstantin, tova loba mate raudaja par savu zuduso delu. Konstantin, par savu zuduso delu rand tava mate." (Latg, Latv, with unusual modifications of sentence and words: "Konstantin, your kind mother cried over her lost son. Konstantin, over her lost son cries your mother.")

A little later she speaks herself:

"Konstantin, te tava mate." (Latg: "Konstantin, here is your mother.")

The concern apparent in the above example is often expressed:

"Konstantin, tava mate. Furchtbare, furchtbare Krafte mot dej. Turies bei mej! Deine Mutter." (Latv, German, Swed: "Konstantin, your mother. Terrible, terrible forces against you. Hold on to me! Your mother.")

"Mote tu nici." (Latg: "Mother. You are pining away.")

"Aizgulej, Kosti, paliec par spiti!" (Latv: "You have overslept, Kosti, stay in spite of that!")

"Kosta, tu kurls, te mote". (Latg: "Kosta, you are deaf, here is mother.")

After two recording-sessions with a group of participants, in which his mother does not manifest, the experimenter makes a recording by himself alone. He asks his mother which of the collaborators she likes best.

"Nivins napatik—tava Mutter." (Latg, German: "I like none of them—your mother.") The same voice asks: "Miiti tu juti?" (Latv: "Have you felt mother?")

His father is interested in what the experimenter is doing:

"Ko tu dari? Tavs te." (Latv: "What are you doing? Here is father.")

On the same tape we hear.

"Vientula mate."—"Mate te vieno." (Latv: "Mother is lonely."—"Mother unites here.")

"A ko tu dor? Klars monds. Neredz tu moti? Mote stipra." (Latg, German: "What are you doing? The moon is clear. Don't you see mother? Mother is strong.")

The following fragment of a conversation seems to indicate that the voices respect the mother:

"Mote, stoj!"

"Lettisch prut?"

"Prutam".

"Kop tik iksa!" (Latg, German: "Here is Mother, stop!"—"Do you understand Latvian?" "We understand—"Just step in.")

We hear messages regarding the mother's "domicile". The experimenter wishes that his mother may walk on easy paths in the "beyond".

A voice: "Danke, palidzes man." (German, Latv: "Thank you, it will help me.")

Experimenter: "I am very close to you. Where do you live now?"

Voice: Es te dzivoj Nonsburde. Bade amico sind, Kosti. (Latv, Swed, Germ: "I live here in Nonsburde. We two are friends, Kosti.")

At a different occasion the experimenter asks again:

"Mother, where do you live now?"

Voice: "Es dzivoju Niapoli."—I"Tu Mutter hjalpi." (Latv, Germ, Swed: "I live in Niapoli."—"You help mother.")

The experimenter says he is convinced that her strength is growing through her spiritual nourishment and environment.

A voice answers: "Vi skall hoff, Kost. Mutti, Ko." (Swed, Germ: "We shall hope, Kost. Mummy, Ko.")

She, on her side, asks: "Bist Du zufrieden?"—"Mama, Konstantin." (German: "Are you content?"—"Mama, Konstantin.")

The following sentence is particularly interesting from a language point of view:

"Raudive, taure, nabaga matj. Rau—tut aber nichts. In der Kirche sleep!" (Latv, Russ, Germ, Engl: "Raudive, blow, poor mother. Rau-, but it doesn't matter. In the church sleep!")

The following voices show a very definite relationship to the experimenter:

"Nevaru dziedat tev, mans milais. Tava maza mate." (Latv: "I cannot sing for you, my dear. Your little mother.")

"Mate tencina." (Latv: "Mother thanks.")

"Pagaidi te, Kosti. Mutti seviski mili!" (Latv, Germ: "Linger here, Kosti. Love mother particularly.")

"Mote. Ich liebe Dich." (Latg, Germ: "Mother. I love you.")

"Mile, Kosta, moti!" (Latg: "Love, Kosta, mother!")

"Neatkapiet tik lieluma! Mote!" (Latg: "Don't give in in big things only! Mother.")

"Koste, te mote, laba diena, Mes warten, Kosti, tagadne." (Latg, Germ: "Koste, here is Mother, good day. We wait, Kosti, in the present.")

"Mate—prima norma." (Latv: "Mother—the first norm.")

j) Writers and Artists

Many writers who had been friends of the experimenter manifested on tape; but the phenomenon also produced names of long-dead writers whom the experimenter had never met.

(a) Latvian writers and poets:

The first of these voices was Albert Sprudz, a close friend of the experimenter, who was killed in a bombing-raid in 1944. The experimenter calls on him and a rhythmic voice answers:

"Pateicas Sprudz, no sirds." (Latv: "Sprudz thanks with all his heart!")

Other voices followed intermittently:

"Albert te stav." (Latv: "Here stands Albert.") "Albert Sprudz te." (Latv: "Here is Albert.")

Once again the experimenter addresses his friend.

"Golva! Golvas nav! Konstantin, Konstantin, esmu ar tevi vienmer." (Latg, Latv: "Head! No head! Konstantin, Konstantin, I am always with you.")

The statement "no head" may refer to the fact that A.S. had been blown to pieces by the bomb; this ghastly experience may have had emotional repercussions after death which A.S. had not been able to overcome as yet.

"Albert Sprudz, glabies ewigi du!" (Latv, Germ: "Albert Sprudz, save yourself for eternity!")

"Alberts te. L'homme nesteidz!" (Latv, French: "Albert is here. The man doesn't make haste.") "Albert! Hei, Kritiki! Tu te nevar drukaties!" (Latv: "Albert! Hallo, critic! Here you can't print.")

"Es pa venti Kosti." (Latv, Swed: "I am waiting for Kosti.")

"Kadreiz dzimtene tik mil." (Latv: "Sometimes only the native country loves.") "Kosti, kontakts tu!" (Latv: "Kosti, you are the contact!")

"Raudiv', Sprudz."

The second name to be called by the experimenter is that of Janis Akuraters who died in 1937.

"Lauj mieru!" (Latv: "Grant me my peace!")

"Labak gulet!" (Latv: "Better sleep!")

"Miers!" (Latv: "Quiet!")

The experimenter asks Janis Poruks (died 1911): "What are you doing, Janis Poruks?"

"Ich denke." (Germ: "I think.")

At another recording-session the experimenter asks: "You think. What are you thinking, dear poet?"

"Muzibu." (Latv: "Of eternity.")

The experimenter states that he regards Poruk's poem "Near thy white, high window" as the best lyrical poem in Latvian language.

"Pateicos!" (Latv: "I thank!")

During one recording, we hear the following sequence of phrases :

"Ka tu pari tiki?"

"Poruku Janis"

"Tava skaistule. Te tu majas." (Latv: "How did you come over?—Poruku Janis."—"Your beautiful one. Here you are at home.")

"Esmu Poruks, dyrt!" (Latv, Swed: "I am Poruks expensive!")

"Poruks vientulais!" (Latv: "Poruks the solitary.")

"Vi koordinati." (Swed: "We are co-ordinated.")

Karlis Skalbe (died 1945) manifests often and very clearly; right from the start he indicates that he wants to help the experimenter.

The experimenter begs Skalbe to speak to him, if possible.

"Kon..."

A woman's voice interrupts: "Nevari!"

A man's voice counters: "Nem bomani!" (Latv: "Kon..." Woman's voice: "You cannot!" Man's voice: "Take the toll-bar.")

At a subsequent recording-session the experimenter says: "Dear Skalbe, you were ready to help me."

"Ja, palīdzesu manam draugam." (Latv: "Yes, I will help my friend.")

The experimenter expresses a wish to hear his friends.

"Skalbe hort.)" (Germ: "Skalbe hears.")

"Pomini, Skalbe te." (Russ, Latv: "Think of me, here is Skalbe.")

"Tev tik Skalbe! Van tatad tot." (Latv, Swed, Germ: "For you only Skalbe! So the friend is dead.")

"As Skalbe." (Latv: "I am Skalbe.")

The experimenter addresses his friend in the "beyond". In response a male voice:

"Piemini Skalbi. Vesna!" "Wy pomni Skalbe." (Latv, Russ: "Remember Skalbe. Spring!"—"You remember Skalbe.")

A very distinct voice:

"Bau! Autori raida. Tu nemirsi."

"Skalbe, tu skapi karto?" (Germ, Latv: "Build! The authors are sending. You will not die."—"Skalbe, are you tidying the cupboard?")

"Skalbe—mili Latviju!" (Latv: "Skalbe—love Latvia.")

After the experimenter had addressed Skalbe, a voice says:

"Konstantin nepietiek." (Latv: "Konstantin, it is not enough.") This is probably a pointer to the restrictions imposed by our means of communication.

"Kosti, varu. Skalbe." "Tici tu?" (Latv: "Kosti, I can. Skalbe."—"Do you believe?")

"Skalbe, gulesi!" ("Skalbe, will you sleep!")

"Achtung, Skalbe!" (Germ: "Attention, Skalbe!")

"Te la garde lepna. Piemin Skalbe!" (Latv, Spanish: "Here the guard is manifold. Remember Skalbe.")

The experimenter again addresses Skalbe and, amongst others, the following voices are heard:

"Tu te vivaci." "Juergensonu!" "Te mirklis skaitas." "Mes Latvijai. Te masinas." (Latv Ital.: "You will live here."—"Please, Juergenson!"—"Here one counts the moment."—"We are for Latvia. Here are the little sisters.")

Response to the experimenter addressing Skalbe:

"To no naves dzirdi." (Latv: "You are hearing from the realm of the dead.")

Vilis Lacis, a well-known Soviet-Latvian author who died in 1965, appeared on tape before the experimenter had heard of his passing.

"Kosti, unser Wiedersehen. Vila Lacis dels. Lacis te." (Germ, Latv: "Kosti, our meeting again. Vila Lacis' son. Lacis is here.")

We hear the following segment of a conversation:

"Es ludzu rili." "Kadu Vili?" "Liedzeju Vili Laci." "Es gribu Vili." "Ko tu Pjapa! Guni, Konstantin!" (Latv: "I beg Vilis."—"Which Vilis?"—"Vilis Laci the negator."—"I want Vilis."—"What are you babbling! Light, Konstantin!")

"Es lupata, Kosti,—saproti?" "Vilis Lacis patiesi." (Latv: "I am a scoundrel, Kosti, do you understand?" "I am really Vilis Lacis.")

Janis Veselis was a well-known Latvian writer and a friend of Zenta Maurina, although the experimenter had known him only briefly. He died in 1962. We hear a whole collection of statements either from him, or about him:

"Te Veselis—Zentai—tev! Raudive, Raudive, ko raksta tie? Veselis te." (Latv: "Here is Veselis—for Zenta—you! Raudive, Raudive, what are you writing? Veselis is here.")

"Sdravstvuj, hallo, Herr Raudive! Herr Raudive, Vesel!" (Russ, Germ: "Good day, hallo, Mr. Raudive! Mr. Raudive, Vesel!")

A voice demands:

"Veseli gribu!" (Latv: "I want Veselis!")

After the experimenter has addressed Veselis:

"Tas gull" (Latv: "He sleeps.")

"Kostulit, tu teiksi!" "Veselis spirit." (First sentence Latv: "Kostulit, you will say."-Second Latin: "Spirit of Veselis.")

"Veselis!"

"Gulu, ko tu gribi?" (Latv: "I sleep, what do you want?")

The experimenter did not know the famous Latvian Poet Rainis, who died in 1929, but later he did make the acquaintance of Rainis' wife, Aspazija, herself a poetess. We hear the following voices:

"Rainis te." (Latv: "Here is Rainis.")

"Rainis pusdienoj mit." (Latv, Germ: "Rainis takes part in eating lunch.")

"Rainis te under, Kosta. Vai tu redzi vinu? Kaudzit, Konstantin." (Latv, Swed: "Rainis is down here, Kosta. Do you see him? Kaudzit, Konstantin.")

"Raini gaidijāt?" "Rainis fordera." (Latv, Germ: "Have you waited for Rainis?"—"Rainis will promote.")

"Rainis. Visi gaisie! Lieber Kosta, te vidno." (Latv, Germ, Russ: "Rainis. All the shining ones! Dear Kosta, here one sees.")

"Rainis dobrata." (Russ: "Rainis is goodness.")

"Te Rainis! Gaidi, tu sabris." (Latv: "Here is Rainis. Please wait, neighbour.")

Edwards Virza (died 1940) has manifested on tape quite often, though the experimenter hardly knew him.

"Kundziski Virzu piemin!" (Latv: "Remember Virza in grandiose manner.") This request is in tune with Vima's style of living: his poetry as well as his way of life had been "grandiose".

"Te Virza." (Latv: "Here is Virza.")

"Virza runa. Te Raudive runa." (Latv: "Virza speaks. Here speaks Raudive.")

"Virza pat te!" (Latv: "Even Virza is here.")

The experimenter talks to Virza. In answer:

"Balts Cigans." (Latv: "White gypsy.")

"Nemocies, Kosti. Tulko Virzu!" (Latv: "Do not torture yourself, Kostl, Translate Virza!")

"Piemin tu Vifza." (Latv: "Remember Virza.")

"Virza te, Kosta." "Virza, tu netiec! As tja sture. Kur te tas Kosta?"

(Latv, Latg: "Virza is here, Kosta."—"Virza, you can't follow. I am steering here. Where is Kosta?")

"Pulaties, veca galva! Virza te. Te Jerums vel." (Latv: "Make some effort, you old head! Here is Virza. Here is also Jerums.")

"Laila! Kosti, Virza!" "Koste, kapec tu vaciets? Es Virza." "Koste, Virza!" (Latv: "Koste, why are you a German? I am Virza." — "Koste, Virza.")

"Virzu tirda. —Wichtig!" (Latv, Germ: "Virza is being stringently interrogated." —"Important !")

Janis Grins, another author (died 1966), had been ill-disposed towards the experimenter, whom he had not known personally.

"Te Grins." "Ir Grins." "Es Kosti pasiitu." (Latv: "Here is Grins." —"Grins exists." —"I ask for Kosti.")

"Te listiga. Hallo, Janis Grins!" (Latv, Swed: "Here are the cunning ones. Hallo, Janis Grins.")

"Koste, piedod, te Grins. Koste, te Grins, piedod. Latviesi!" (Latv: "Koste, forgive, here is Grins. Koste, here is Grins, forgive. Latvians!")

"Hej, Raudive! Piedodi, Konstantin, te Grins." (Swed, Latv: "Hi, Raudive! Forgive, Konstantin, here is Grins.")

Caks (died 1950):

"Ko tu guli, Cak?" (Latv: "What are you sleeping for, Cak?")

"Pasaku, Caks." (Latv: "Fairy-tale, Caks!")

"Musu Caku!" (Latv: "Our Caks!")

Vilis Cedrins, a poet of repute (died 1946), was carried off by the Bolsheviks and perished in some slave-labour camp. The experimenter knew him well. The poet manifests on tape:

"Vilis Cedrins—Musu Kosta, es pieminu Cupos." (Latv: "Vilis Cedrins. —Our Kosta, I remember Cupos.") "

Vilis Cedrins gul." (Latv: "Vilis Cedrins sleeps.")

"Cedrins tja." (Latg: "Cedrins is here.")

The poet Veldre disappeared without trace after the Russians had marched into Latvia in 1944. Nobody knows what happened to him, but it is presumed that he committed suicide. The experimenter knew him.

"Veldre ir. Raudiv, skal! Te nemirusie." (Latv, Swed: "Veldre exists. Raudiv, cheers! Here are the non-dead.")

Zeibolts was a Latvian author, not very well known, whom the experimenter had never met.

"Koste, te Zeitbolts." (Latv: "Koste, here is Zeitbolts.") —In fact Zeitbolts had already manifested.

The experimenter addresses his friend, the poet Janis Ziemelnieks, who died in 1933.

"Te tavs Janis Ziemeļnieks." "Te tev Raudive kalpo. Pazags tja." (Latv: "Here is your Janis Ziemeļnieks." — "Here Raudive serves you. Here is Pazags.")

Kvalis, also a poet, knew the experimenter. Kvalis died in a bombing raid on Berlin.

"Veseli dzimtenes draugi! Kvalis, Koste. Tja pa vidu geh!" (Latv, Germ: "Greetings, fi-iends from my homeland! Kvalis, Koste. Co here in the middle.")

A voice adds:

"Denke, Koste ir vel. Nauda vipam mysli." (Germ, Latv, Russ: "Think, Koste still is. Thoughts are like money to him.")

Endzelins, well-known Latvian-Baltic philologist, manifests:

"Es Kokmuize. Endzelins." (Latv: "I am in Kokmuize. Endzelin.") "Tikai tu, Endzelins." (Latv: "Only you, Endzelins.")

(b) Writers of other nations:

The first to manifest was Ortega y Gassct. The experimenter had heard his lectures on philosophy at Madrid University, had translated his works into Latvian and had dedicated to him an essay in his book, *Der Chaos-Mensch und seine Uberwindung (Chaosman and his Conquest)*.

"Ortega. Wir sind, wir sind, wir sind!" (Germ: "Ortega. We are, we are, we are!")

"Madri..., yo siento. Man prieks. Pensamiento, Ortega." "Gigants." "Buena cosa man." (Span, Latv: "Madrid, I feel. I have joy. Thoughts, Ortega." "Giant." "A good thing for me.")

"Ortega, din van." (Swed: "Ortega, your friend.")

"Ortega te." (Latv: "Ortega is here.")

"Ortega! Partei wird Ortega!" (Germ: "Ortega! Party becomes Ortega!")

"Entro jas muchas cuestionas." (Span: "You will solve many questions.")

There are other occasions when the name of the philosopher is pronounced by himself, or mentioned by others. Unfortunately, these particular voices belong to the group most difficult to verify and cannot therefore be quoted here.

Garcia Lorca was killed in Malaga, during the Spanish civil war. He was a friend of the experimenter. The experimenter talks to his friends in the "beyond" and asks them to help him as much as possible.

"Te Garcia Lorca sture." (Latv: "Here steers Garcia Lorca.")

"Garcla Lorca. Sei ruhig, Kostja. Vi bundna kopa." (Germ, Swed, Latv: "Garcia Lorca. Be calm, Kostja. We are linked together.")

"Garcia Lorca putjom bystro." (Russ: "Garcia Lorca on quick route.")

"Garcla Lorca—auf Wiedersprechen!" (Germ: "Garcia Lorca—speak to you again!")

"Reparemos hablando. Achtunga—Garcia, danke!" (Span, Germ: "We strengthen each other talking. Attention—Garcia, thank you!")

"Lorca nakti, sonakt, Raudive." (Latv: "Lorca in the night, tonight, Raudive.")

Miguel de Unamuno (died 1936) was in close contact with the experimenter during the latter's student days in Spain. The experimenter has translated Unamuno's works into Latvian.

"Amico Unamuno! Invencibles, Konstantin! Wir sind." (Span, Germ: "Friend Unamuno! You are invincible; Konstantin! We are.")

The experimenter says that he has written about Unamuno.

"Unamuno te. Nakti—Miguel." (Latv: "Here is Unamuno. At night—Miguel.") "Amico Unamuno." (Span: "Friend Unamuno.")

"Vai tu Cervantes?" (Latv: "Are you Cervantes?")

L.N. Tolstoy (died 1910)

"Tolstoj, kum. Ty Kosta?" (Russ: "Tolstoi, godfather. Are you Kosta?")

"Te Tolstoj! Te Kosti slave." (Latv: "Here are the Tolstois. Kosti is praised here.") "Tolstoj, Koste. Golvu tev nokers beda." (Latv: "Tolstoi, Koste. Sorrow will get hold of your head.") "Raudive, te Tolstoj." (Latv: "Raudive, here is Tolstoi.")

"Te Tolstoj. Te tik Ort. Willst du te palikt?" (Latv, Germ: "Here is Tolstoi. What a place this is. Do you want to stay here?")

The experimenter greets Leo Tolstoi and Dimitri Mereschkovsky in Russian.

"Kosta runa. Mes milam tevi." (Latv: "Kosta speaks. We love you.")

"Tolstoj spirits. Var tikai tencinat." (Latin, Latv: "Tolstoi's spirit. One can only give thanks.")

"Tolstoj ist. Tolstojs maina profesionu." (Germ, Latv: "Tolstoi is. Tolstoi changes profession.")

"Tada flickes nakti." (Latv, Swed: "Such a girl at night!")

A woman's voice replies:

"Tolstoi!"

"Tolstojs, Konstantin. Pisi." (Russ: "Tolstoi, Konstantin. Write!")

"Kosti, pisi, Tolstoj." (Russ: "Kosti, write, Tolstoi!")

Fjodor Dostojevsky (died 1881)

"Dostojevski, gulat." (Latv: "Dostojevsky, sleep.")

"Lieber Kostja, Dostojevsky muns admirals." "Te veins katolis." "Tas nav veins." "Dostojavskijs, dela cid." (Russ, Latg, Latv: "Dear Kostja, Dostojevsky, my admiral." —Here the Catholic is a devil." —"He is not a devil." —"Dostojevsky, the cause suffers.")

"Kosti, Dostojevsky!"

The experimenter asks to be advised if he should go to the USA to make speeches and carry through demonstrations, as medium A. had suggested. He asks for information about medium A. too. The voice:

"Cepucha!—Tu malesi piektdiena. Kompromisa. Koste, Dostojevskii." (Russ, Latv: "Nonsense!—You shall paint on Friday. Do make compromises. Koste, Dostojevsky.")

There is relevance in what this voice says. Medium A. used to do her mediumistic painting on Fridays. We further hear the advice to make compromises, not to be too rigorous about the point of view of other people. And we are informed that it is Dostojevsky who speaks.

Fjodor Stepun (died 1965). The experimenter greets Fjodor Stepun and thanks him for his friendship.

"Lieber Raudi, Kosti, danke dir." (Germ: "Dear Raudi, Kosti, thank you.")

The experimenter adds: "Try to help your friend."

"Nevaru. Na, boman! Kostja, du borja nur." (Latv, Swed, Germ: "I can't. Well, barrier! KostJa, you are only starting.")

"Nachste Liebe sage dir." (Germ: "Love thy neighbour, I tellyou.")

"Kostja ty? Kosti, braue pa Izi." (Russ, Latv: "Kostja, you? Kosti, go on the Isar.") The Isar is a river in Bavaria, Germany. Meaning of this sentence is obscure.

The experimenter addresses himself to Stepun.

"Raudive, tematu main." (Latv: "Raudive, change the subject.") "Grusse Dichter, mans draugs!" (Germ, Latv: "Greet the poet, my friend!")

The experimenter greets Stepun and asks how he is.

"Negreko. Gut Prostite!" (Latv, Germ, Russ: "Don't sin. Good. Forgive!")

"Bunin, Konstantin, pa mysli-mosti." (Russ, Latv: "Bunin, Konstantin, over the bridge of thought.")

Maxim Gorki.

"Kur Kosti palika? Tja Gorki." (Latv: "Where has Kosti got to? Here is Gorki.") "Gorkij."

The experimenter makes a recording in Darmstadt (Germany) and addresses the poet Arnold Krieger; with whom he had often been in company in that city.

"Tuja!" (Tuja is the name of the dead poet's wife.)

The experimenter greets A.K.

"Arnold-Tava slava, Arold." (Latv: "Arnold-your glory, Arnold.")

The experimenter addresses himself to all who would like to meet him in his hotel-room.

"Arnold!" "Kriegers ir tja." (Latg: "Krieger is here.")

Friedrich Nietzsche (died 1900). Nietzsche's name can be heard often, either by itself or in whole sentences.

"Tja Nietzsche." (Latg.: "Here is Nietzsche.")

In the following fragment of a conversation Nietzsche emerges quite clearly:

"Kur ej?" "Nietzsches bugata." "Te yudins." "Stockholm, staru tiltu!" "Nietzsche—he—he—he !" "Natschow, Kosti." "Nietzschis gribi, pfui!" "Nietzsche selbst." "Vi anwoh—nase Kranke." (Latv, Latg, Swed, Germ, Russ: "Where are you going?"—"In Nietzsche's bugata." The word "bugata" might mean a small hut or a bungalow.—"There is water here."—"Stockholm, bridge of rays."—"Nietzsche, he, he, he!"—"Natschow, Kosti."—"You want Nietzsche, fie!"—"Nietzsche himself!"—"We have become accustomed to our sick ones.")

A recording made by Dr. Hans Naegeli also produces Nietzsche's name:

"Te furchtbar. Vai tev Nietzsche ieteicama butne?" "Eteriska butne." (Germ, Latv, "It is terrible here. Do you think Nietzsche is a commendable being?"—"An ethereal being.")

"Nietzsche, ko tu doma?" (Latv: "Nietzsche, what are you thinking")

The following names manifest sporadically:

"Natasha, Kontakt, te Goethe." (Latv: "Natasha, contact, here Goethe.")

"Natasha" is a name that often appears in connection with "contact". One gains the impression that she is a helper in the linking-up process.

"Goethe! Liebe Helene." (Germ: "Goethe! Dear Helene.")

"Piemin—te Goethe." (Latv: "Remember—here is Goethe.")

"Lieber Goethe. Laiks allerdings. Laiks, anti." (Germ, Latv: "Dear Goethe. The time nevertheless.—The time—anti.")

"Glaube—te Goethe hilft." (Germ, Latv: "Believe—there helps Goethe.")

"Kosti, turpina, te tavs Rilke." "Velu versuchen." (Latv, Germ: "Kosti, continue, here is your Rilke."—"Too late trying.")

"Barlachs nav." "Lasst suchen." (Latv, Germ: "There is no Barlach."—"Being searched for.")

"Heidenstamm." "Te Dominique, horst du?" (Latv, Germ: "Here is Dominique, do you hear?")

"Wirklich Descartes. Kosti, Descartes!" (Germ: "Really Descartes. Kosti, Descartes.")

2. STRENGTHENING CONTACTS

14. Experiments in partnership

Amongst the thousands of voices on tape, those that address themselves directly to the experimenter—often giving their names—are the ones with the greatest value to the investigator. Contents and structure of utterances give a strong impression of independence. Many fragments seem to indicate that close relatives or friends seek contact from beyond the grave, and wish to be remembered by those remaining on earth:

"Vai tu liebe Kosti?" "Asune, kopīga skola." "Dzirdi mus?" "Snabis, pudele te. Piemini!" (Latv, Germ: "Do you love Kosti?"—"Asune, school together." "Do you hear us?" "Brandy, the bottle is here. Remember us.")

The secondary school to which the experimenter went was in Asune.

"Ateries tu mani no skolas?" (Latv: "Do you remember me from our schooldays?") "Konstantin, te Vladislavs, tu mani pazini Kraslava." (Latv: "Konstantin, here is Ladislav, you knew me in Kraslava.")—The experimenter was at the grammar-school in Kraslava.

"Boris tja!" "Raudive styrka." "Tu peti te?" "Vorslavs te. Peti, uszvilp man!" (Latv, Swed: "Here is Boris."—"Raudive is strength."—"Are you investigating here?"—"Here is Vorslavs. Investigate, don't give a hoot about me!") Vorslavs was a schoolmate of the experimenter.

"Radiniek, radiniek baci!—Radiniek!" "Deine Schwester." (Latv, Ital., Germ: "Relative, relative, kisses!—Relative!"—"Your sister.")

"Tovi broli, Konstantin, tovi broli!" (Latv: "Your brothers, Konstantin, your brothers.")

"Kosti, te Vanka. Kosti, Kosti, Kosti paliec! Redzat man, redzat mani, djadja Kostja!" (Latv, Russ: "Kosti, here is Vanka. Kosti, Kosti, Kosti stay! Do you see me, do you see me, Uncle Kostja!")

"Ko Koste saka?"

"Raudive !"

"Daugava tja bus." "Tu Latve. Koste, te Jadviga." (Latv: "What does Koste say?" "Raudive!"—"The Duna will be here!"—"Latvian woman. Koste, here is Jadviga.") Jadviga was a schoolmate and later a good friend of the experimenter. She was married to Voldis D. who manifests often on tape. "Kosti da!"—"Te Energie twa."

"Vitalist." "Ursula atliek." (Germ, Latv, Swed: "Kosti here!"—"Here is Energy two." "Vitalist." "Ursula postpones." "Tala, Konstantin, tu svesa.")

"Es redzu musu Kosti." (Swed, Latv: "Speak, Konstantin, you are a stranger. [or: You are strange.]—"I see our Kosti.")

"Koste, vai tu detekte? (Latv: "Koste, are you detecting?"—The word "detekte" is a neologism of the Latvian word for "detective".)

"Raudiv, te velti nauda. Raudive quar." (Latv, Swed: "Raudive, here money makes no sense. Raudive remains.")

"Laid, Kosti fint! Vestibi." (Latv, Swed: "Let Kosti through, fine! Vestibi.")

"Konstantin, wir brauchen hoeren, wir brauchen dich." (Germ: "Konstantin, we need to hear, we need you.")

"Turi, turi mani, Konstantin!" "Tautiets mans!" (Latv: "Hold me, hold me, Konstantin!"—"My compatriot.")

"Ludz tu Kostuli!" (Latv: "You ask Kostuli.")

"Musu Kosti treff!" (Latv, Germ: "Meet our Kos ti!")

"Wir zini, kur Ko..." (Germ, Latv: "We know where Ko. . .")

"Kostja, Kostja, hoerst du uns?" "Kosta, Kosta, hoerst du uns!" (Germ: "Kostja, Kostja, can you hear us?"—"Kosta, Kosta, hear us!")

"Slava, Kosta dzird!" (Latv: "Praise, Kosta hears!")

The voices also indicate that to them the experimenter is far away:

"Konstantin, tu mums esi talu." (Latv: "Konstantin, you are far from us.")

The plea for contact is always voiced more or less urgently:

"Raudive ir tja! Kosti, taisi tiltu!" (Latv: "Raudive is here! Kosti, build the bridge!")

Another voice adds: "Musu Kosti vadi!"

"Brahms ir till Kostja." (Latv, Swed: "Guide our Kosti!"—"Brahms is for Kostja.")

"Ba vakara Kosti." "Sveiki Koste!" "Lobs pazina." "Tiltu!" (Latv: "Kosti is without evening."—"How do you do, Koste!"—"A good acquaintance."—"The bridge, please!")

A distinct microphone voice:

"Sveicinats esi! Te Kosti will." (Latv, Germ: "Greetings. Here one looks for Kosti.")

"Konstantin Raudive!" "Hej Raudive, solo mej." (Swed, Ital.: "Greetings, Raudive, I am alone.") "Raudive, wo willst Du hin?" (Germ: "Raudive, where do you want to go?")

"Du wolltest ja, jau pusnakts." "Tas Kenins." "Wieviel Dank!" "Edison pats." "Wir Menschen such weit." (Germ, Latv: "You wanted to, it is already midnight." "This is Kenins" (a well-known Latvian poet). "Many thanks!" — "Edison himself."—"We are looking all over the place for human beings.")

"Raudive, piedod!"

"Konstantin, Latvis!" (Latv: "Raudive, forgive." "Konstantin, a Latvian.")

"Guten Tag, Kosta Raudivel Raudiv', Guten Tag. Vi skersa Raudive. Nasa Kosta." (Germ, Swed, Latv, Russ: "Good day, Kosta Raudive! Raudiv', good day. We are crossing Raudive. Our Kosta.")

"Kostja, tja Hugo. Tja gruti. Hitlers ir viltigs. Te Hitlers. Nietzsche te." (Latv: "Kostja, here is Hugo. It is difficult here. Hitler is cunning. Here is Hitler. Nietzsche is here.")

The impression grows that the voice-entities react directly when addressed. The experimenter addresses, for instance, Sir Oliver Lodge. In answer:

"Oliver, Koste, Oliver!"

After the experimenter had addressed Garcia Lorca, the following sequence of phrases is heard:

"Danke, tu Koste!" "Smerti tev vajdzej, angel tu." "Raudive tu putns." "Nomira Oidipus. Vka-aka pietiek." Latv, Russ: "Thank you, Kcrste."—"You needed death, you angel."—"Raudive, you are a bird!"—"Oedipus died. Incense is enough.")

"Te Kosta, Loge." (Latv: "Here, Kosta, Loge.")

There are many indications that the voice-entities are able to see the experimenter; that, in fact, they are present in the room.

"Konstantin, es kakta stavu pie tevis." (Latv: "Konstantin, I am standing in the corner near you.") "Kosti, moment bei dir drin!" "Kostja tja. Vi zajedim. Lorca secret." (Germ, Latv, Russ, Swed: "Kosti, this moment I'm in with you."—"Here is Kostja. We come in. Lorca's secret.")

"Da Kostja, du!" "Lipoj tu!" "I tukstos te redzam!" (Germ, Latv: "There you are, Kostja!"—"You are [symbolically] wagging your tail."—"We are here in our thousands.") "Darom, Koste."

"Saskija, prima Kosti!" "Razalite, redzu Kosti." (Russ, Latv: "Free, Koste."—"Saskija, first class, Kosti."—"Razalite, I can see Kosta.") "Koste, mill Nambrenci." (Latv: "Koste, love Nambrenci.")

"Raudive te." (Latv: "Here is Raudive.")

"Kur tu te?" "Pirti, Konstantin." "Nakam sisti pie Kostas." (Latv: "Where are you here?"—"Bathroom, Konstantin."—"We come beaten to Koste.")

"Wir hier sind. Kostja, kur tu?" (Germ, Latv: "We are here. Kostja, where are you?")

"Pa Kosti radzu tja. Kozu Janis." (Latv: "I see Kosti here. Kozu Janis.")

Sometimes access seems to be impossible:

"Nu ej, nu ej, Konstantinu panem!"

"Ieksa netiek. Nosoditas par grekiem." (Latv: "Now go, now go, take Konstantin with you." "One can't get in. They are punished for the sin.")

"Kosti, Fremde!" "Ga borta." (Germ, Swed: "Kosti, strangers!"—"Go away.")

The voices assure the experimenter of their love and friendship :

"Kosti, mans miluli!" (Latv: "Kosti, my dear!")

"Lieber Konstantin, ich liebe dich." "Konstantin, du Lieber, liebe du mich." (Germ: "Dear Konstantin, I love you."—"Konstantin, dear one, love me.")

"Tava Brigita tevi mil, Konstantin. Brigita tevi mil.—Vins mil Brigitu." (Latv: "Your Brigita loves you, Konstantin. Brigita loves you. He loves Brigita.")

"Es visu Konstantinu milu." (Latv: "I love all of Konstantin.")

"Van Kosti, tu musu draugs." (Swed, Latv: "Friend Kosti, you are our friend.")

"Ty—jag, Freunde! Wo können ... stanim!" (Russ, Swed, Germ: "You... I, friends! Where can ... stay.")

"Wir beten fur Raudive." (Germ: "We pray for Raudive.")

"Kosta, van, pietiek ar muziku." (Swed, Latv: "Kosta, friend, it is sufficient with the music.")

"Dorgs Kostule! Ecco, tu man dorgs!—Ko dara Zenti? Ekkur Raudi." (Latg, Ital.: "Dear Kostule! Ecco, you are dear to me! What is Zenta doing? There is Raudi.")

"Kosti, tev ir draugi." (Latv: "Kosti, you have friends.")

We hear remarks about the experimenter, positive and negative judgements concerning him, and hints as to his physical and mental condition.

At one recording, in which Zenta Maurina, Gustav Inhoffen and his wife Ingeborg, a Miss H. and a Miss M.R. took part, Mrs. Inhoffen remarked that Zenta Maurina was contributing more than anyone else, whereupon a female voice was heard to say:

"Konstantin, unser Psychologe!" (Germ: "Konstantin, our psychologist!")

An interesting dialogue ensued between a man's and a girl's voice:

"Meitens, vins nav Schwed in schwedischer Sprache." "Vins nav Schwed?"

"Er einwanderte in Schweden." (Latvian, Germ: "He is not Swede in Swedish language, my girl."—"Isn't he Swedish?"—"He emigrated to Sweden.")

"Vi kanner Kosta." (Swed: "We know Kosta.")

"Dzivo, dieser Kosta." "Raudive ir skeptikis."

"Atstoj, moj skeptikis!" (Latv, Germ, Rues.: "He lives, this Kosta."—"Raudive is a sceptic."—"leave it, my sceptic!")

"Pero Lindstroem, piesargi Kosti, tagad nikst pie radio." (Latv: "Pero Lindstroem, take care of Kosti, he is now pining away at the radio.")

"Raudive nava bargs." (Latv: "Raudive is not strict.")

"Es gibt richtig stroga. Warum, lieber Koste?" (Germ, Russ: "There is real severity. Why, dear Koste?")

"Fein, sachlich, Koste da." "Raudive tiesa." "Kostulit, tautas grib." "Vi hoppas te Raudive." (Germ., Latv, Swed: "Fine, factual, Koste is."—"Raudive judges."—"Kostulit, the nations want to." "We are hoping, here is Raudive.")

"Raudive deutsche versteht." (Germ: "Raudive understands German.")

The experimenter usually speaks German during investigations. A voice asks:

"Kapec vaciets tu nu?" (Latv: "Why are you now German?")

"Diktare Kosti." "Kosti ir diktare." "Saki nadi, liels zupis." (Swed, Latv, Span: "Poet Kosti."—"Kosti is a poet."—"Don't say anything, he is a great tippler.")

"Hej, hej! Perkoni nodruka!" (Swed, Latv: "Good day, good day! Let 'Perkons' be printed!") This refers to a novel by the experimenter which was just due to be printed in New York when this recording took place.

"Kosti lobs katolu Sohn's" (Latv, Germ: "Kosti is a good Catholic son.")

"Dums Kostis." "Vins ir ipatnejs. (Latv: "Kostis is stupid." "He is strange.")

"Ekis, Kosti padums." (Latv: "Ekis, Kosti is a little stupid.")

"Kosti, wieviel noch strunt!" (Germ, Swed: "Koste, how much more silly stuff!")

"Liels slinkulis!" (Latv: "A big loafer!")

"Koste, tu traks." (Latv: "Koste, you are mad.")

"Septini piki, tev napatiksanas!" (Latv: "My word, you have worry!") The experimenter really did have worries at that time.

The voice-entities are concerned about the experimenter's concentration and his abstinence. They issue warnings:

"Kostulit, tikai nepagurt!" (Latv.: "Kostulit, above all don't get tired!")

"Tu nogurs esi. Vai tur Kosta redz?" (Latv: "You are tired. If Kosta can see there?")

"Konstantin, nepere greku!" (Latv: "Konstantin, don't buy sin!")

"Konstantin, streite nicht!" (Germ: "Konstantin, don't quarrel.")

"Negausa! Kosta par daudz plite, musu Kosta. Du Trinker!" (Latv, Germ: "Insatiable! Kosta drinks much too much, our Kosta. You drunkard!")

"Ora !" "Piestaj, Kosta! Dvesele piestaj." "Die Liebe, der kuenftig varge!" "Slova. Kosti gul tai pasa gula." (Lat., Latv, Germ, Swed, Russ: "Pray!" "Stop, Kosta! The soul calls a halt." "love, the future she-wolf."—"The word. Kosti sleeps in the same bed.")

"Kosti, tu? Raudive, guli tu? Mutti." "Gib mir einen Kuss!" "Ko tu vilini?" "Isti smirde pec skorosti." "Kostulit, nakts miers!" (Latv, Germ, Russ: "Kosti, you? Raudive, are you asleep? Mother."—"Give me a kiss."—"Why are you attracting?"—"It really stinks of speed."—"Kostulit, night's rest.")

"Ka tu skrini var tupet!" "Furchtbar tu dzer, muns Koste." (Latv, Latg: "How can you hover in the cupboard!" Could also mean "in the shrine", the "chest" or the "cabinet". "You drink terribly, my Koste!")

"Kosti, Alozs pakal. Cela nav." "Pievelc tu, padre te." "Vai tu plitt?" "Gryuti, Winter te." (Latv, Span, Germ: "Kostja, Alozs is following you. There is no way."—"Pull tight, here is father."—"Are you boozing?" "Difficult, here is winter." Not clear whether the last word means the season, or whether it is "Winter"—the name of a person.)

We often hear congratulations at successes, or other statements that show interest in our investigation of the voice phenomenon.

"Jagau. I wishy fuer Raudive Erfolg." (Engl, Germ: "Jagau. I wish Raudive success.")

"Walters Rapa, Janis Rapa: Konstantin, begluekwuensche. Wirklich ein stor petijums. Nepagurt." (Germ, Swed, Latv: "Walter Rapa, Janis Rapa: Konstantin, congratulations. Really a great research. Don't get tired!") Walter and Janis Rapa were the experimenter's Latvian publishers in Riga. They manifest several times.

"Koste, te ist Rapa." "Koste, te ir Rapa." (Latv, Germ: "Koste, here is Rapa."—"Koste, here is Rapa.")

"Fischer Koste, te Rapa." (Germ, Latv: "Fisherman Koste, here Rapa.")

"Te tev Rapa. Skaitit lugsanas." (Latv: "Here you have Rapa. Go on praying.")

"Izdevejs ir Rapa. Projektins, projektins!" (Latv: "Publisher is Rapa. Little project, little project!") "Konstantin gruts darbs. Diezgan rupju par Zentu. Sasniegsit praktiski ko velaties." (Latv: "Konstantin has heavy work. Enough worries about Zenta. They will practically attain what they are wishing.")

"Man tu pateici patiesibu." (Latv: "To me you have told the truth.")

"Wir sind deinetwegen." (Germ: "We are [here] because of you.")

"Tack, Raudive." "Gratulation tev, Konci! Pekainis. Tev nav ko eilt, Konsta." (Swed, Engl, Latv, Germ: "Thanks, Raudive!"—"Congratulations to you, Konci! Pekainis. You don't have to hurry, Konsta.")

One voice encourages the experimenter:

"Weg, Raudive, slipsi! Mes cinamies. Raudive, tu tol" (Germ, Latv: "Away, Raudive, with the tie! We are fighting. Raudive, you are far away!")

"Konstantin, mit kraft." (Germ: Konstantin, with strength.)

Apsveicam tev, Konstantin, durch Radio."

"Anna Strotford begluecka."

"Hammerskjold, mit meinen Worten, prosit, Konstantin, du mutig!" (Latv, Germ: "We greet you, Konstantin, through radio." "Anna Strotford congratulates." "Hammerskjold, with my words, cheers, Konstantin, you courageous!")

"Kosti, atskir labi svarigako!" (Latv: "Kosti, distinguish well the most essential!")

The voice-entities are equally concerned with the experimenter's environment:

"Saluzusi Zenta, Raudive." (Latv: "Zenta has broken down, Raudive.") This statement refers to the fact that Zenta Maurina was feeling ill at the time the recording was being made.

"Wo willst du hin? Tu mil Kosti. Zenta, kehr um! Te Masi. Roberts sjukhuseta." (Germ, Latv, Swed: "Where do you want to go? You love Kosti. Zenta, turn back! Here is Masi. Robert is in hospital.")

This strange sentence contains a hint from Zenta Maurina's sister Renate, called "Masi"; she seems to be indicating that Robert Maurini, the father, continues to work at a hospital after his death.

As a further illustration of direct partnership between the voice-entities and the experimenter we add a few more excerpts from various recordings. The dialogue indicates immediate contact and shows the rudiments of a proper conversation between the voices and the experimenter. The latter tries at times to provoke a reaction by addressing himself to a particular person. He calls on Margarete P. and a voice answers:

"Petruschka !"

"Margarete Petrautzka!"

The experimenter addresses Robert and Renate Maurins. A voice:

"Lyudzam mes tevi. Mellis ir Starke." (Latg, Germ: "We beg of you. Mellis is strength.")

Mrs. Mellis was at that time staying with Zenta Maurina.

3. TWO WORLDS

23. Existence After Death

The question of life after death has become a dominant consideration in this investigation. Leo Tolstoy, once firmly convinced that death was the end of all things, repudiated his own conclusions after a lifetime of questioning, his spiritual energies consumed in the attempt to bridge the gulf between seen and unseen.

Perhaps no one can fully understand the true value of life, his own or others, until he experiences the terror of facing complete annihilation. To innumerable thinkers throughout the ages, life has appeared as more than a puppet show; they have rejected the idea of dissolution in a limitless void as a denigration of human intelligence and dignity, and have looked for a deeper meaning behind man's existence.

We all realize to a greater or lesser extent the abilities of our human "animal nature", but precise knowledge of matters beyond the boundaries of this life is withheld; there is no exact knowledge about what happens after death, all is guesswork, conjecture, supposition. This book records the results of research into physically verifiable phenomena which seem to some of the researchers to point to the existence of another world and of beings who, with the aid of tape-recorder, radio and microphone, seek to impart a certain amount of information about the place they inhabit.

Insight into another plane of existence might be expected to free us from the concepts of our temporary physical abode, limited as they are by our culture and customs, our passions, prejudices and preconceptions. Hitherto we have had choice but to strive to realize intangible truths through ourselves and within ourselves, but the facts now being investigated through strictly controlled experiments present a challenge to the restrictions and preconceived ideas of modern man, and perhaps offer an opportunity to prove at last, as Leo Tolstoy believed at the end of a long life of trial and error, that "the soul of man contains an element that is not subject to death".

This chapter sets out a selection of references to this absorbing problem.

During one of his first recordings, the experimenter remarked that man had very little knowledge of matters concerning life after death and that neither his understanding, his judgment, nor his intuition could follow the implications. A voice responded with: "Er kann." (Germ: "He can.")

It is a microphone-voice, clearly audible to anyone, and this remark may perhaps answer the question mankind has been asking since time immemorial. In such a context, the curt statement is an assertion that man can indeed discover what happens to him after death.

The experimenter says that we leave life hoping that we may find ourselves still in existence ... whereupon a male voice answers: "Wir nie verlassen." (Germ: "We never leave.")

Here perhaps is a hint that our view of departure from life is erroneous; it seems we are told that we continue to live through the transition we call death, which affects only the temporary dwelling-house of our physical organism. The voice-entities make many comments, some of which are given in the following pages, that apparently refer to the relationship of the spirit to the body it has left.

The experimenter, influenced by the happenings of our time, asks whether the souls of those killed in Vietnam perished with their bodies. A woman's voice answers briefly:

"Leben." (Germ: "Live.")

The experimenter repeatedly asks for an answer concerning life after death. A woman's voice:

"Ludzu tici!" (Latv: "Please believe.")

The experimenter calls on his dead friend R.P. and a male voice says:

"Wir dzivi." (Germ, Latv: "We live.")

Existence after death is often confirmed in categorical terms:

"Leben wir." "Lebe tota, Konstantin." "Kosti, vi viva!" (Germ, Swed, Ital.: "We live." "The dead live, Konstantin! —"Kosti, we live.")

"Es dzivoju." (Latv: "I live.")

"We greet you all here", says the experimenter, and a voice responds with:

"Vi lever." (Swed: "We live.") and immediately following, a male "Ich vive." (Germ, Ital.: "I live.")

The voice-entities often repeat such confirmation of existence and their presence:

"Wir sind." "Vivi wir." (Germ, Ital.: "We are." "We live.")

"Vi viva." (Swed, Ital.: "We live.")

"Konstantin, wir sind." "Wir sind." "Wir, Kosti, sind." "Kosti, vi viva." (Germ, Swed, Ital.: "Konstantin, we are." "We are." "We, Kosti, are." "Kosti, we live.")

Sometimes voices introduce themselves:

"Te sestra, Tante viva." (Latv, Russ, Germ, Ital.: "Here is sister, Aunt lives.")

"Wir sind Gaeli. Wir lebe, wir lebe." (Germ: "We are Gaels. We live, we live.")

A voice-entity declares very definitely that it exists:

"Te Tursa. Facit, patiesi mes esam." (Latv: "Here is Tursa. Sum total, we exist.")

"Bet smertes, Koste." (Latv, Russ: "Without death, Koste.")

"Ego, Vinkalne ir." (Latv: "I, Vinkalne, exist.")

Margarete Petrautzki had told the experimenter during her lifetime that she did not believe in an existence after death. In one of the recordings featuring her we hear:

"Bedenke, ich bin!" (Germ: "Imagine, I am!")

"Musu Kosti, Kosti ir." (Latv: "Our Kosti, Kosti exists.")

The experimenter asks whether the dead are amongst us. A male voice:

"Mes esam." (Latv: "We are.")

When the experimenter comments that man does not live only here, but lives many lives, a voice says:

"Pareizi tu runa." (Latv: "You speak correctly.")

Listening to these, and to other examples, we gain a firm impression of a conscious, seeing and hearing world confronting us.

The experimenter once made a recording in Schienen (Lake Constance). One of the participants says that a brother who died lived on in the memories of those who knew him. We hear in answer:

"Ich bin!" (Germ: "I am!")

The same participant goes on to say that the dead brother was, so to speak, a part of himself.

"Ich glaube dir gern. Giaub mir!" (Germ: "I believe you gladly. Believe me!")

The experimenter asks the deceased how he is.

"Blendend, Herr Raudive." (Germ: "Splendid, Herr Raudive.") comes the answer.

After the experimenter has stated further that the brother loved the deceased very much, the voice calls the living brother by name:

"Gerfried!"

The experimenter then tells the voice-entity that the brother has shown him his photograph and that his spirit must have been present on that occasion.

ZXZZX

"Pareizi!" (Latv: "That's right.") confirms the voice: and when experimenter adds that he then read a bit of his novel aloud, voice comments with:

"Schlecht!" (Germ: "Badly.")

At another recording-session the experimenter addresses a young woman who has recently died.

Wakna dej! (Swed: "Awake!")

The impression of a transitional sleep is given repeatedly on different occasions.

The experimenter says that in his opinion the woman may still be tied to habitual thoughts.

"Raudive nobiede Zenta." (Latv: "Raudive frightens Zenta.")

To the experimenter's suggestion that perhaps the woman has had to leave this life too suddenly, a delicate female retorts:

"Glaubst du, Papa?" (Germ: "Do you think so, Papa?")

The experimenter wishes her all the best in the beyond.

"Danke." (Germ: "Thank you.")

The experimenter's plea that the deceased may help him to prove the immortality of the soul, is answered by:

"Ich bin!" (Germ: "I am!")

One of the recordings was made in the presence of an Estonian nurse, Nora S.; she greets her father, who disappeared somewhere in Siberia. Immediately an Estonian voice is heard!

"Tervitana, Nora!" (Estonian: "Greetings, Nora!") As the experimenter does understand Estonian, he noted down what he heard phoneme by phoneme, and a later check showed that the deciphering had been correct and meaningful.

After the experimenter's words: "Welcome here", a voice is heard to say:

"Neraud vairs!" (Latv: "Cry no more!")

The Estonian nurse calls on her dead friend Lenart and asks him if he is happier over there.

"Nein!" (Germ: "No!")

The experimenter says to the participant: "Thank you, dear Nora, we hope ..." and is interrupted by a voice calling:

"Lenart!"

The participant then asks whether her dear ones in the beyond fare better than they did on earth; she would like to hear at least a word from them.

"Wir horen!" "We hear!"

In the preceding recording we had been able to hear desperate weeping and so the experimenter asks who it was that cried so bitterly.

"Noziedzniece. Neraudu vairs." (Latv: "The criminal (woman). I no longer cry.")

The experimenter says that nothing touches him so much as tears.

"Esi stiprs!" (Latv: "Be strong!")

The same consoling voice can also be heard elsewhere:

"Neraud, mili citus!" (Latv: "Don't cry, love the others!")

"Ich bleibe bei dir." (Germ: "I stay with you.")

Death and the dead are mentioned in various contexts. On several occasions the expression "Tota" appears; this had also come up in some of Friedrich Juergenson's recordings.

"Vi Tota (Swed: "We, the dead.") It also appears in the sentence "Lebe tota, Konstantin" ("The dead live, Konstantin.") already quoted.

"Wir singen, wie heilig fuer uns Toten." (Germ: "We are singing, how sacred for us dead.")

"Eine no Tote." (Germ: "A non-dead.")

"Negribas." (Latv: "He doesn't want to.")

"My smertiaki. Gulet." "Te nav vergu no metnu." "O ja, te vergi." (Russ, Latv: "We dead. Sleep."—"There are no slaves here."—"Oh yes, there are slaves here.")

"Gari tevi aizsuta tulit puti!" (Latv, Russ: "The spirits send you immediately on your way!")

"Navi tu klaus!" (Lat.: "Obey death!" A very distinct voice. "Raudiv, tu smerti redzeji." (Latv, Russ: "Raudiv, you have seen death.")

"Navi binda!" (Latv, Swed: "Bind death.")

4. PRACTICAL PROBLEMS OF COMMUNICATION

26. Spidola

Spidola is the name of a legendary female figure, bearer of light and of freedom for her people; through the works of Latvian poets (Pumpurs and Rainis) she has become a symbol of the ideal Latvian woman. "Spidola" appeared in connection with the voice-phenomena research in this way.

The experimenter tried to follow Friedrich Jurgenson's advice to find assistance in his work through a female helper in the "beyond". Juergenson himself had such a helper in the beyond. Juergenson himself had such a helper, a voice-entity named "Lena", as the reader may recall, and at one of his recording-sessions the experimenter asked whether Lena would assist him. A female voice answered:

"Ich weigere mich!" (Germ: "I refuse.")

"Lena nach Armee, Lena nevar but!" "Konstantin, hoerst du Lena?" (Germ, Latv: "Lena gone to army, Lena cannot be." "Konstantin, can you hear Lena?")

After this "Lena" disappeared and another female was heard:

"Spidola tava palidze!" (Latv: "Spidola your helper.")

From then on Spidola started to assist at recordings later; however, the experimenter noticed that, though Spidola fulfilled her function as helper, the radio had to be manipulated in a way which made strict control over recordings impossible.

Gradually other voices came to the fore, demanding that recordings should be made on a certain pre-determined wave-length. To avoid getting into ordinary direct radio-transmissions the experimenter tuned his set to wavelengths located between two transmitting-stations. This technique requires long and patient practice, but seems to satisfy the voice-entities better than Spidola's directions. The varied experiments conducted in the: presence of collaborators have proved that this is the correct method to adopt; the voices need the free wavelengths between two stations in order to make their contact. It may be possible, at some future date, to create "voice-transmitting stations" such as the physicist, Professor Alex Schneider (St. Gallen, Switzerland) has in mind.

This does not mean that the problem "Spidola" poses is solved. Behind this name stands a conscious, independent voice-entity which, demonstrating a spiritual principle, is able to appear under many guises and names.

Here are a few examples of how "Spidola", acoustically, emphasises her existence; for, even when her name is not actually mentioned, some characteristic traits of speech make it possible to guess that "Spidola" is the originator of the voice:

"Konstantin, horch!" "Viel Quatsch! Furchtbar, furchtbar!" (Germ: "Konstantin, listen!"—"A lot of nonsense! Terrible, terrible") These two sentences refer to some disturbing radio interferences during the recording.

"Tagad Aufnahme, tagad jauna Aufnahme!" (Latv, Germ: "Record now, new recording now!") This sentence appears consecutively in eight different variations.

"Achtung, schliess aus! Tot schlagt!" (Germ: "Attention, exclude! Strikes dead!")

"Ich danke, milulit, muns milulit. Ich bin Leiterin." (Germ, Latg: "I thank you, dear, my dear. I am the guide.")

At the beginning of a recording-session the experimenter says: "Dear Spidola, take over the leadership!" A woman's voice answers:

"Ja, ich uebernehme, mit vielem Dank!" (Germ: "Yes, I take over, with many thanks.")

Who is "Spidola"? During one of the recordings the experimenter addresses her: "Dear Spidola. ..." Immediately a voice comes in:

"Ich bin da!" (Germ: "I am here!")

The experimenter: "You take the lead now ..."

"Jag Schwester bin." (Swed, Germ: "I am sister.")

"Liebe dich!" (Germ: "Love you!")

Once again, the experimenter addresses himself to Spidola: "Dear Spidola, if you can, please converse with me."

"Hast schon du!" (Germ: "You have already done so!")

Experimenter: "Your friends are here."

"Fast neviens! Tumbelaram!" (Germ, Latv: "Hardly any! Tumbelaram!")

Now the experimenter addresses Margarete.

"Ka kads ubago! Ka vispar valdzina?" "Ka pops!" "Kas, Koni? Kosta ir vitne." (Latv, Swed: "How someone begs! How does one hold [someone] anyway?"—"Like a priest!"—"Who, Koni? Kosta is witness.")

On one occasion, during a microphone-recording, the experimenter tries to switch over to radio. A voice

"Warte, sptaeter!" "Spaeter, gaid!" (Germ, Latv: "Wait, later!"—"later, wait!")

The experimenter asks the voice-entities to help him. Response :

"Nomierinies, te Erde oben." (Latv, Germ: "Calm yourself; up here is the earth.")

Experimenter: "Many thanks!"

"Ludzu!" (Latv: "Please!") Meaning: "Don't mention it!"

"Vi ventar pa dej." (Swed: "We are waiting for you.")

Experimenter: "I am proud of her [Spidola]."

"Einmal richtig." "Warte, te mamula, warte!" (Germ, Latv: "For once correct!"—"Wait, here is Mother, wait!")
"Warte, spaeter!" (Germ: "Wait, later!")

When the experimenter asks Spidola whether she cannot give an account of the world in which she lives, the answer is:

"Nevaru tagad, Raudive, esmu Osune." (Latv: "At the moment I can't, Raudive, I am in Asune.

The experimenter announces himself at the beginning of a recording. A voice interrupts:

"Nachts muede. Es milu tevi. Spidola. Gute Nacht, gute pirts!" (Germ, Latv: "At night, tired. I love you. Spidola. night, good bath [room].")

Spidola, remarks the experimenter, belongs to the closest of friends "over there".

"Tici vel, Raudive! Kostja, Spidola tova mote!" (Latg: "Do believe, Raudive! Spidola is your mother.")

"Spidola" thus embodies the two primeval powers of sister and mother.

During one recording, made at 2 a.m., the experimenter calls on Spidola.

"Rits, naktis gul!" (Latv: "Tomorrow, at night one sleeps!")

The experimenter then calls radio Peter.

"Aolzs gul. Weiss Petrautzki. Schweig! Johns Nulle hilft." (Latv, Germ: "Aljos sleeps. Petrautzki knows. Be quiet! Johns Nulle is helping.")

Experimenter: "In time, and with more practice, the difficulties will certainly be overcome."

"Ir praksis. Tagad guli!" (Latv: "There is practice. Now sleep!")

Although the experimenter moved on from Spidola's way of practice, the voice still appears. During a later recording the experimenter wishes for Spidola's help. A woman's voice:

"Immer, Raudiv'!" (Germ: "Always, Raudiv'!")

The following microphone-voice also confirms Spidola's existence :

"Pamiru, Spidola, ar labu." (Latv: "Truce, Spidola, in good will.") "Efir! dirige Spidola." (Russ, Latv: "Ether! Here Spidola directs.")

APPENDIX

(Excerpts)

A. Theologians and Philosophers

Rev. Voldemars A. Rolle, Lutheran Pastor of the Latvian Church at Willimantic, CT, USA, and a physicist, was the first to recognize the significance of the phenomenon from a religious point of view; he writes to the author:

On the tapes I received from you, the audibility of the voices is good. It seems to me that only people with defective hearing or no linguistic background would be unable to hear and understand the recordings.

I am happy to know of the existence of this phenomenon. It makes no difference how many voices you have recorded; the most important thing is the fact itself--it opens the door to further research. Of course, it is very intriguing to try to explain this parapsychological phenomenon by means of modern physics, but it will not be an easy task. It would be necessary to revise and even change several concepts which are now accepted as axioms. For the present, the research into the phenomenon should be limited to gathering data to prove its reality.

It may be worthwhile to try an experiment with video tape similar to that with audio tape; perhaps both simultaneously. I do not see any reason why an experiment with video tape should be less successful than one with audio tape.

To me as a theologian, the phenomenon is of special interest. Very similar phenomena have been observed by people of different nationalities in our time as well as in the past. In Holy Scriptures such events are recorded as cases of clairaudience, or "visions". If the voices recorded on magnetic tape exist, the truth of what the Scriptures tell us in this respect may be more readily accepted.

The theory that the electronic circuit may be influenced by electromagnetic impulses associated with our "unconscious" seems very doubtful to me. It is surprising that by listening to the voices it is possible to identify persons to whom the voices may belong.

Concerning the phenomenon itself, it may be that we are confronted here with a specific type of energy not known to modern physics. I would be inclined to call this energy "the life-energy of progressive intelligence". Very superficially, it may be illustrated as follows:

Examining a proton or an electron, we find that a certain amount of matter is associated with electric energy. When a proton changes into a neutron in the process of nuclear reaction, a release of energy occurs. Likewise, an electron releases energy in the form of photons when an electron jumps from a higher energy-level to a lower one. It

is most important to note that the energy released is still associated with some form of matter, which may be termed "relative" matter, and that therefore it is still confined in the inertia system of our universe, where the speed of light is constant.

It is my opinion that something similar happens when a man dies. The difference between a living man and a dead one is this: as long as a man lives his body (matter) is associated with the life-energy of progressive intelligence. This is no longer the case with the body of a dead man. The animal's body is associated with a similar energy, but the animal differs from the human being, because the animal does not possess a progressive intelligence: its intelligence stays at the same level all the time and does not show progressive growth. The progressive growth of human intelligence shows itself in a variety of fields: for instance, in art, philosophy, science, technology, etc. The "life-energy" of the world, as yet unexplored by science, seems to be as manifold in its expressions as, for example, energy produced in the realm of electromagnetic waves.

At the time of death the life-energy of progressive intelligence becomes separated from our body (matter) and continues its existence in the inertia system of pure energy, where energy is no longer associated with matter. The inertia system of pure energy exists independently from the forces that govern our seven (or more) inertia systems, to which matter and the energy associated with matter, are confined. The seven inertia systems are:

1. The earth's rotation round its axis.
2. The rotation of the earth round the sun.
3. The movement of the solar system in our galaxy.
4. The rotation of our galaxy round its axis.
5. The movement of our galaxy in the universe.
6. The rotation of our universe round its axis.
7. The speed of our universe.

As long as energy is associated with matter of any kind, it stays within the inertia system of our universe, where speed of light is constant. This system, to which all matter is confined, is governed by the time and space formula of the law of relativity: (square root of one minus V over C squared).

When acceleration reaches the speed of light or more, the energy breaks away from matter and continues its existence in the inertia system of "pure energy" (characterized by imaginary values, expressed in the formula: square root of minus one); this inertia system is as real (in its own dimension) as is the inertia system of our universe, where the speed of light is constant. In my opinion the speed of light is only a threshold value, or escape velocity of pure energy; a threshold of the inertia system of our universe, in which matter is confined; this system governs time and space, as well as the law of gravity and therefore everything moves in curved lines. As soon as this threshold is overcome, we are in the inertia system of "pure energy", in which matter is no longer present and which lies outside time, space and the law of gravity. The direction of pure energy is therefore a straight line which is also the locus of imaginary values. As soon as energy is decelerated to the speed of light, it is captured by matter and therefore becomes confined to our universe and our inertia system.

To tie the life-energy of progressive intelligence to our inertia system, it is necessary to associate it with some form of (relative) matter, as happens in the case of photons or electromagnetic waves. This is only possible if the energy can be decelerated to the speed of light or below. "Relative" matter is, in fact, mentioned in the Gospels as the "glorified" or "spiritual" body (1. Cor. 15, 44).

It seems to me that in your experiments the free life energies of progressive intelligence are successfully decelerated to below the speed of light, bringing them for a limited period of time into our inertia system.

I am convinced that the phenomenon you describe is as real as our own existence. Unfortunately, our contemporary science pays no attention to the possibility that a state of pure energy may exist without being associated with matter of any kind. In my opinion it is of the greatest importance to look at the voice-phenomenon from every possible angle and I very much regret that at present my limited time does not permit me to investigate these interesting manifestations more closely.

B. Psychologists and Parapsychologists

Dr. Theo Locher, Doctor of Philosophy, President of the Society for Parapsychology, Switzerland, and publisher of the *Bulktinfor Parapsycirology*, Biel, Switzerland, reports:

I confirm that I examined the voice-phenomenon on 30th June 1967 in Biel, and on 10th and 11th November 1968 in Bad Krozingen, and that I am convinced of its authenticity. A few tape-sections were easy to understand and I could grasp the words spoken, but most of the voices were too soft and indistinct for my unpracticed ear. They were, however, undoubtedly human voices, though many of them could certainly be interpreted in different ways, even by people practiced in the art of "listening-in".

The recording and analyzing of thousands of voices in the space of two and a half years must have presented a tremendous task, demanding great perseverance and deep personal involvement. I would like to express my

admiration for Konstantin Raudive's achievement and in particular for his method of testing the voices by re-recording them onto different tapes.

Conversations I had with two electrical engineers from the Eidg. Techn. Hochschule Zurich (the National College of Technology, Zurich) confirmed the impossibility of explaining this phenomenon on a technological basis, leaving aside any circumstances of deliberate deception. The following are conceivable electromagnetic influences which may be playing a part:

1. Low frequency waves received on the recording head or the amplifier of the tape-recorder, and
2. Low frequency waves on the L.F. stage of the radio amplifier ("microphony", practically found on valve sets only).
(1 and 2 demand great transmitter power or else short distances between aerial and receiver.)
3. High frequency waves on the radio input amplifier with, in certain circumstances, extremely small power.
4. It is technically feasible that H.F. waves are also acting directly on the L.F. amplifiers of the tape-recorder and radio, and this would produce only weak voices.

These four influences are only possible from a transmitter using an aerial. Neither an imperfect erasing of a used tape nor a static print-through on a recorded tape can account for the phenomenon. The electrical engineers referred to above make the following suggestions:

- (a) All oscillations present in the room during recording, especially of low frequency waves, should be investigated.
- (b) Recordings should be made on several tape-recorders at once.
- (c) Recordings should also be made in a Faraday cage, both with and without a technician.
- (d) Voices recorded on an oscillograph should be photographed and analyzed.

I would like to comment briefly on other attempted explanations:

1. *The hypothesis of hallucination*, or collective hallucination, is quite untenable for audible manifestations that can be copied onto different tapes.

2. *The unconscious*: it is hardly feasible to imagine that the unconscious could produce electromagnetic waves, which, picked up by radio or tape-recorder, would then turn into human voices pieced together from isolated words. The theory

that so-called "secondary personalities", formed by Dr. Raudive's unconscious, could transmit the voices via the manifold frequencies of radio-waves, is completely without foundation. Nevertheless, there are certain aspects of the phenomenon that give food for thought:

The polyglot character of the speech-content roughly corresponds to the experimenter's linguistic knowledge.

The experimenter's habit of occasionally altering or confusing words when speaking German seems to be repeated in the language of the voices.

Just as our unconscious often expresses itself in symbols (as in dreams) so do the voices frequently use symbolism in many of their utterances.

These three aspects seem to indicate that the voices have a certain unexplained connection with the experimenter's unconscious; they do not, however, give credence to the supposition that forces in Dr. Raudive's unconscious could piece together their own words, with more or less significance, and then transmit them in the shape of radio-waves to radio-set and tape-recorder.

3. *Mischievous spirits* (elementals): considerations (a), (b) and (c) could give rise to the hypothesis that so-called "elementals" (entities of an ethically base order and of low intelligence, but telepathically gifted), could read the experimenter's thoughts and then tap his memory in order to piece together coherent, polyglot messages or answers to questions. Most of the contents of messages seem to me to be of a very poor standard; they try to match a question, but are not in keeping with the personality of the deceased person purported to be speaking. This still leaves unanswered the question of how these entities would transmit their messages via radio.

The thesis of "elementals" or mischievous spirits is supported in many instances by messages received through trance or automatic writing-mediums. In these cases such entities seem at times able to masquerade as deceased persons and often imitate voices and mannerisms. They are particularly fond of impersonating famous people such as Goethe, Churchill, Napoleon, etc., and this certainly seems to be the case with some of the "voices". It strikes one as odd when well-known men or women express themselves in words of a language they did not know in life. The language used most frequently is Latvian, the experimenter's mother-tongue. Imitation of a dead person's voice could be achieved through telepathic tapping, as human memory also contains the memory of sound; it may even be possible for elementals to tap psychic remnants (so-called "memory complexes") of the deceased.

4. *Deceased persons*: The supposition that the voices are those of the deceased themselves must be seriously considered. Manifesting voices often refer to conversations in progress and answer questions.

Just as the dead seem to be able to master the technique of the "direct voice" when a trance-medium is present, apparently through a "voice-box" built from matter of a finer substance (ectoplasm), so the voices may be able to

construct transmitting devices fashioned out of this substance. We can only rely in this matter on statements received through trance-mediums and are therefore still completely in the dark as to what really happens. One is, of course, able to deduce a great deal from Dr. Raudive's experiments as well as from one's own studies and I would like to make some suggestions which may prove helpful in future research:

(a) Some experiments should take place in the presence of a clairvoyant medium, and experiments in automatic writing and typology ("spirit-rapping") should be undertaken at the same time.

(b) Experiments made by other reliable researchers, and the scientific results obtained, should also be published.

(c) A statistical assessment of a comparison of voice-analyses made by various experienced examiners who have interpreted the same tape independently of each other, could be of great value. The assessment would have to be made by a neutral body.

I have come to the conclusion that this phenomenon is of tremendous importance to our conception of the world and of mankind, in whatever way it may be interpreted. In future a much greater number of researchers at universities should engage in concentrated study of all its various aspects.

Let us hope that this book will receive its deserved acknowledgement in the scientific world.

I would like to thank Konstantin Raudive once again for introducing me with such wholehearted enthusiasm to this fascinating phenomenon and to his own dedicated research into its mysteries.

D. THE COLLABORATORS' COMMENT

Dr. Arnold Reincke (Specialist in internal diseases; Chief Consultant at the Sanatorium Badenweiler-Hof, Badenweiler, Germany).

In the winter of 1966-7 I had the opportunity of taking part in Konstantin Raudive's voice-phenomenon experiments in Bad Krozingen. The phenomenon was of such instant fascination that only later, after one had had time to digest mentally what one had heard, was it possible to try to decide whether it had been reality or only an imagined experience.

It takes prolonged "listening-in" practice before one is able to consider the phenomenon in a dispassionate way. The possibilities arising out of these experiments open up a wide, hitherto unknown field of research. The moment one hears oneself addressed by the voices, one falls under the spell of this strange interrelation between one's own existence in the present on the one hand, and another dimension without time and space, on the other. In three months I listened to and analyzed more than seven thousand voices.

As a physician one connects the articulation of words with certain physiological processes. The larynx, the vibrations of the vocal cords and articulation with mouth and tongue are prerequisites to speech, even if it is made audible through technical aids, as happens when the spoken word is broadcast over the radio, or heard through a telephone, a tape-recorder, or diffused by any other means. When words and sounds manifest that cannot be connected to any known source of origin, one's customary way of feeling and thinking receives a severe jolt. Only very slowly, by sorting and sifting all that one has heard and recorded, can the mind adapt itself to the idea of a world so far removed from all our traditional conceptions of time and space.

Our education in natural science sets limits that can, it is true, be extended by mathematicians, physicists and also by psychologists; but accepted formulae and explanations are as solid ground under the feet and one is reluctant to abandon them.

During many long sittings with Konstantin Raudive, I have become convinced that we have contacted a dimension that can expand our mental range considerably, once we have mastered the correlation between that unknown world and the experimenter; especially during the last few weeks of my stay did it strike me how "personal" the relationship between question and answer often is. Konstantin Raudive called this particular aspect of the phenomenon "partnership" between the world of the voices—so difficult for us to comprehend—and the experimenter.

How and where electromagnetic waves come into play—in radio-set or tape recorder—will only be understood after further long and careful studies, investigations and scientifically conducted technical experiments.

06th August 1967

Dr. Wilhelmine C. Hennequin (Kreuzlingen, Switzerland).

I, Wilhelmine Charlotte Hennequin, anesthetist, confirm that I heard the voice-phenomenon in Dr. Konstantin Raudive's studio in Bad Krozingen, on 11th and 12th November 1967.

I have been able to assure myself of the fact that the investigations are conducted on scientific lines and the results checked by equally strict scientific standards.

I am convinced that other-worldly beings are trying to contact the living through audible manifestations via electromagnetic waves.

During my visit to Konstantin Raudive's studio I was able to hear voices that had previously been recorded on tape, to be present at a recording-session and finally to take part in a "partnership-voice" experiment.

Of the voices that had already been recorded I could hear every one; my only difficulty was that I could not understand some of the languages spoken, and had to wait for Dr. Raudive's translation, before I could understand the meaning of the words.

The fact that the voices are recorded on tape makes it possible to repeat them at any time and demonstrate them to any interested person. Each voice is registered and numbered and can be listened to, except the voices of class "C" which are not suitable for analysis, as their audibility is too weak.

Amongst the recordings made by Dr. Raudive on 10th October 1967 were several "partnership-voices". They were easily recognized and each one had its own characteristic features of pitch and speech-rhythm. Male and female voices and voices of children could be clearly distinguished.

Voices are either recorded directly through microphone onto the tape, or are received via radio and registered on tape. In radio-recordings the set is tuned to a wavelength that is silent, except for what is termed the "white noise"; it is easier to locate the voices that way, than against a background of music.

During a recording Dr. Raudive first contacts a partner in the "beyond" via microphone, speaking a few words of introduction; he then lets the tape run on for a few minutes. Later, on running the tape back, he can hear the voices through earphones. Voices of good audibility are amplified and re-recorded onto a second tape, and then analyzed.

I was able to distinguish all the voices recorded on 28th October 1967, bar one; this was a voice that I could hear, but owing to the speed at which it spoke I could not catch it. It was one of the "partnership-voices" and apparently said: "Koste plagas, pacieties!" an "A" voice, speaking in Swedish and Latvian: "Koste is trying hard, have patience!"

At times one can hear conversations amongst voices. Partner in the following case is "Margarete":

"Margarete," a "B" voice (female)

"Nav Margareta", another female "B" voice; Latvian: "It is not Margarete".

"Laba mate te." A female "A" voice; Latv.: "Your dear mother is here."

"Vai tu Mamma?" A female "A" voice; Latv.: "Are you Mama?"

"Tev Kostja nepatik." A male(?) "A" voice; Latv.: "You don't like Kostja."

These are only a few examples taken from over a hundred registered voices.

I have no doubt whatsoever that beings in the beyond are trying to contact us by using our technical devices.

Konstantin Raudive deserves all credit for having made this phenomenon accessible to us. It is to be hoped that by perfecting the technical aids it may become possible to enable anyone to hear the voices and that even the "C" voices will become audible to all.

26th November 1967

Biography of Konstantin Raudive

by Hildegard Schaefer



Konstantin Raudive was born in Asune, Lettgalen (Latvia), on April 30, 1909. At the age of 22 he left his home for studying philosophy and history of literature in Paris and Salamanca. For him, Spain was his country of adoption. When returning to Latvia in 1936, he was awarded a scholarship for translating Don Quixote and other Spanish literature into Latish. Since he endeavoured building a bridge between Latvia and Spain, he was called “legate of the Spanish spirit”. At that time he met his partner of life, fellow-country-woman Dr. Zenta Maurina, who later became a very well known author and essayist. Up to his death he gave his life to her who, since the age of five years and consequential to infantile paralysis, had been confined to a wheelchair.

Between 1937 and 1944 Raudive worked in his home country as a philosopher, an author and translator of Spanish literature. Just when he had entrusted an architect to build a house for both of them, he and Zenta Maurina had to flee. Their lives were threatened through the marching in of the Soviets in 1944. He and his severely handicapped wife spent almost two years on flight through Germany – an Odyssey of pain, hunger and forlornness. By the end of 1946, the two settled down in Uppsala, Sweden, where the local university conferred a professorship to both.

Prior to the time he lived as a refugee, Raudive did not speak a word of German. Talented for languages, he learnt this language within extremely short time. In addition to Latish and Russian, those languages spoken in his father’s house, Konstantin Raudive was master of Spanish and French, later also of German and Swedish. Same as Jurgenson, he was a “polyglot”, a man “speaking many languages”, a circumstance later very useful to him in the recording of paranormal voices. As is apparent from his books, the manifestations he found on his tapes were preferably conglomerates of voices consisting of different languages, very often merged in one and the same sentence.

In 1946, Raudive moved to Germany. In Bad Krozingen he took up residence in a small house with garden where he stayed together with Zenta Maurina till his death in 1974. He wrote two important books on the phenomenon of tape-recorded voices. The first Unhoerbares Wird Hoerbar (The Inaudible Becomes Audible) was edited in German in 1968, together with a phonographic record with voice examples. In England, these were edited in 1971 under the title Breakthrough, and in Italy as Voci dall’Aldidda. His second book on tape-recorded voices Ueberleben Wir den Tod? (Do We Survive Death?) came on the market in 1973. This book is shown above. In Italy it was published a few years later entitled Sopravviamo Dopo la Morte ? A third book, Der Fall Wellensittich (The Budgerigar Case), was edited posthumously in 1975.

Konstantin Raudive’s health had suffered from the many years of restless engagement. He left this earth at the age of sixty-five years on September 2, 1974. He is buried with his wife in Bad Krozingen, south Germany. On the tombstone (shown at left) his epitaph reads in German: "Der Tod - Uebergang in ein Neues Werden". (“Death - Transition to a New Being.”)



In addition to his books, Raudive legacy comprised a great number of tapes and minutes. Part of them have been given to an archive in England, another part and his magnetic tape recorders are preserved in the commemorative chamber reserved to Raudive/Maurina in the Latish Gymnasium in Muenster, Westphalia, where visitors cannot only see, but also listen to them.